SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 cents.
Entered as Second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1941, BY VARIETY, INC. ALL RIGHTS RESERVED
VOL. 143 NO. 4 NEW YORK, WEDNESDAY, JULY 2, 1941 PRICE 25 CENTS

$35,000,000 FOR CONCERTS

PM, N. Y.'s 5c (No Ads) Daily, Losing $22,000 a Week After Year's Operation

By HERB GOLDEN

PM is currently losing $22,000 a week, publisher Ralph Ingersoll disclosed in a 'now-it-can-be-told' interview looking back over the first year's operation of the New York daily. Despite the seemingly heavy losses, Ingersoll appears tremendously optimistic about the future, feeling that Germany's attack on Russia may prove the turn of events to hypo PM out of the carmine.

'Our straight-down-the-line pro-Administration editorial policy has alienated many potential friends,' he explained. 'Our interventionist stand has hurt us with many readers on the left who would ordinarily be with us because of our pro-labor policy. And the pro-labor policy has hurt us with many others who favored intervention. Most of the laborites are anti-intervention and most of the interventionists are anti-labor.

'With tha turn of the war in Europe now, however, the labor people and the interventionists are at last getting on the same side of the fence. That should help us.'

PM's present weekly deficit is a drop from a peak of $42,000, revealed

(Continued on page 55)

Vaudeville Running Order For Acts On Morning Radio Show

Lever Bros. will experiment with an old-fashioned routined vaudeville show in the Saturday morning (11:30-12), spot that it is taking over on the NBC-Red July 12, but using a latter-day m.c., Jim Ameche. A singer, Dick Todd, and an orchestra, D'Artega, will be permanent. Guest acts will ba run off without any interspersed musical interludes. The program will plug Rinso and Spry.

Same account will replace 'Big Town' (CBS) July 9 with 'Grand Central Station,' which has for the past year been plugging Rinso on the NBC-Blue. While 'GCS' is on its pinchhitting assignment until Oct. 1, a radio version of 'Bringing Up Father' set through Henry Souvaine will hold forth in the blue niche, Tuesday, 9-9:30 p.m.

All these programs will be handled by Ruthrauff & Ryan.

GULF RENEWS SCREEN GUILD FOR 4TH YEAR

Hollywood, July 1.

Screen Guild Theatre has been renewed for the fourth season by Gulf Oil, returning to the air Sept. 28.

Oiler pays $10,000 weekly to Motion Picture Relief Fund for the erection of a home for aged and indigent film workers. All guest performances are gratis.

Duchin Over Blah-Blah; Band's Rio 'Goodwilling'

Rio de Janeiro, July 1.

One of the real clicks of the winter season here is Eddy Duchin's band which opened at the Copacabana. He's the major attraction along with the Merrill Abbott Dancers (8 girls) and Steve Evans, ventriloquist.

There's more hemispheric solidarity packed in a Duchin dance set than in a mess of international red tape and blah-blah.

B'way Legit Beefs On Distractions By H'wood Pic Stars

Recent influx of Hollywood visitors to Broadway has revived a long-standing legit-actor squawk. Always prone to find alibis for the failure of comedy lines to get the expected laughs, the stage players claim that the presence of film names at Broadway shows makes the celeb-conscious New York audiences ignore the performance to concentrate on gandering the Hollywoodians. The presence of notables in other walks of life also creates the same reaction.

According to the legiters, that is particularly true at comedies, although it occurs to some extent even at straight dramas. There have been numerous cases cited by stage players, when the picture personalities have virtually booted laugh shows out of the theatre—always unintentionally, of course. In fact, it's pointed out, the Hollywood visitors regret their effect on audiences just as much as the legit casts do, for

(Continued on page 55)

Cuba Mourns Tourist Loss, Result of U. S. Takeover of Vessels

Havana, July 1.

Commissioning last month by the U. S. Government of the Oriente, America, Manhattan and other vessels for naval service has clouded Cuba's tourist traffic considerably. It means the New York trade, biggest of the Havana tourism, will be cut practically 100%.

Last year 125,000 tourists spent better than $14,000,000, while for the first five months of 1941, before the edict became effective, 85,000 tourists liquidated $7,000,000.

RADIO CREDITED FOR '40-41 BOOM

Opera Did 2,000 Performances in United States During 1940-41 for Estimated $5,000,000 — Edward Johnson, Managing Director of Met, Gives Broadcasting Full Credit for Met's Very Existence

SCHANG'S EXAMPLES

Radio broadcasting is credited as the influence which, directly and indirectly, is responsible for the concert business certainly, and opera probably, having had in 1940-41 its greatest single season boxoffice success in all history. Edward Johnson, managing director of the Metropolitan Opera, goes as far as saying that the very existence of the Met today is due to the active support of the broadcasters.

Close to $35,000,000 was paid by the American public in 500-odd cities and towns during the season just ended to hear several thousand concerts by singers, instrumentalists and symphony orchestras. This is clearly an all-time high. Less clear as a record but very bullish is the estimated $5,000,000 gross for some 2,000 operatic performances in 100 cities.

Fred Schang of Columbia Concerts declares that the boxoffice value of

(Continued on page 47)

N.Y. Film Critics Kidding About an Award to 'Kane' Just to Rib W.R. Hearst

A kidding-on-the-square rib of W. R. Hearst is implied in a possible New York Film Critics Circle trend to vote 'Citizen Kane' the best 1941 picture next December.

Hearst objected to 'Kane's' alleged similarity to his own life.

It was a Hearst film reviewer who flung much-resented charges of logrolling within the Circle after last year's decision. Circle members stated that after the Hearst reviewer tried and failed to put over his own choice he accused other critics of 'politics.'

MAX GORDON PLANS LONDON BOMBING PLAY

Max Gordon is planning a Broadway production with music for the fall. Leslie Storme is the author. It will be directed by Oscar Hammerstein, 2d.

Story takes place in a London theatre shelter during a bombing.

Now It's Ironing Boards for Family Laundry to Bolster the Ailing B.O.

Detroit, July 1.

'Rinso for the B.O.,' or 'Change Your Lux' might well be the theme of the East Town theatre. It used to be a show business axiom 'not to send out your laundry until after the first show,' but it's OK with this neighborhood cinema if you bring your laundry—anytime. It's a boxoffice hypo.

Backed by 20 ironing boards, Joe La Rose, manager of the East Town theatre, now is making reservations for lobby time. Started as a gag several years ago, the trick of having housewives use the air-conditioned lobby of his theatre as an escape from sweltering homes to do their ironing, now has turned into a nice thing.

Devised originally as a stunt to catch a newspaper picture during a hot spell, the device caught on with unexpected results. At the present time lobby is up to the limit on the ironing boards with the neighborhood housewives putting in their reservations.

The most of the steady ironing customers seem to be harassed mothers who bring their offspring over and turn them loose in the picture section while they remain out in the cooled lobby with their ironing. It's a nice place, too, to exchange gossip. While a few go in and catch the picture after completing their work, about 75% don't even bother to catch the show. Which counts up to better than $5 a day just for use of the lobby, without counting the overage picked up through the numerous offspring.

165 Years Later England Endorses the Spirit of '76

London, July 1.

Exactly 165 years after Britain had sought to repress the American fight for independence, Odeon film theatre chain in England plans to pay tribute to America on Independence Day, July 4.

The entire chain throughout the country is putting on a musical and screen presentation of 'America,' the U. S. version of the British national anthem, 'God Save the King.'

'Un-Americanism' Probe Includes Pix Studios Also

Hollywood, July 1.

Investigation by the Government into un-Americanism in picture studios is said to have disclosed around 200 persons with Communistic, Nazi or Fascist sympathies. Specific cases will be cited to studio heads for fast weeding out to head off drastic steps by Federal agencies which would bring unwanted publicity to the industry.

Government report focuses spotlight on number of writers, with many of foreign extraction believed acting as agents for Axis partners. Some under suspicion are said to have gone about the business of championing the causes of the Commies and Nazis with such subtlety as to have operated unnoticed.

Spanish Film Man Held

Mexico City, July 1.

The dragnet of G-Men in Tampico for supposed totalitarian and Falangist snoopers and underhand agents has brought in Enrique Vigil, a

(Continued on page 47)

Geddes-Designed Train For Ringling to Run On Both Rails and Highways

Chicago, July 1.

Norman Bel Geddes has been retained by the Ringling circus to design a new streamlined train for the show.

Bel Geddes plans construction of a double-wheeled train, one set of wheels on pneumatic tires, the other a set of standard railroad wheels. In this way the show can use either the nation's auto roads or travel the regular rails. It would eliminate the extra trucking from railroad yard to the circus lot.

Puppets As Eloquent Propaganda Means Urged in U.S. Defense

St. Louis, July 1.

Utilization of Punch and Judy performers for entertainment and propaganda purpose of the national defense plans was suggested here last week by Gilbert Lawrence of New York during the annual convention of the Puppeteers of America. 'The Army and Navy always need relaxation and outlets for creative expressions,' Lawrence said, 'and puppets are the answer. But even more important why not take a cue from

(Continued on page 18)

PAR, SELZNICK WOULD FILM LIFE OF GEHRIG

Several studios are showing interest in a screen biog of Lou Gehrig. Richards Vidmer, N. Y. Herald Tribune sports columnist, has authorization to do the official biog, but hasn't started it yet.

Paramount and David O. Selznick are both interested.

De Rochemont Clippers Into N. Y. With Reels on France for M. of T.

By GEORGE FROST

The land of four o'clock teas and dictator-teasers provided cartons of chitter-chatter at New York's LaGuardia Field this week with the Pan-American Clipper ships depositing talkative observers on these shores of the brave and the spree, fresh from England's war-pocked cities and hillsides with tales of alarm and adventure, bravery and buffoonery, chaos and calmness, destruction and defiance, emancipation and enslavement, fear and frolic, goodness and grimness and horror and humor.

George Backer, president and publisher of the New York Post and an official of more news agencies than you could shake a stick of type at, arrived on the Dixie Clipper's midweek flight with a piece of the bomb that knocked the London Daily Express building into an all-star edition.

On the same flying boat, rode Richard de Rochemont, March of Time editor, to report that he supervised the filming of 10,000 feet of celluloid in unoccupied France which will be melded into a story of American Red Cross activity. Combined in the same reels will be frames from footage garnered with de Gaulle and some German camera views taken from Jap boats on the Pacific by the British.

Declines to Discuss Method

Declining to expose his company's method of obtaining German films captured by the British from the English government, de Rochemont spoke none too kindly of the alleged governors of Vichy, France, who, he said, did not hinder his picture-making but were none too pleased that the cameras were grinding a portrait of France's shame.

The inbound Atlantic Clipper presented us with Max Milder, managing director of Warner Bros. Ltd., in Merrie Old; David Rose, who represents Paramount Pix in the same precincts; and Roy A. de Groot, commentator for British Pathe News. Rose came to the Metropolis of Merrymaking and Miracles on rou-

(Continued on page 22)

Redtape Delays Brazilian Wedding of Paul Draper

Rio de Janeiro, July 1.

Despite U. S. press reports, Paul Draper, the American dancer who appeared here at the Copacabana before Eddy Duchin's advent, and Heidi Vosseler, former understudy to Zorina in 'Louisiana Purchase,' are not married as yet. But they hope to be before they sail home July 16 on the S. S. Brazil. Local red-tape has been delaying the nuptials.

Miss Vosseler is the Philadelphia society girl and dancer who followed Draper here for a South American wedding, but being transients they must go through many trivial but bothersome formalities.

Start Construction Of Film Relief Home On Coast in Late Summer

Hollywood, July 1.

Building of the Motion Picture Relief Fund's home for the aged and indigent in the film industry starts late this summer on a 41-acre tract in San Fernando Valley with a fund of $773,350, as of Dec. 31, 1940. Announcement was made by William L. Pereira, Paramount architect, who laid out the plans voluntarily, at the annual meeting of the organization.

Reelected officers were Jean Hersholt, president; Ralph Block, Ralph Morgan, Walter Wanger, Lucile Gleason, vice-presidents; George Bagnall, treasurer; Ewell D. Moore, counsel, and Wilma Bashor, secretary.

Newly elected trustees are Harold Bucquet, Walter Lang and Noel Madison. Holding over from last year are Samuel Goldwyn, Bertha Mann Griffith, Mitchell Lewis, Ewell D. Moore, Mary Pickford, Frederick Richards, Walter Wanger and William Seiter.

Aside from the building fund, which is supported by the Gulf radio show and is kept apart, the 1940 financial report disclosed a total revenue of $379,505, of which $272,873 represented donations by individuals from various film studios. Expenditures for operation, illness and other needs amounted to $399,123, leaving a deficit of $19,618.

Gracie Fields Clippers Tomorrow; 'Femmes' Tour

Gracie Fields, arriving from the Coast by plane today (Wednesday), will participate in various activities, including a Coast-to-Coast broadcast, for British War Relief before Clippering Saturday (5) for Lisbon. There she'll be picked up by an RAF bomber and flown to England to do a series of entertainments for the British armed forces. Singer-comedienne was 'drafted' by Churchill to make the trip and do the shows.

Tomorrow's broadcast, scheduled for 10:45 a.m. and carried by NBC-Blue (WJZ), will be a 15-minute show with Mayor LaGuardia, Robert E. Sherwood and Robert R. Appleby, vice-president of the British War Relief Society, with Allen Prescott, of NBC, as m.c. Show will also be shortwaved to England and picked up by BBC for later rebroadcast by transcription.

At a cocktail party this afternoon at the Ritz, N. Y., Miss Fields will be presented by Sherwood with a scroll signed by various theatrical personalities, in appreciation of her work in behalf of the various British fund drives. Number of British War Relief Society officials will be present. Miss Fields is due back in the U. S. late in August to start another tour of shows for Britain.

Meanwhile, Winifred Ashford and Mrs. Pat Macleod, members of the British women's Mechanized Transport Corps visiting the U. S. to lecture in behalf of aid to Britain, have been booked for an extended tour through July and August. They open July 19 at Greenwich, Conn., and speak almost nightly through New England, with two weeks of engagements in Boston, and winding up Aug. 27 at Pittsfield, Mass. Subsequent engagements will be set through the Middle Atlantic States and on south.

Two women will appear in uniform and will have mobile canteens of the type used in England. They will also take along an exhibit of war trophies, bomb fragments, etc., as well as a projector and films of the Battle of London.

ANDREWS SISTERS' $4,984 ON FRISCO %

Not sure of the Andrews Sisters' draw in San Francisco, manager of the Golden Gate theatre there wound up paying the trio almost $1,500 more than the $3,500 they originally asked, because he made a percentage deal with them. Refusing an asked $3,500, manager guaranteed the girls $2,500 with a 50-50 split over a gross of $17,500. Gross ran to $22,468 and the trio walked off with $4,984 as its end.

Andrews' Hot Wax

San Francisco, July 1.

George Bole wangled a police escort and held a plane 15 minutes so that the Andrews Sisters, closing at his Golden Gate here on Tuesday night (24), could make connections which would put them in New York in time to do a day's waxing for Decca Thursday (26) before opening a date at the Earle, Philly, on Friday (27).

Phil Spitalny's Discs

Phil Spitalny's all-girl orchestra has been signed by Columbia Records to turn out an 'Album of Charm.' Sides, which not have been decided upon yet, will be made in New York in about two weeks. They'll be more along choral work lines than instrumentals.

Spitalny's femme crew has never made popular recordings.

Ilona's 'Bella Donna'

Hollywood, July 1.

Ilona Massey will be starred by Edward Small in Robert Hichins' 'Bella Donna.'

Pola Negri made it as a silent in 1923 and was given the part in the second filming in 1935.

Corio's Broken Gam Kayoes H'wood Bid

After 10 years in burlesque, Ann Corio has finally received the tap from Hollywood—and won't be able to take advantage of the call because of the broken ankle she suffered a couple weeks ago while performing in 'White Cargo' in stock. Howard Hawks has her in mind to play a counterpart of herself in 'Ball of Fire' (formerly 'The Professor and the Burlesque Queen'), which he is directing for Samuel Goldwyn. Gary Cooper's the male in the picture.

Hawks wired Miss Corio to head west last week for a test. On crutches, she can't leave, however, for at least four weeks.

MONROE MEETS 'MUSIC LOVERS'

The type of 'music lover' with whom Artie Shaw got in dutch when he called them morons, tangled with Vaughn Monroe last week. Making a circuit of record stores in northern New Jersey towns, Monroe met a mob at a Perth Amboy stop that set him back on his heels. Delayed about 20 minutes beyond the time he was supposed to make an appearance there, Monroe was forced to beg the kids' pardon for being late by cracks of 'ain't you going to apologize for keeping us waiting?' etc.

Dissatisfied with his apologies, apparently, some of the mob of 550 went outside and let the air out of all the tires on the car Monroe arrived in, an auto belonging to a Victor-Bluebird distributor. In addition, someone stole the rear-view mirror from it and lifted about 100 pictures of Monroe. Members of a Vaughn Monroe fan club from Long Branch, N. J., got hold of a hand pump somewhere and filled the tires with air by working in relays. Club also recovered the stolen pictures.

M-G SCREEN TESTING CANTOR'S DINAH SHORE

Dinah Shore, singer on the Eddie Cantor show, went through a screen test for M-G-M last week. She did a silent test for appearance, and this week will be lensed again for speech and emoting.

Singer is currently on a personal tour. She's due at the Steel Pier, Atlantic City, Friday (4) and next week at the Hipp theatre, Baltimore.

Kyser Band Trouping With Coast Camp Unit

Hollywood, July 1.

Hollywood's troupe of entertainers, representing the Motion Picture Committee for Talent and Camp Recreation, moves into Hamilton Field today (Tues.) after giving shows at Camp Callan and Camp Haan. Tour calls for programs at the Presidio, Moffett Field and the Salinas and Watsonville airports.

Alternating on the assignments are Judy Canova, Kay Kyser and his orchestra, Ann Miller, Lucille Ball, Desi Arnaz, Jerry Adler, Kay Francis, Linda Darnell and Eugene King.

LIEUT.-COM. EDDIE PEABODY

Detroit, July 1.

It's no longer Eddie Peabody but Lieut.-Com. Edward Peabody, U.S.N. The banjoist, who has been a reserve officer in the naval reserve, has been called up for service and now is assigned to the Great Lakes Training Station.

It is the branch of the service in which, it has been indicated, there is no year's limit but officers are in 'for the duration.'

Selznick Pacts Bruce

Hollywood, July 1.

David O. Selznick signed Carol Bruce, who appeared in the Broadway production of 'Louisiana Purchase,' to a one-picture-a-year contract.

Currently Miss Bruce is working in 'This Woman Is Mine,' her first picture under a pact at Universal.

THE BERLE-ING POINT

By Milton Berle

Chicago, July 1.

Am on the Open Road. Took the 20th Century to Chicago from New York. I had to, I'm under contract to Fox.

Had a beautiful compartment on the train—with an adjoining engineer.

You sure have to watch out for those gamblers on trains. I got into a game with four card sharks and only won 12 bucks!

Henny Youngman saw me off at the train. He made me a present of one of his new gags—that Bob Hope tells so well.

Leo Lindy gave me a going-away present—a pocket watch with anchovies in place of hands, and a chain made of braided noodles.

Broadway Department

Famous Coney Island words: 'Hey, Frankie, give me the soap, I wanna go into the water!'

Billy Rose and Earl Carroll are collaborating on a new show to be called '20,000 Legs Under the Sea.'

Jack White's Club 18 is featuring a new drink called 'The Polo Ground's Zombie.' Two drinks and you don't walk; you slide home.

Broadway Sam, the well dressed nothing, saw the Abbott & Costello picture, 'In the Navy,' so many times he's now suffering from mal-de-mer!

Went to the premiere of Damon Runyon's 'Tight Shoes.' The picture had such a terrific mental reaction that 23 people left their shoes under their seats in the theatre.

Hollywoodiana

Just got word that Paramount is thinking of starring Eleanor Roosevelt in a new picture called, 'Oh! For the Open Road!'

Bing Crosby has a picture of 'Whirlaway' in all of his horses' stalls, and there's a sign under the painting saying, 'See What I Mean!'

George Raft wires me that he knows a Hollywood actor who was just drafted in the Army, and the hamola told his agent that he had just signed a 52 week contract with Uncle Sam with options.

You can see that Maxie Rosenbloom's fighting days are over—his gloves hung him up.

Laird Cregar wires that there's a filmland society playboy who has just been elected 'The All-American Nothing of 1941.'

Music Department

Do you think BMI songs will bring back double breasted vests?

There's Always a Reason: Shep Fields gave up his 'rippling rhythm' style of music because his water bill was too high!

Radio Department

Heard Johnny Burke, the soldier monologist on the Kate Smith show last week. Add: Comebacks to World War II.

With so many news commentators on the air today, the only way a comic can get a program is to take a course in journalism.

Margie Hart and Ann Corio are readying a new quiz show for radio called, 'Information Tease!'

There's No Truth to the Rumor

That Boris Karloff and Peter Lorre do not 'spook' to each other.... That Tommy Manville joined the Navy so he could be a 'Sea Wolf'.... That Will Hays has a sideline—manufacturing sweaters.... That Slim Summerville is so thin that when he stands sideways, he isn't there....

Hangnail Deshcriptions

Grover Whalen: Greet the People.... *Andre Baruch:* Citizen Wain.... *Joe Louis:* Conn-vinced.... *Rochester:* Benny's from heaven.... *Ben Bernie:* Man or Micetro.

Observation Department

Add theme songs: Saratoga Racetrack: 'Just a Little Bit North of 'Tout' Carolina!'

You can't take it with you: My uncle is en route to Leavenworth—the new fives he made had Lincoln blinkin'.

Eavesdropped at the Famous Door: 'Her kisses have kept two lawyers on a steady salary!'

Eavesdropped at El Morocco: 'That's not a Bundle for Britain, that's my mother-in-law!'

Whatever Became of—? ? ?

Ross and Dubrow	Tuck and Cinns
Grace DuFaye	Ting-a-Ling
Ketchem and Cheatem	The Melody of Youth

Afterpiece

Hollywood is the only place in the world where a guy can starve to death—among his friends.

Glenda Farrell Will Co-M.C. 'Baseball Quiz'

Glenda Farrell will co-m.c. Bristol-Myers' 'Baseball Quiz' which starting today (Wednesday), replaces Eddie Cantor for the summer on the NBC-Red.

Hers is a week-to-week arrangement through the Young & Rubicam agency.

Saroyan's 2 Plays

San Francisco, July 1.

William Saroyan, just back from a visit to Fresno, his hometown, is completing a new play, tentatively called 'Jim Dandy.'

When that is finished he'll write a tragedy, to be called 'Throw Some My Way.'

L. A. TO N. Y.

Neil F. Agnew.
Francis Alstock.
Max Arnow.
Barney Balaban.
Gracie Fields.
Robert Gillham.
Alan Gordon.
Stanton Griffis.
John W. Hicks, Jr.
Russell Holman.
Carol Irwin.
Jock Lawrence.
Al Lewis.
Harry Muller.
Ken Murray.
Ed Raftery.
Samson Raphaelson.
Paul Ralburn.
Phil Reisman.
Glen Rose.
Walter Schubert.
George Sherman.
M. J. Siegel.
Jo Swerling.
Hal B. Wallis.
Carol Wayne.

ATLANTIC CITY MAYOR WARNS CAFES ON 'DIRT'

Atlantic City, July 1.

Proprietors of a dozen Atlantic City niteries were told by Mayor Tom Taggert yesterday their license renewals for the next 12 months would be on a 'conditional' basis.

'Conditions' are that they maintain strict discipline of 'smartaleck m.c.'s who confuse filth with humor.'

Barry Wood Rounding Out 104 Weeks With Luckies

Barry Wood has been renewed for another 13 weeks, ending Nov. 1, on the Lucky Strike Hit Parade. Pickup rounds out his service on the ciggie show to 104 weeks—two straight years.

Wood is currently bouncing around the country and Canada, singing Irving Berlin's patriotic tunes 'Any Bonds Today?' and 'Arms for the Love of America' at various patriotic functions, coming back to New York for each Hit Parade broadcast.

N. Y. TO L. A.

Roberta Becker.
Roy Disney.
Blanche Grady.
David E. Green.
Linda Grey.
Victor Moore.
Charles Skouras.
Tom Walker.

SAILINGS

July 3 (New York to Lisbon) Gracie Fields (Atlantic Clipper).

July 16 (Rio de Janeiro to New York) Paul Draper, Heidi Vosseler (Brazil).

Aug. 1 (New York to Rio) Jack Cole Dancers (Brazil).

H'WOOD'S QUIZ: 'CAN U SING?'

Bing Changes Music Publishers

Santly-Joy Loses Singer and Brother Larry But Adds Everett Crosby to Staff

Bing Crosby has switched his music publishing affiliation from Santly-Joy-Select, Inc., to Edwin H. Morris, head of Mercer & Morris. There will be a separate corporation set up to cover this new alliance. Larry Crosby, the member of the Crosby family who was associated with S-J-S as a v.p. will now hold stock in Morris' corporation. F. C. (Corky) O'Keefe, who brought Bing and Morris together for the deal, will also have a stock interest.

Through the Morris-Crosby tieup the new publishing corporation will be entitled not only to the score of any independent picture made by Crosby but to a share of the score of films turned out by Paramount in which Crosby is one of the stars. The new catalog will have for its starter a tune by Al Dubin and Dave Franklin, 'The Anniversary Waltz,' which Crosby will record for Decca.

With the exit of Larry Crosby at Santly-Joy-Select, house has acquired the services of another member of the Crosby family, Everett, the agent. Everett Crosby, it was explained, will hold the stock in that firm formerly allocated to Larry and represent S-J-S in the matter of obtaining scores for the firm from Hollywood studios.

Morris on his return from Hollywood last Thursday (26) admitted there had been some discussion between him and Johnny Mercer about a dissolution of their partnership, but, he added, the question of whether Mercer would prefer to stick with the firm or sell his interest is still up in the air. Mercer at their last meeting, Morris stated, had indicated that he would put the matter in the hands of his New York counsel, Arthur Fishbein, for consideration.

Woolley's Pic 'Dinner' Seen as Snag to Legit Show's B'way Run

Continuance of 'The Man Who Came to Dinner,' Music Box, N. Y., appears doubtful after next week principally because Monty Woolley, who originated the lead, will leave for Hollywood, there to appear in the film version of 'Dinner.' After looking over screen tests, Warners, making the picture, sent a hurry call for Woolley.

Although business has been sagging lately it was hoped to play through the summer with either Alexander Woollcott or Clifton Webb, who played the lead in the road companies, taking over. Former is not inclined to leave his Vermont summer home, while arrangements to engage Webb were snagged early this week.

'Dinner' has scored a great run and on Saturday completes the 90th consecutive week on Broadway.

Woolley Is the 'Man'

Hollywood, July 1.

After considerable testing Warners finally decided on Monty Woolley for the lead in 'The Man Who Came to Dinner.' Bette Davis will play opposite the actor who created and is still playing the Sheridan Whiteside role on Broadway.

Woolley will continue in the legit cast until the picture is ready to start.

Mrs. Johnson Loses

Hollywood, July 1.

District Court of Appeals has ruled against Mrs. Osa Johnson Getts in her $502,000 damage suit against Western Air Express.

Action was the outcome of the plane crash four years ago, in which she was injured and her husband at the time, Martin Johnson, the explorer, was killed.

That Roxy Training

London, June 6.

English sergeant was putting through drilling exercises a contingent of rookies who were giving him plenty of heartaches. When he yelled 'Shoulder Arms,' only two of the crowd performed creditably, and they looked effeminate. Calling them from the line, the sergeant asked them if they had ever been in the army before. The pair said, 'No.'

'Well,' said the sergeant, 'you did it very well.'

'So we should,' replied the boys, 'we' were in the 'Desert Song' for two years.'

USO Coast Gala A Lesson in How Not to Run 'Em

Los Angeles, July 1.

Big show for United Service Organization, staged in Hollywood Bowl Sunday night (29) for an audience estimated in excess of 25,000 was a lesson in showmanship. After most of Hollywood's highest salaried picture and radio stars wound up the first half to disappointing returns, the finale, staged by Mike (Fanchon &) Marco, with lesser lights from screen and vaudeville, provided the mob with more than an hour of solid entertainment.

Earlier portion of the program, broadcast to put across the nationwide appeal for USO funds, fizzled as entertainment largely due to lustreless material. It remained for Leo Carrillo, second half's emcee who came rushing in on a horse, Nicholas Bros., Lowe, Stanley & Hite, Virginia O'Brien, Fanchonettes, Ada Broadbent Ballet, Rufe Davis

(Continued on page 54)

GEORGE HALE WOULD PRE-EXAM AL JOLSON

Application to examine Al Jolson before trial in a suit against him by George Hale resulted in a reserved decision yesterday (Tuesday) by Justice Benjamin F. Schreiber in N. Y. supreme court. Hale is seeking damages of $105,000 charging breach of contract.

Hale claims Jolson signed a contract with him in January, 1941, agreeing to appear in 'Hold On To Your Hats' for the run of the show, and also to appear on the road in the play. Jolson was to get $2,000 weekly. Hale claims Jolson folded the play Feb. 1, claiming illness, but subsequent pictures taken of him in Florida show him to have been in good health. Jolson denies the charges and says he was told by his physicans to quit the show.

Leota Lane in 'Mikado' At Chautauqua, N. Y.

Chautauqua, N. Y., July 1.

Leota Lane, sister of the film stars, has been assigned a lead in a performance of the 'Mikado' to be given here July 21.

The singer will also appear in oratorio and concert, remaining until Aug. 12, when she starts rehearsals for a Broadway operetta.

Harmon Now of Col.

Hollywood, July 1.

Tom Harmon has checked in at Columbia for 'Harmon of Michigan.' Charles Barton guides the grid star in his first acting job.

NIMBLE FEET ALSO IN HOT DEMAND

Wave of Musicals Sweep Cinema, with Accent on Secondary Players—Dragnet Spread to Cull Promising Talent — Metro, Par, 20th Well Stocked

SINGING SCREENS

By BILL BROGDON

Hollywood, July 1.

Not since the last musical cycle passed through Hollywood has there been such a concentration on the part of the studios to annex contractees with talent adaptable to song and dance pictures. Nearly every film plant has one or more top names available for singing or dancing in a big musical production, but to back up the established stars in such vehicles there are needed young men and women who can do a hoofing turn, carry a tune or lend wisecracking ability to a super-musical feature. Consequently new talent being placed under contract, in nearly every instance, has some particular forte beyond straight histronics.

In the case of Columbia, that studio has yet to add a male great or lesser name to its list for the musicals coming up but has well-supplied itself with a femme contingent. Studio figures the males can be obtained on picture deals or else a femme can carry the musical load while a male takes care of the straight assignment. Recently signed at the studio was Janet Blair, vocalist with the late Hal Kemp, who is capable of adding beauty and

(Continued on page 55)

Committee for Freedom To Include B'way Group For Fight vs. Radicals

Committee for Freedom, one of the major patriotic groups, has decided on appointing a Broadway committee to include legit managers, actors and writers, including newspaper people. Principal objective is to frustrate radicals.

Broadway group has had two formative meetings, with Burgess Meredith named temporary chairman. Those in the huddles included Ben Hecht, Brock Pemberton, Gilbert Gabriel, Helen Hayes, Jack Kriendler and Charles MacArthur.

It was proposed that Freedom First combine with the Committee to Defend America. Washington, however, regards both organizations as helpful and suggested they retain their individual identities.

BOB BURNS AUDITIONED FOR NEW R&R PROGRAM

Hollywood, July 1.

Ruthrauff & Ryan agency last week put Bob Burns through an audition, presumably for a soap or oil account.

Burns is under contract to Kraft Music Hall until first of the year, but would have no trouble getting his release as there has been considerable tiffing over his $5,000 weekly paycheck. Sponsor wants him to take a cut not far off the middle.

Joan a Star at 16

Hollywood, July 1.

Warners hoisted Joan Leslie, 16, to star rating in the forthcoming musical, 'Tell Me, Pretty Maiden,' due for early production.

Picture, built around the old Floradora song, features the 'Navy Blues Sextet.

RCA-NBC Sponsored Television Gets Under Way in New York; Rate: $120 An Hour Plus Prod. Fees

NBC's latest decision is to make available 15 hours or more per week for commercial television, starting July 1. It states that it has several accounts lined up for television broadcasting.

RCA-NBC television got started yesterday (Tuesday) in New York under the new dispensation from the Federal Communications Commission which permits advertising sponsorship. It's pretty vague who of the 2,000-odd owners of television receivers can tune in the programs at this date because of the needed conversion from 441 line images to 525 lines.

However, NBC has three first-time sponsors with which to start. General Mills sponsored the Brooklyn Dodgers baseball newscasting in the name of Sun Oil. At 9:15 the Uncle Jim's Question Bee was presented for Spry with Gloria Stuart and Lionel Stander as special personalities along with 'Aunt Jenny,' which same sponsor, Lever Brothers, has on CBS.

First Rate Card

Despite the policy announcement by NBC the week before to lay low on television operations pending the outcome of the FCC's new rules on network-affiliated station relations, NBC issued Friday (27) a rate card on television. It's the first of its kind.

The posted rates are $120 an hour for evening broadcasts weekdays, $60 an hour for weekday afternoons and $90 an hour for Sunday daytime. There will not be any Sunday evening televising for the time being.

On the production side NBC will charge $150 an hour for the large studio in Radio City and $75 an hour for the smaller studios. It will be also $75 for film studio uses and field pickups, while news, weather and time spots will be priced at $8 a minute night-time and $4 during the day.

Television's 1st Day

Because of VARIETY's press time yesterday afternoon (Tuesday) there is no report in this issue on the first tentative NBC commercial television shows, viz., Sun Oil, Procter & Gamble and Lever Bros.

Viewed on an unadjusted 441-line set, the new 525-line telecast of the Dodgers-Phillies game in the afternoon had all the usual television disadvantages on baseball plus some definition blur. But the day was bright and, on occasion, the white pill could be seen cutting the air.

Moss Hart Burns At Danny Kaye's Freedley Pact

Danny Kaye's signing with Vinton Freedley for 'Let's Face It,' forthcoming Cole Porter-Herbert and Dorothy Fields' musical, burned up Moss Hart. Author-producer of 'Lady in the Dark,' recently-closed musical in which Kaye scored a personal click, visited the comedian backstage at the Paramount, N. Y., and irately accused him of ingratitude. After telling Kaye not to bother trying to phone or contact him again, Hart left the theatre. He has not answered the phone to Kaye since then. Hart is also doing a burn at Freedley for 'taking Kaye away.'

Although Kaye's run-of-the play contract for 'Lady' expired when the show closed for the summer at the Alvin, N. Y., Hart felt that the comedian owed him some considera-

(Continued on page 52)

ACTORS FUND OUTDOOR BENEFIT GROSSES 7½G

First outdoor benefit performance for the Actors Fund was held Sunday (29) at Manhattan Beach, Brooklyn. Place accommodates around 20,000, and the show drew about one-third of that number, okay considering threatening weather. Gross was estimated at $7,500, not counting money obtained from the sale of programs.

Show was spotted in the bandshell, dancing being cancelled by Joseph P. Day, the realtor back of M. B., who donated the resort for the show. It's expected to be an annual event. A fairly strong list of name artists appeared.

$3,000 Monthly Allowed Mrs. Doug Fairbanks, Sr.

Hollywood, July 1.

Monthly allowance of $3,000 from the estate of Douglas Fairbanks for the actor's widow has been continued another six months by the court.

Other heirs withdrew their previous objections that $1,000 a month was sufficient.

Brooks Atkinson, H.L.D.

Brooks Atkinson, drama critic of the New York Times, was awarded an honorary degree of doctor of humane letters by Williams College, Williamstown, Mass., at its annual commencement exercises.

Raymond Gram Swing was also awarded the degree by the coll[illegible]

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York, N. Y.

SUBSCRIPTION
Annual...... $10 Foreign...... $11
Single Copies................25 Cents

Vol. 143 120 No. 4

INDEX

Advance Production Chart	16
Band routes	38
Bills	45
Chatter	53
Concert	36
Exploitation	8
Film Booking Chart	16
Film Reviews	12
House Reviews	46
Inside—Legit	48
Inside—Music	40
Inside—Radio	33
International News	13
Literati	52
Legitimate	48
Music	40
Night Clubs	42
Night Club Reviews	42
Obituary	54
Orchestras	37
Pictures	4
Radio	23
Radio—International	31
Radio Markets	34
Radio Reviews	26
Vaudeville	42

DAILY VARIETY
(Published in Hollywood by
Daily Variety, Ltd.)
$10 a year—$12 foreign

Dailies and Fan Mags Will Be Asked To Lay Off Far-in-Advance Press Reviews of Consent-Decree Films

Clarification of the industry's relations with lay newspaper and magazine film reviewers and radio commentators is in prospect within the next few weeks, with the probability of strict curbing of Hollywood by-lines. Coast correspondents for the dailies and fan monthlies will be requested to observe specific regulations with respect to publishing criticisms in advance of release dates of feature pictures. Failure to comply with a uniform plan may result in some form of pressure, as yet undetermined.

Wail from exhibitors in all sections of the country that 'something must be done' about the unbridled handling of picture reviews is being heeded by the publicity chiefs of major companies.

Squawks come from all types of theatres, including major first runs, that the publication locally of reviews of films, in some cases weeks or even months in advance of the public exhibition of the pictures, is harmful to the boxoffice. It is the contention that a newspaper criticism, even though it might be complimentary to a film, takes the edge from public anticipation of its showing when it appears in print in advance of the film's booking.

Situation has developed to status of an industry problem with the advent on the market of the new season's product for release after Sept. 1. Under the terms of the consent decree the fall product must be trade-shown to exhibitors in advance of negotiations for its sale to theatres. Screenings must be held in a number of territories to which theatre operators will be invited. Release dates of the pictures so screened will be some weeks or months from the showing dates. Newspapermen will be barred from the local trade showings, or bound by agreement not to publish their opinions of the pictures until first run opening day.

The Hollywood angle presents more complicated aspects. Currently, the press is in agreement with the studios not to publish reviews of films generally until two weeks prior to national release dates. This arrangement, no doubt, will be changed because the consent decree may bring about displacement of national release dates for territorial dates.

Certain ticklish elements in dealing with the Hollywood press and wire-service representatives are being considered by the publicity departments of the majors. The out-of-town correspondent has been a favored personality in the studios and his special articles and news releases have become an important part of the industry's promotional structure.

Studio Payrolls Slump, May Average at $46.52

Hollywood, July 1.

Weekly studio payrolls, which reached a new high in April, skidded during May, according to statistics released by the California Labor Bulletin. Average weekly payroll dropped $59,132, with 1,008 fewer jobs than in the month before.

Total weekly payroll for motion picture workers during May was $643,008, compared with $702,190 for April. Number of wage earners dropped from 14,827 to 13,821. Average weekly paycheck was reduced from $47.36 to $46.52.

Interstate Chains Co-Op On Defense Stamps, Bonds

San Antonio, July 1.

Following a suggestion made by the home office of the Interstate Circuit in Dallas, E. E. Collins, city manager of the group here, has instituted a plan whereby all employees of the houses here are cooperating in the national defense move by buying National Defense Stamps and Bonds. Salary deductions are made each week by the accounting department, this going for a systematic buying of stamps and bonds.

It has been given the full cooperation of all employees.

SPARKS-PAR ALL SET

Frank Rogers Assumes Presidency of Florida Circuit

Acquisition by Paramount of E. J. Sparks' interest in the theatres they operated together in Florida was announced Monday (30) by Leonard H. Goldenson, Par theatre-operating head. Sparks is resigning from the presidency of the various corporations controlling the theatres, but will continue in an advisory and consultative capacity, it was said.

Frank Rogers, former exec assistant to Sparks, has assumed presidency of the various corporations. Rogers, B. B. Garner, M. C. Talley and Fred H. Kent, who had also served as exec assistants to Sparks, will continue active management of the theatres and will retain their stock interests in them, Goldenson said.

Lesser at RKO As Prod.; Moves To Cancel UA Deal

Hollywood, July 1.

Sol Lesser checked in at RKO yesterday (Monday) under a new contract as producer of 'A' pictures. Currently Lesser is tied up with a pact to make one picture a year through 1945 for United Artists but is carrying on negotiations to abrogate the deal, following completion of 'Any Girl Would' (formerly 'Strange Victory'), now in preparation. Lesser will make 'Would' on the RKO lot for UA release.

Previous to joining the UA outfit, Lesser produced the Bobby Breen and George O'Brien groups independently for RKO. He was ready to sign a deal as executive producer and studio head at RKO several months ago, but UA declined to release him. No trouble is expected in obtaining his release this time.

He brought Barney Briskin with him from UA to be his assistant.

Air 'Tom, Dick & Harry' (Publicity?) Suit vs RKO

Chicago, July 1.

Radio trio known as Tom, Dick and Harry has filed suit against RKO Radio, seeking to restrain the firm from distributing a picture titled 'Tom, Dick and Harry.' Real names of the trio are Frank and Gordon Van Dover and Marlin Hurt.

In their suit for an injunction the radio singers contend that they have an exclusive right to the name due to years of useage in the business.

Attorney for RKO Radio is Arthur Goldberg, associated with the Spitz & Adcock law office. In his early questioning Goldberg has brought out the fact that the term 'Tom, Dick and Harry' has been used for years as a general expression, dating back even to Shakespeare.

Quiet, Like a Battlefield

Hollywood, July 1.

Film version of the Olsen and Johnson stage revue, 'Hellzapoppin,' went into work at Universal, directed by H. C. Potter for Jules Levey's Mayfair production unit.

Martha Raye is co-starring with the comics.

WILCOX-NEAGLE'S RKO DEAL FOR BRITISH PIC

Hollywood, July 1.

Herbert Wilcox and Anne Neagle closed a deal with RKO to film a melodrama with backgrounds in England and Canada, starting in August.

Producer and actress leave for Canada this week on a war relief tour, later sailing for London to start production on the picture, still untitled.

Mary Pickford Okayed After Medical Checkup

Cleveland, July 1.

Report that Mary Pickford, ill here, might undergo an operation, started when she checked into Dr. George Crile's Cleveland Clinic last week for observation, were strongly denied by the private hospital and by her husband, Buddy Rogers, who accompanied her on visit.

Dr. Charles Higgins, who handled her case, said she had no serious illness and that no operation of any kind was under consideration. However she was in strict seclusion during her stay in Cleveland, refusing to see anybody and granting no interviews.

After four-day medical checkup Miss Pickford and Rogers left last Saturday 28 for Gettysburg, Pa., where she planned to take part Tuesday (1) in the dedication of a monument to Gen. James Longstreet at the request of the general's widow, an old friend. She then goes to New York in search of an actress for the title role in a remake of her 'Coquette,' which she is producing. Also reported that she would confer with Moss Hart on the idea of writing a scenario.

'Yank in R.A.F.' Lenser And Technician Killed

Otto Kanturek, Czech cameraman who recently arrived in London to take location shots of the R.A.F. for 20th-Fox picture, 'A Yank in the R.A.F.,' was killed last week along with Jack Parry, a British technician, while photographing air material. Pilot of plane from which they were 'shooting' material also was killed when the airplane crashed.

Kanturek, who had specialized in aerial camera work, had worked on several hundred pictures during his 28 years activity as film photographer. He was cameraman for Gracie Fields in many of her British-made films. 'Prosoner of Corbal' is most recent picture on which he was photographer, having been made in 1939. 'A Yank in the R.A.F.' is being produced in Hollywood with Tyrone Power, Henry King directing. Only the R.A.F. flying shots were being made in Britain.

Mulvey Doubling Also For James Roosevelt

James Mulvey, eastern rep for Samuel Goldwyn, is doubling in the same capacity for James Roosevelt's Globe Productions. He added the new duties Monday (28) following departure of Roosevelt's former eastern rep, David Griesdorf, who becomes branch manager of the United Artists exchange in Los Angeles.

With Roosevelt's pictures having been pretty well played out by now and no prospect of any more, job of the eastern rep has become minor. Office will be continued on a small scale for accounting purposes.

Griesdorf was a former Canadian branch manager for UA. He succeeds Earl Collins in Los Angeles, latter becoming Dallas branch manager.

Other News Pertaining to Pictures

Dave Rose on British comedy....................Page 13
Brazil as ace U. S. pix market....................Page 13
AFRA strike postponement....................Page 24
Edward G. Robinson's $100,000 gift....................Page 25
ASCAP....................Page 41
Phil Harris and 'Rochester' units....................Page 47
Elitch Gardens' 50th anniversary....................Page 51

Republic's Lee Powell Wins Suit To Use 'Lone Ranger' Billing in Circus

U'S $2 DIVVY

First Paid on Pfd. Stock Since 1932—Still $68 in Arrears

Prompted by vigorous pickup in earnings, Universal declared the first dividend on its first preferred stock paid since Oct. 1, 1932, last Thursday (26) when the directors at a special session voted a $2 payment. Divvy is payable July 11 to stockholders of record, July 7.

J. Cheever Cowdin, board chairman, pointed out that this action marks resumption of current dividends on this class of stock. First preferred is the only preference issue of U listed on the N. Y. Stock Exchange and only one in the public hands.

Following this divvy payment, Universal still will be $68 per share in arrears.

Korda Doesn't Want to Slight His Adopted Eng.

Fearful that he is neglecting the country of his adoption, Alexander Korda is preparing to remain in England when he returns to London from Hollywood in late summer or early fall. Producer has stated he wants to take any sort of governmental job, whether it deals with films or not, in order to do his bit.

How soon he will be able to go depends on progress of 'Jungle Book,' which goes into production shortly. Bank financing him insists that he stay with the film until it is well on its way to completion. It will be his second film for 1941-42 release by United Artists. First is 'Lydia,' now virtually finished. Producer has even ceased reading scripts.

The British Idea

London, June 13.

Quentin Reynolds' daily page in the Express here recently carried his story in support of British stars in Hollywood. Piece was done in conversational style, re-telling parleys writer had with Cary Grant, Ronald Colman, Herbert Marshall and Sir Cedric Hardwicke, all of whom voiced nationalistic sentiments.

Effect of this type of publicity is questionable. Despite listing of what the quartet has done and is doing by way of charities, local trade press is inclined to snicker and seize on sentimental makeup of the yarn. Fact that these players are long-term residents of the U.S. received no precise mention in the Express story, and they're thus lumped with citizens whose trek Atlantic-wards was much more recent and against whom trade attitude is bitter.

Michael Balcon, indie producer, recently let go with a broadside at the departed filmites, piece going into a film fan magazine.

Seamon (Hurtig &) Set Back in 20th-Fox Suit

Harry Seamon, 78-year-old partner of the old burlesque producing team of Hurtig & Seamon, lost a plea for a temporary injunction against 'Tin Pan Alley' in N.Y. supreme court, when Justice Ferdinand Pecora ruled that doubt existed as to the certainty of reference to Seamon in the picture. Seamon is suing 20th-Fox for $50,000, charging illegal use of his name.

20th-Fox has submitted affidavits purporting to show that the use of the names in the film referred to a theatre at 125th street, N. Y.

Look Who They'll Meet

Hollywood, July 1.

Metro goes to the plate with a heavy batting order in 'When Ladies Meet,' directed by Robert Z. Leonard.

Cast toppers are Joan Crawford, Robert Taylor, Greer Garson, Herbert Marshall and Spring Byington.

Spartanburg, S. C., July 1.

Lee Powell, Los Angeles actor, has full right to advertise himself as 'The Lone Ranger' of sound pictures, has infringed upon no film, radio or comic strip rights of 'The Lone Ranger, Inc., a Michigan corporation, and legally can bill himself or be billed as 'The Lone Ranger' of two Republic films portraying the sagebrush Galahad, Federal Judge C. C. Wyche ruled in opinion handed down here.

Decision was in case of the corporation against O. C. Cox, doing business as Wallace Bros. circus, winter-quartered at York, S. C., for past several years, and Powell, billed and advertised by circus as 'Lone Ranger' of motion picture fame.

Opinion, ending two years litigation in Pennsylvania and South Carolina federal courts, denied injunction sought by plaintiff in a $250,000 suit, and followed series of hearings in federal courts at Greenville and Spartanburg, S. C.

Judge Wyche, in 14-page opinion, stated that from testimony before him, it appeared that since April, 1940, defendants have been using the line 'Hi Yo Silver,' objected to by plaintiff, in their advertisements of Powell as original 'Lone Ranger' of sound pix.

Cites Second Pic

'However,' opinion stated, 'since the signing of the decree by the district court of Pennsylvania (1940), a second motion picture has been issued by Republic Pictures, Inc., entitled 'Hi Yo Silver,' under license from the plaintiff. In this picture, the defendant, Lee Powell, also played the part and did all the acting of the Lone Ranger. If the defendant, Lee Powell, has the right to refer to his former employment in the original 'Lone Ranger' picture, as I have found, as the district court of Pennsylvania has found, and to which the plaintiff has consented, then by the same token, he would have the right to refer to his former employment by the Republic Productions, Inc., as the Lone Ranger in 'Hi Yo Silver.'

'It appears to me that if the defendant, Lee Powell, has a right to refer to his employment in one picture, he has the right to refer to his employment in another picture produced at a date subsequent to the signing of the final decree in the district court of Pennsylvania.'

'Ranger' Promotion

Last season advertisements describing Powell as 'Lone Ranger' of films, but not referring to radio 'Lone Ranger,' were three-sheeted throughout circus' southeastern tour and published in many daily newspapers.

With opinion Judge Wyche handed down lengthy 'Conclusions of Law and Fact' findings, holding, in part, that:

Radio serial, 'The Lone Ranger,' was copyrighted by plaintiff for broadcasting purposes; that plaintiff owns copyright to 'Lone Ranger' comic strip, (syndicated by King Features, Inc.), and that scope of both 'as alleged and proven by the plaintiff' extends only to expression 'The Lone Ranger,' and 'there has been no allegation or proof by the plantiff of the expression of its idea, so copyrighted and published over the radio and through the comic strips, and from which the plantiff seeks to enjoin these plaintiffs.'

The court ruled that 'the plantiff is not entitled to the relief prayed for by its complaint (asking $250,000 alleged damages) enjoining the defendants from using the expressions 'The Lone Ranger' or 'Hi Yo Silver' or from appearing in person as the original 'Lone Ranger' of talking pictures.' Further, he ruled a prior show cause rule handed down by Circuit Judge G. B. Greene (S. C.) 'should be dismissed with costs and attorneys' fees to the defendants as provide by 17 USCA 40.'

Too Rough for Her

Hollywood, July 1.

Miriam Hopkins, dissatisfied with her role as femme lead in Universal's 'Bad Lands of South Dakota,' pulled out of the cast. Actress signed for the film without reading the finished screenplay.

Picture's start is postponed while the studio hunts a new lead.

% CHISELING RAMPANT

TRADESHOW BALLYHOO

Trade showings of the new season's feature product for release after Sept. 1, as prescribed in the U. S. Consent Decree, promise to develop into gala occasions for exhibitors, their families and friends, with each of the five major companies in competition to lure audiences to the screenings.

Actual legal requirements for the advance showing of features, prior to sales negotiations, demand a single unreeling of a film in each of 32 exchange territories. Prospective exhibitor customers thereby are given an opportunity to 'see' what they are asked to buy.

First of the companies to comply with the decree provisions is Metro, which is issuing invitations to thousands of theatre operators to attend showings of three films within as many weeks in 62 cities.

Comes from Warners, information that its department of promotion is giving serious consideration to a program of 75 exhibitor screenings to be held in hotel ballrooms, with such palatable added inducements to attract customers as buffet refreshments served to the rhythm of 'name bands.' Listings of desirable ballrooms have been requested, according to report, from Music Corp. of America and the William Morris agency.

And, not to be outdone, a third distributor is said to be churning the idea of conducting a national raffle of an automobile among exhibitors as an inducement for them to attend the company's screenings.

It has been hot in New York during the past week, but not that hot.

Whether one or both of the other defendant distributors will institute a plan of calling for customers in special automobiles and returning them to their homes after the showings is unverified. It could happen.

More likely, however, is an early conference among sales chiefs from which will evolve a scheme of trade showings that is safe, sane and business-like, having in mind that the provision for advance showings was framed for the convenience and protection of the exhibitor, rather than a springboard for warm weather exploitation.

EXHIBS' OWN ALLOCATIONS

Exchanges Beefing at Record-Breaking Habit That Exhibitors Have Acquired, Blaming It on Bad Biz—Branch Managers Promise To Crack Down On Exhib Shuffling

ADJUSTMENTS-'N' HOW!

Minneapolis, July 1.

Local film exchanges are complaining of record-breaking exhibitor 'chiseling' as one of the effects of present generally bad business throughout the territory.

It takes the form, the branch managers say, of the exhibitors attempting to allocate their pictures themselves. Instead of remitting the amount billed, it's declared, the exhibitors in many instances are sending in what they—the exhibitors—think they should pay and what they consider a 'fair' amount for the distributors to receive for their pictures, based on alleged boxoffice returns.

Even one of the larger independent circuits is charged with being among the offenders. Exchanges are up in arms with the practice spreading and apparently being the result of 'concerted action.'

Branch managers admit that, in a number of instances, adjustments are in order and should be made. They declare, however, that they're not going to permit the exhibitors to set their own prices for films, alter contracts without permission and to decide for themselves what 'fair' rentals are. They won't get away with it, the managers assert.

Unprecedented Dearth of Film Product Threatens for Late July And August; Won't Help Gen'l Biz

Dearth of product, possibly on a scale hitherto not experienced before in the film business, threatens for late July and August. It's a situation calculated to further deflate boxoffice returns in the 45-day period just prior to release of new 1941-42 product under the consent decree, starting Sept. 1. Subsequent run theatres are expected to feel the pinch during September because of clearance situation which will hold back new 1941-42 pictures.

Exhibitors admittedly are worried over the situation because they fail to see how the product drought can be remedied excepting through reissues or extended running of product which, at best, would have a tough job standing up in normal weather periods.

Consequently, a heavy influx of reissues and re-booking of recent b.o. successes looms for August. Reason for possible heavy shortage next month is that several majors last year began using new 1940-41 product as early as Aug. 1. This is particularly true of 20th-Fox, which started its 1940-41 season on Aug. 1. It applies to Paramount, Warner Bros., RKO and Metro in almost the same degree because these distributors did a lot of pre-releasing on current season's pictures.

These companies will be winding up a full 12 months of product or thereabouts, at the end of July but the demand of exhibitors will be for 13 months of films because of that early start last August. Hence, for these five distribs few new pictures will be in sight during August or until the new 1941-42 films are released to exhibitor accounts.

WB and Par Exceptions

In fact, it now appears questionable whether many major companies, excepting Warners and Paramount, will be able to meet 1940-41 contract provisions. Metro is struggling to reach the minimum of 44 features under its contract (maximum promised was 52) while United Artists also is reported finding it a task to round out its current contracts. This all makes for an additional shortage at the tag end of a season when strong product is needed more than ever before to bolster a weak b.o.

Typical of the trend towards more and more reissues is the action of RKO, Paramount and Warner Bros. Last named distrib has been doing well for a month or more with a reissue of 'Devil Dogs of the Air.' Paramount has announced it will send out 'Ruggles of Red Gap' again for July business. RKO has had 'Vivacious Lady' out for some weeks on reissue and is reported giving serious consideration to reissuing 'Ramparts We Watch,' March of Time feature released originally less than a year ago. United Artists has tried reissues of 'Prisoner of Zenda' and 'Tom Sawyer' in several spots. Understood that Par, RKO and Warners are considering other oldies for re-booking.

Combination of product scarcity and extended runs of current top boxoffice attractions already is showing up in subsequents. Instances have been noted where subsequent-run houses even have employd two reissues to attract business rather than use two questionable 'B' current releases.

Edington's RKO Washup; Nolan Out After 21 Years

Hollywood, July 1.

Harry Edington, former executive in charge of production at RKO, remains on the lot to produce one picture under general supervision of Joseph I. Breen.

Under his old contract, Edington does not check out for six months.

Joseph J. Nolan, with RKO in various capacities for 21 years, turned in his resignation and leaves on an extended vacation July 15, with future plans to be disclosed later.

After holding executive spots in the accounting and advertising departments in New York for 14 years, Nolan moved to Hollywood as assistant secretary in 1934 and was upped to vice-president in charge of the studio two years ago.

WB Selling This Year Before It Starts on '41-42

A policy of servicing this season's product 100% before trying to sell the 1941-42 lineup was outlined yesterday (Tuesday) by Grad Sears, Warner Bros. sales chief, in a meeting of division and district managers in New York. Sears told the assembled managers they must go out and complete delivery and service all accounts right up to the end of the current season before handling new season product. Warners expects to have 12-15 features on the 1941-42 lineup ready some time this month for showing to exhibitors.

Sears huddled with the sales chiefs at the Warner home office. Besides Sears, Carl Leserman, his assistant; Ben Kalmenson, southern and western division manager; and Roy Haines, eastern and Canadian division manager, headed the salesmen at the confab. District managers from Washington, Chicago, Kansas City, Atlanta, Dallas and Los Angeles also attended.

$3,500,000 Lasky Bankroll For 3 More Pictures

Jesse L. Lasky, east to huddle with two New York banks on a $3,500,000 loan for the production of three pictures, hasn't determined yet what company will release the films, he said Monday (30). Producer declared he 'rather favored' Warner Bros., which is releasing his latest, 'Sergeant York,' but that United Artists and another major company had also made him offers.

Lasky said there is no deal cooking with WB or anyone else at the moment, but in fairness and on demand of his backers it would be necessary to accept the most advantageous one offered. He stated he will announce two of the three stories he has lined up before he leaves for the Coast at the end of next week.

Reports from Hollywood are that the producer was asked to head east and talk about loans by the banks after their Coast reps had seen 'York' and tagged it as a winner

LaCava's U. Encore

Hollywood, July 1.

Gregory LaCava has signed a new Universal deal to produce-direct another Irene Dunne starrer.

It tags on to the current Dunne picture now in work.

SETTLE PIRACY SUIT

Los Angeles, July 1.

Norman Houston's plagiarism suit against Columbia, involving 'Mr. Smith Goes to Washington,' was settled out of court.

Author charged that parts of the picture were lifted from his own yarn, 'Clown in Congress.'

REUNION AT RKO

Breen Brings Auster, Ex-Haysite Into Producer Fold

Hollywood, July 1.

Islin Auster, assistant to Joseph Pasternak at Universal for three years, drew a producer contract at RKO.

Before going to Universal, he spent five years with Joe Breen in the Hays office.

HARRY M. WARNER BUYS OLD CRAIL FARM IN N.C.

Hendersonville, N. C., July 1.

Harry M. Warner, who recently disposed of his Mt. Vernon, N. Y., estate, has purchased the 150 year-old Crail Farm at Flat Rock, just outside of Hendersonville, N. C. Sale was announced by Mitchell C. King, of Atlanta, former owner whose family built the place and named it from home place in Ireland—Crail.

Land and house are said not to be especially pretentious, but Flat Rock is a section that has long been fashionable to southern wealth and society. Located 21 miles from Asheville, it is in the foothills of the Great Smokies, with an elevation of about 2,000 feet.

Sale price is understood to be $75,000, with deed filed in name of Mrs. Bessie Warner. Understood that the Warners plan to use the place for a summer home.

Ginny Simms' Pic Lead

Hollywood, July 1.

Ginny Simms moves into the femme lead in 'Playmates' after playing supporting roles in two Kay Kyser pictures at RKO.

Filming starts July 7, with David Butler producing and directing.

Wobber Sees Higher Budgets For Pictures

Hollywood, July 1.

Bigger budgets and a more vital interest in individual pictures is going to be the outcome of the consent decree, according to Herman Wobber, general manager in charge of distribution for 20th-Fox, in Hollywood for a week or two of huddles about the general situation in the picture business, over which all the master minds have been worrying.

Wobber is here to prepare for the sales convention at the Ambassador hotel, July 16-18, but the big idea is to catch up with the consent decree and make the public and theatre operators like it.

H'wood Moves to N.J. Fort

Fort Monmouth, N. J., July 1.

Large contingent of drafted Hollywoodites already here has been swelled during the past week by the arrival of a flock more. They are assigned to the Army's Training Film Production Unit, headquartered here under command of the Signal Corps.

Among the newcomers was Lester Cooper, former Warner Bros. shorts writer, who was transferred from Camp Callan, Cal. He's doing scripting on the training pix. Other arrivals were principally cartoonists, six of them from the Disney plant. They are Berk Anthony, Rodell Johnson, Victor Michonski, George Paliwoda, George Peed and Robert Perry.

PINE AND THOMAS TO MAKE 6 AT PAR

William Pine will produce six pictures for Paramount's 1941-42 program, in association with William C. Thomas, through deal just consummated. Paramount will finance. These six will include three features starring Richard Arlen, and a like number headed by Chester Morris.

'Torpedo Boat,' an original by Aaron Gottlieb, will be the first of the Arlen features. Screenplay is now being written by Paul Franklin, with production slated to start in September. Initial Chester Morris picture will be 'No Hands on the Clock,' a whodunit by Geoffrey Homes (pen name for Dan Mainwaring), skedded to start Aug. 15.

Shirley Sprocketing Again

Hollywood, July 1.

Shirley Temple starrer, 'Kathleen,' goes into work at Metro early this month, with Warner Baxter playing the father role.

Her next picture is Edward Small's 'Little Annie Rooney,' slated to start in early fall.

Autry's Okla. Rancho

Dallas, Texas, July 1.

Gene Autry, Republic Pictures cowboy star, will purchase a ranch near Ardmore, Okla., buy livestock for a complete rodeo and show the rodeo in some of the nation's largest cities this fall or next spring, according to Lloyd Rust, district manager of the Republic.

Rust is just back from San Antonio where he conferred with Autry and Col. W. T. Johnson who retired from the rodeo biz after five consecutive years at Madison Square Garden in New York and alsewhere. Rust said the rodeo premiere will be in Dallas.

K-A-O $8,000,000 Refunding Plan Consummated; Retire Keith Bonds

The $8,000,000 refunding, reorganization plan of Keith-Albee-Orpheum Corp., was formally consummated Monday (30) as the directors took final steps following the approval given by the stockholders Friday (27) following two postponements. Simplication of RKO's corporate structure, particularly as it pertains to theatre subsids, was possible through making the plan effective. This was done through consolidating principal RKO theatre subsids with the parent RKO company.

One of final steps was Atlas Corp.'s action in picking up the remaining 21,000 shares of K-A-O preferred held by Mike Meehan interests Monday. After exercising this option, Atlas tendered these shares plus 7,000 other preferred which it had obtained earlier from Meehan, to RKO at $114.25 option price.

Another portion of the plan calls for K-A-O to pay $15.75 accrued dividends on the remaining outstanding K-A-O preferred shares, totaling about 15,000. Sinking fund provision is said to consider later retirement of these shares, which would leave only the K-A-O common outstanding.

Most of coin obtained in loans from four banks and one insurance company will be used to retire $4,454,000 worth of B. F. Keith bonds outstanding as well as $580,000 in Keith Memorial bonds, also outstanding. Bulk of remaining amount was required to handle the acquisition of the Meehan preferred shares.

SEC Ok on K-A-O

Washington, July 1.

Three related deals involving over 70,000 shares of Keith-Albee-Orpheum preferred and improving the cash position of Radio-Keith-Orpheum by roughly $5,000,000 received approval Saturday (22) from the Securities & Exchange Commission. Exemption was granted from provisions of the Investment Company Act of 1940 after a finding that the transactions are 'fair and do not involve over-reaching on the part of any person concerned.'

The transactions involved unloading of KAO stock by Michael J. Meehan and resulted in tightening of Floyd B. Odlum's hold on the related film enterprises.

The deals ratified by the Federal agency were:

Sale of 48,586 shares of KAO preferred by RKO to KAO for a price of $3,090,019.75; sale of 21,800 shares of KAO preferred by Meehan to Atlas Corp. and American Co. on behalf of RKO for $2,490,650; and sale by Atlas and American of voting trust certificates for 8,000 shares of KAO preferred for $600,000.

New B. F. Keith Corp.

Albany, July 1.

B. F. Keith Corp. has been chartered here as a consolidation of Greater New York Vaudeville Theatres Corp. and B. F. Keith Corp. Capital stock is listed at $20,000,000 with shares $100 par. Prentice Hall, Inc., filed the papers.

2 KRIM BROS. PLEAD GUILTY IN TAX CASE

Detroit, July 1.

Sol and Mac Krim, brothers and operators of Krim Theatrical Enterprises and Stramer Theatre Corp. here, pleaded guilty before Federal Judge Frank A. Picard to two indictments charging evasion of payment of admission taxes and embezzlement of U. S. funds.

The brothers had been indicted on charges of having failed to turn over in excess of $3,000 collected in taxes on admission tickets in their theatres here between July and October, 1940. Each of the indictments contains eight counts. It could roll up an extreme penalty of 40 years in prison and fines of $40,000 since the law provides a maximum penalty of five years' imprisonment and $5,000 fine on each count.

Judge Picard, after acceptance of the pleas, referred the case to the probation department before determining sentence.

Unions' Squabbling Kayoes Jukepix in N.Y.

Rochester, N. Y., July 1.

Coin-in-slot film machines have disappeared from Rochester barrooms and night spots following demands by the Motion Picture Projectionists Union that the machines be serviced by union operators. Members of the Bartenders Union backed up the projectionists and the proprietors, not wanting that much trouble, quietly ordered the machines out.

The few machines installed didn't operate long enough to demonstrate popularity.

STUDIOS - SDG AGREEMENT SET

Hollywood, July 1.

Producers and the Screen Directors Guild are nearing a washup of their differences and a new contract is expected to be signed soon, following meeting of studio heads last (Monday) night. Last obstacle to the agreement is believed cleared away, with negotiations progressing favorably on minimum wage demands.

Earlier in the day confabs were held with indie producers who demanded recognition in pegging minimum wage scale. Tentative agreement reported reached with SDG membership to act on best terms wangled by negotiating committee.

Producers also studied demands of IATSE locals, but further discussions are slated before the holiday weekend.

BIG APRIL U.S. TAXES CUES UPBEAT AT B. O.

Washington, July 1.

Amusement business took an encouraging upturn in April, according to the May admission tax payments which touched the second highest level recorded this year and topped figures for seven of the other nine months the present scale has been in effect.

The Treasury pocketed $6,955,991 from the 10% bite on April grosses, a rise of $1,328,597 over the prior month's collections and a jump of $5,184,896 above the same stanza last year. Record since the tariff was stiffened last summer is $7,124,225 turned in last November, and the 1941 maximum is $7,104,956 received in March.

Cumulative total for the five months of 1940 is $32,778,901, or more than three times the sum raked in during the same portion of 1940. It's almost $12,000,000 ahead of the amount which Uncle Sam took from amusement patrons in the full 12 months of his best year under the old tax schedule.

The sharp May rise was in accordance with a more or less seasonal trend. The Government's receipts have gone up between April and May in five of the last eight years, declines occurring only in 1940, 1938, and 1937. Due to the heavier tariff, the improvement this year is by far the best ever registered.

Further encouragement is seen in the fact that the change from 1940 to 1941 was the best so far. Only other time this year's take has topped the same stanza of the preceding year was January, when the gain was $5,096,743, or roughly $70,000 smaller than the May-to-May advance. In addition, the May jump over last year is some $1,500,000 fatter than the change from April, 1940, to April, 1941.

SWG Comes of Age

Hollywood, July 1.

Screen Writers Guild celebrates today (Tuesday) its 21st anniversary. Frank Woods was the organization's first president.

Bondo?

Austin, Texas, July 1.

It has been dishware, linen, screeno, bank night and now its National Defense Bond Night.

Joseph's Drive-In here each week offers its patrons one $100 Defense Bond as b.o. bait.

52 BIBLICAL SHORTS FOR CHURCH 'CIRCUIT'

Washington, July 1.

Furthering the use of motion pictures in pictorial education—in this case Biblical education—is the project of Biblical Photo Plays, company organized by Charles Anson Bond of this city. Plans call for the filming, in Hollywood, of a series of 52 pictures, one of which will be made available each week, beginning Dec. 1, to churches throughout the country which lease the series.

The pictures, it is argued by the company, will be a factor in returning people to church and Sunday school. The New Testament is to be the source material for the series, each of the 52 photoplays carrying further the story of the life of Christ.

First of the series, a sound picture in Technicolor, as will be those to follow, has already been completed and recently had its world premier here at the Foundry Methodist Church.

Daniel C. Roper, former Secretary of Commerce, addressed the audience of church officials from Washington and nearby Maryland and Virginia, urging the use of motion pictures in Sunday school and church work.

Since then the film has been shown in both Detroit and Philadelphia and is being used as a sample in selling the series to churches.

Each of the pictures, which will be three-reelers running approximately 30 minutes, will be made in Hollywood by a professional cast and director. The director already has been signed, Bond said, but added he could not announce his name as yet.

Biblical Photo Plays hopes to have the first six chapters of the series on the life of Christ completed by the time the first one is released to the subscribing churches in December.

Situation Well in Hand

Hollywood, July 1.

'On the Shores of Tripoli,' a section of the Marine anthem, is the title of a new service feature in preparation at 20th-Fox to keep up with the army and navy pictures being rushed to the front in the other studios.

Screenplay is by Steve Fisher, former able-bodied seaman, who spent 10 days at the Marine base in San Diego gathering material. Milton Sperling produces.

Studio Contracts

Hollywood, July 1.

Anne Edmonds' player option lifted by Warners.

Lisa Huntley drew stock contract at RKO.

Janet Shaw inked an acting deal with Hal Roach.

Otto Brower renewed for one year as director at 20th-Fox.

Ernest Palmer, cameraman, drew option lift at 20th-Fox.

Smith Ballew inked player pact with Liberty-National Pictures Corp.

Frank Wilcox drew a renewal of his player contract at Warners.

Barbara Slater, fashion model, inked a player pact at Paramount.

Lew Seiler re-optioned as director at Warners.

Sheldon Leonard's player option picked up by 20th-Fox.

Julia Faye signed to a Paramount contract.

John Higgins inked writing pact at Metro.

Hattie McDaniel's player option hoisted by Warners.

John Shelton's acting contract with Metro was taken over by 20th-Fox.

Lloyd Nolan drew renewal of his playing contract at 20th-Fox for another year.

Sweeping Victory for Cartoonists In Strike Settlement With Disney

Hollywood, July 1.

The four-week strike of the Screen Cartoonists Guild at Walt Disney's studio is being washed up today (Tues.) following approval by membership of a proposed contract submitted by the AFL committee.

New deal calls for reinstatement of all employes as of May 15; discharge of all employes hired subsequent to that date; no strikers to be laid off within 90 days after settlement; only those who remained at work during walkout or deserted strikers to be laid off; full retroactive pay and screen credit; union label; sick leave; vacations; guaranteed employment of 50 weeks yearly; full seniority rights; severance pay; closed shop; all employes to affiliate with SCG within 15 days after contract is signed; appointment of a grievance setup; and a committee to determine classifications.

AFL committee meets later today with Walt Disney and other studio execs, with the only hitch expected on retroactive pay and discrimination. Although deal was practically set by Harold Smith, head of the IATSE soundmen, Willie Bioff moved into the picture and is directing the committee.

Herb Sorrell, biz rep of Painters local, was given a thunderous ovation by members when terms of the proposed contract were read to them. Contract has been tentatively okayed by Disney and expected settlement reached within a few days after the pact gets another going-over by the AFL committee.

Final UA Regional Sales Meet Starts in Frisco

Finale in the current series of five regional sales conventions being held by United Artists gets under way in San Francisco today (Wednesday). Similar two-day meets have already been held in New York, New Orleans, Cincinnati and Chicago.

Four western exchange territories will be represented — Los Angeles, Salt Lake City, San Francisco and Seattle. As with the others, Arthur W. Kelly, operating head of UA, will act as chairman of the conclave. Maskell Masters, western sales manager, will present the new program, with other reps from the h.o., including Monroe Greenthal, pub-ad head, and Seymour Poe, Masters' assistant.

METRO'S $27,500 FOR 'WARM FOR MAY'

'Very Warm for May,' Max Gordon musical which had an unsuccessful run at the Alvin, N. Y., in the fall of 1939, has been bought for filming by Metro. Price was $27,500.

Although the sale of the musical was understood to have taken place some weeks ago, it was announced by neither Gordon nor Metro, although Gordon confirmed it yesterday (Tuesday). Oscar Hammerstein, 2d, and Jerome Kern authored.

Other Story Buys

Hollywood, July 1

Universal bought 'Gabriel, Sound Your A,' by Bernie Feins.

Walter Lantz bought the song, '$21 a Day Once a Month,' by Felix Bernard, as basis of an Army cartoon for Universal release.

Nat Levine and Al Levoy sold 'Marshal from Helldorado' to 20th-Fox.

Republic acquired 'Body Guard,' western yarn by Al Block.

George Bricker sold untitled G-Man story to KB Productions.

Paramount bought 'Special Delivery' from F. Hugh Herbert, who also signed to work on the screenplay.

Joel Malone sold his western tale, 'Raiders of El Dorado,' to Republic.

20th-Fox has purchased 'No Coffin for the Corpse' by Clayton Rawson. It's a mystery yarn to be published shortly by Putnam. Price was $3,000. Rawson previously wrote 'Merlini the Magician' made by Metro.

Principal interest of the studios in new books lies in 'The Sun Is My Undoing,' a 1,200-pager by Marguerite Steen, an English writer. It's an historical novel of slave trading in the late 18th century and said to be the longest tome covered by the majors since 'Gone With the Wind.' Viking will publish in the fall.

Cummins Appealing N.Y. Censors' Nix on 'He'

Albany, July 1.

The Board of Regents, at its monthly meeting, considered the appeal of Public Welfare Pictures Corp., 230 East 41 street, N. Y. City, for a reversal of the ruling by Irwin Esmond, director of the motion picture division, State Education Department, that 'He' was not licensable. The film, based on De Maupasant's 'Le Rosier De Madam Hussin,' was nixed by Esmond on the ground it was 'indecent, immoral and would tend to corrupt morals.' The first application was made in July, 1940, and a second recently.

Samuel Cummins, general manager of Public Welfare Pictures, contends that company purchased the exhibition rights in good faith. Permit issued to former owner had been cancelled. Claim is made that previous owner of national distribution rights was not aware of cancellation of permit or of violation of rules and regulations of the State Education Department.

'He,' described as a feature-length comedy, has been okayed by Massachusetts, Pennsylvania and Maryland censors, petitioner states. Decision by the Regents is expected soon.

WILMINGTON GOES SUNDAY PIX 13TH

Charlotte, N. C., July 1.

Wilmington is going to have Sunday pictures, baseball, softball, football and bowling. But these sports and amusements will not be made available on the Sabbath until at least July 13.

Wilmington's five-man City Council approved, on first reading, an ordinance to allow the amusement and sports activities, but the ordinance will have to go through two additional readings. The vote was unanimous. Adoption of the ordinance followed a lengthy hearing, at which many ministers and other representatives of churches, as well as a number of laymen, were heard in opposition to adoption of the ordinance, which will eliminate so-called 'blue laws' from Wilmington.

Add B.O. Headaches: 900,000 More Draftees

If, as some exhibs claim, it's the number of youths away in army camps, that is responsible for the current b.o. plunge, the news from the Presidential estate at Hyde Park, N. Y., on Sunday (29) was another cause for aspirin-gulping. President Roosevelt issued an order authorizing induction of 900,000 men in the land forces during the year beginning July 1. That's the maximum allowed under the Selective Service Act.

Chief Exec's order permits the addition of 100,000 more selectees than were authorized last year and 250,000 more than have been put in service. There are approximately 1,500,000 men now in the army.

There's not 100% agreement by any means that the Selective Service Act has been to any large measure responsible for the b.o. decrement, although there's no doubt that it has counted. Some exhibs figure that each boy called away accounts for at least two less admissions a week because he'd usually attend films at least once and probably take his girl.

Optimists among the exhibition fraternity, of course, are looking forward to the day in October when the first inductees begin to be released from the army to return to civilian life.

DOUG NETTER AT PAR

Douglas Netter, son of Leon Netter, has been made assistant to Eddie Hyman, executive in Paramount's Theatre Dept.

He takes place of J. J. Fitzgibbons, Jr., who resigned after several weeks in U. S., and has gone back to Toronto. Young Fitzgibbons is son of J. J. Fitzgibbons, president of Famous Players-Canadian Corp.

FIELD'S SOLO PIX OK B.O.

Dave Idzal of Detroit Challenges Brandt, et Al., on Poor Pix Quality

Detroit, July 1.

Taking up the cudgel against Harry Brandt, whose latest blast was carried widely by the press here, David M. Idzal, managing director of the Fox, accused Brandt of remarks contrary to fact in an answer also liberally spread by the newspapers. Brandt has gone all-out against duals.

'Anyone with even the remotest interest in the motion picture industry knows the production of pictures has improved with each season,' Idzal declared. 'Technique and mechanics are so far superior to the type of product we received as recently as two years ago that comparison is almost ridiculous.

'As for the double-feature policy, you know that we have experimented here and that our patrons voted 4 to 1 for single features. Also, we instituted a policy of double-billing in the afternoon and single-billing at night. Lack of patronage and demands for refunds forced us back into the double-bill policy.

'I have been associated with the theatre for over 30 years and each summer there have been Harry Brandts to condemn the business blindly and unjustly—without the support of fact and without a single practical suggestion for betterment.

'Brandt is a leader of a group of theatres and as such can set the example of single features. As the leader of this same group he is free to book only the type of pictures he feels his patrons should see. He is not forced under any circumstances to play pictures he doesn't feel suitable for exhibition.'

CHALLENGE TO SHOWMANSHIP

New York.

Editor, VARIETY:

A state of emergency exists in the film industry and until the producers, distributors, circuit and independent exhibitors realize the importance and the necessity of coordination and cooperation among themselves, the only solution under present conditions is hard-hitting exploitation and advertising.

The picture theatres are the greatest medium of public assemblage in the country but you can't get people into the theatres by putting long drawers on Betty Grable and telling Lana Turner that she can't wear sweaters.

Every theatre has its own local

(Continued on page 22)

Siegel of Rep. Says Co. Will Up Budgets Also

With most other companies upping 1941-42 budgets to meet competition under the consent decree, Republic, although not a signatory, will follow suit. It will tilt its coin layout about $1,250,000, M. J. Siegel, Rep production head, said in New York yesterday (Tuesday). There will, however, be four more features to come out of the 1941-42 budget than will have been made for 1940-41, the company upping its output from 26 features to 30. There will again be 32 westerns and four serials, Siegel said.

Production exec is east to discuss Rep's second quarter product with prez Herbert J. Yates. He disclosed that three features have already been completed for the first three-month period of the new season. Present year's schedule will all be in cans by Aug. 15, he declared. Of the 26 features promised, 22 have been delivered, two are completed or cutting, 'Icecapades of 1941' is now shooting, and 'Doctors Don't Tell,' to go into production Monday (7), will complete the slate.

Siegel will head for the Coast about next Tuesday, he said.

Duals 'Unfair,' Say British Indie Exhibs

London, June 13.

The dual bill setup has been blasted by indie exhibs here, who've taken the occasion to smack the circuits for unfair competition. Trouble is aftermath to Quota affairs and film shortage. Independent operators urge the dual program be dropped for the duration of war on grounds neither business nor features are enough to go around.

Circuits with their three-hour screenings are grabbing off more than their fair share of the trade, it's claimed, and so indie exhibs can't buy in on the ace films till they're overplayed. No protest at the charge has been lodged by the circuit owners.

Anti-Dual Bill Defeated in Ill. Upper House

Chicago, July 1.

Bill that was slated to eliminate double features was killed off suddenly and unexpectedly by the Senate of the State Legislature last week after it had passed the House. Bill was killed by the executive committee of the Senate and was never even presented for vote to the upper chamber.

This bill would have made it mandatory for theatres to have a 15-minute intermission every hour after the first two hours of any show that runs more than 120 minutes in toto.

Killing of this bill was a great exhibitor surprise. It had passed the Legislature in 1939 but at that time was vetoed by the late Gov. Henry Horner and pigeonholed.

Allied and other indie exhibs have made no plans for a followup now that the law on which they had banked heavily is a cooked goose. May try to work up some plan of going directly to the public to get a customer stand against double bills.

WALLIS TO CANADA ON FLYING PICTURE

Hollywood, July 1.

Hal B. Wallis shoved off for Ottawa to make arrangements for the filming of a flying picture, 'Captains of the Clouds,' to be shot with the help of the Royal Canadian Air Force on three air fields above the border.

Picture is slated to start July 7 at the barracks at Upland Fields, Ottawa, with George Brent in the male lead if he can get out of the hospital in time. Brent is recovering from a minor operation.

Isolationistic Michigan Bullish on Defense Pix

Detroit, July 1.

With only a slight minority standing off, 491 of Michigan's 521 open theatres have signed to play national defense films here in a section of the country notoriously isolationist. The picture house drive for national defense was launched at a meeting of the Detroit Variety Club attended by representatives of more than 200 theatres as well as 90% of the branch managers, bookers and salesmen of the district.

At the gathering Carl Buermele, of Cooperative Theaters, and Edward C. Beatty, of the extensive Butterfield chain, presented the extensive pledges of the state's exhibitors.

GIVEAWAYS ALSO GIVEN THE GO-BY

Pioneer Circuit Head Finds, After 4 Weeks, That the Policy Change Is for the Better

EXTENDS DATES

Minneapolis, July 1.

After a four-week trial period of double features and giveaways elimination in all eight of his Pioneer circuit 'A' houses in Iowa, Harold Field, owner of the chain, has announced here that the policy change will be permanent. By extending the playing time of pictures and by doing away with the twin bills and cash and other gifts, Field declares that he actually has obtained better net operating returns for the theatres and, in consequence, the duals and rackets are out for good.

Moreover, the public reaction has been highely favorable, especially with respect to the twin bills' elimination. Saturday night grosses have shown a pickup all along the line and the theatres that tossed out the duals and giveaways fared better at the boxoffice, comparatively, than nine 'B' houses that continued with their double features and gifts, according to Field.

Bad business prompted Field to institute the policy reversal in his 'A' houses, he explains. He says he decided to cut expenses and 'see what happened.'

'Out went the double features, cosmetics, gifts of every sort, cash giveaways and, except in several

(Continued on page 22)

House Approves 10c Tax Base On All Admissions

Washington, July 1.

Reduction of admission tax exemption to start the tap on b.o. fees at 10c was approved by the House Ways and Means Committee yesterday (Monday). Taxes now start on admissions of over 20c. Only patrons exempt from the new levy are to be service men in uniform. New base rate is expected to become operative in the fall.

Industry had indicated it favored the elimination of any base and wanted the tax to be applicable on any and all admissions. Films did win a point, however, with the committee's refusal to continue tax exemptions on shows given by church and charitable organizations.

Aside from the new base level, tax will continue to be 1% of each 10c or fraction thereof. Present 20c exemption, which was voted a year ago in place of the old 40c bottom, was anticipated to yield $74,000,000 yearly. New 10c cellar is estimated to bring in $134,000,000.

Ways and Meansers did not include in the tax bill a proposal favored by Congressional tax experts for a $12,000,000 tap on film rentals, as was in effect during World War I. Had it been enacted, it would have been added to exhib rentals.

The Shootin' Dies Down

Hollywood, July 1.

Entire feature production program for 1940-41 has been completed at Monogram, leaving only two Tom Keene westerns to be shot.

Robert Tansey, producer, is readying the pair for early filming at Prescott, Ariz.

Indie Producers Call On Guilds And Unions Not to Kayo Dual Pix; Foresee Unemployment Otherwise

Post-Mortem %

Attorneys working on the Douglas Fairbanks estate have been perspiring for weeks over the intricate mathematics and legal papers involved in divvying up the holdings into the one-fortieth shares dictated by the late screen star's will.

Finally, last week, the reams of official documents were completed and ready for presentation to the court. Then someone discovered that one of Fairbanks' nieces, who is to get a hunk of the estate, is about to have a baby. Will mentioned that specific possibility with the result that all the calculation has to be done over and all the papers redrawn. Attorneys are praying that there be no more 'Acts of God.'

Biz Upswing In Contrast to B.O. Dip Puzzling

Minneapolis, July 1.

As painted by the Federal Reserve bank reports, local business picture continues to puzzle exhibitors in the territory. While theatre grosses have been at a low ebb for several months, the report just issued states that general business activity, in a protracted upward course throughout the district, reached its highest level since 1930 in May.

The report says bank deposits continued to expand and farmers' cash income climbed 10% above May, 1940.

May business volume advanced from April and continued at the highest level since 1930, 'with practically all business indexes reaching the highest level since 1929 or 1930,' according to the report.

'Both city and country department store sales indexes advanced sharply and were at the highest May level on record,' the report says. 'At the same time the Minnesota index of employment rose to the highest point on record and farm product prices advanced to the highest level since July, 1937.'

Another 'statistical' encouragement to the film trade, which hasn't felt or benefited from the upswing's effects yet, is the highly favorable crop report.

'Spring and durum wheat prospects in the Northwest are almost too good to be true,' declares the Cargill Grain company, one of the largest elevator owners. 'Minnesota, North and South Dakota and Montana could hardly be in better condition. All grains show prospects of heavy yields.'

Nat'l Agency Bill Worries H'wood %ers

Hollywood, July 1.

Bill in Congress to regulate private employment agencies, introduced in May by Rep. Tolan, of Oklahoma, has Hollywood agents worried. Provisions of the measure would have all agents licensed by the Secretary of Labor, who would have the right to fix fees and revoke licenses.

Counsel for the Actors Managers Guild are hopeful of putting through an amendment which would eliminate talent agents as affected parties.

Hollywood, July 1.

Protest against the curtailing of double bills was registered here at a meeting of the Independent Motion Picture Producers Association, which called on all the guilds and labor unions to keep the duals on the screen. A reversion to single bills, the indies declared, would mean unemployment for labor and technical crews and actors not under contract to major studios.

Represented at the meeting were Monogram, Producers Releasing Corporation, Banner, Supreme, I. E. Chadwick, Gold Seal, Million Dollar, Mascot, Kozinsky Bros., Boots and Saddles, George Weeks, Al Herman, Sarecky-Horwin, Alexander, Cinecolor and Windermere Productions. Committee to fight against the single bill legislation was appointed to consult with the Screen Actors Guild, the Screen Writers Guild, the cameramen and other working organizations.

In another resolution, under chairmanship of I. E. Chadwick, the indies drew up a counter-proposal to the recent Hays office dictum which fixes a minimum of $100 for pictures costing up to $25,000 for production code seal. New proposal calls for a payment of $50 for films below the $25,000 class, increasing to $150 for pictures costing $100,000 and conforming with the major companies on all productions above that scale.

New officers of the IMPPA are I. E. Chadwick, president; William Hackel, v. p.; Lindsley Parsons, second v. p., and Edward Finney, secretary-treasurer.

EIGHT ON PROD. LINE AT 20TH

Hollywood, July 1.

Eight new pictures, beginning with three next Monday (7), are on the production slate at 20th-Fox. Three Monday starters are the Jane Withers starrer, 'Small Town Deb,' directed by Harold Schuster; 'Cadet Girl,' directed by Ray McCarey, and 'Detour to Love,' piloted by Alfred Werker.

'Forward March,' a Laurel-Hardy comedy, rolls July 10, followed four days later by 'Swamp Water' and 'Confirm or Deny.' Two more, 'Remember the Day' and 'Between the Devil,' go into work later in the month.

Warners' Two Pictures About Prime Ministers

Hollywood, July 1.

'The Prime Minister,' a British-made picture built around the career of Disraeli, has been taken over by Warners for American distribution. John Gielgud plays the Disraeli role and Diana Wynyard the femme lead.

Churchill Pic

Warners plans screening the life of Winston Churchill, and may produce the film at the Teddington plant, London, according to Max Milder, Warner manager for the company in Great Britain. Milder came into N. Y. on the same clipper plane that brought in David Rose, Paramount's British manager, last Wednesday (25).

Milder is here for discussions of the British situation with Harry Warner, having originally been reported coming over in connection with pending deal for buy-in on John Maxwell's theatre chain in England. Milder made no mention of any such deal on his arrival.

Paramount Will Pre-Judge Tune Values Before Putting Musicals in Production

Hollywood, July 1.

New plan for pre-judging expensive tune sequences in film musicals is being arranged by Sidney Kornheiser, general manager of the Paramount Music and Famous Music Corps., and Lou Lipstone, music head at the studio, in cooperation with all directors working on tune-films. Idea is to gauge, beforehand, the exploitation, sheet and recording values of forthcoming numbers, costing from $15,000 to $50,000 per tune.

Kornheiser is working out a program of air plugging of Paramount ditties which he expects will be acceptable to ASCAP, and is arranging for stronger exploiting of the studio's film music through a series of trailers.

Main point in Kornheiser's prospectus is to have music publishers express their reaction to tunes before they are filmed, instead of spending heavy money on the production of doubtful numbers.

Between huddles, Kornheiser has been auditioning numbers for 'Glamour Boy,' 'Louisiana Purchase,' 'Birth of the Blues,' 'Sing a Song of Homicide' and 'The Fleet's In.' From 12 to 15 songs suitable for sheet sales and recordings will be picked from the five productions.

FLOCK O' TITLES CUE MUCH NEW PRODUCTION

David O. Selznick went on a title-registering spree last week, laying claim to approximately 25 potential labels for pictures. Most of them were possibilities for the series of short stories he will film and edit into feature-length pictures. He has decided neither on a generic name for this whole type of film nor on a specific one for the first picture, tentatively tagged: 'Tales of Passion and Romance.'

Those that he registered were 'Tellers of Tales,' 'Told in the Night,' 'Tales of Passion and Romance,' 'Salmagundi,' 'Tales of Mystery and Imagination,' 'Green Room Classics,' 'Twice Told Tales,' 'Fireside Tales,' 'Round the Campfires,' 'Tales Worth Telling,' 'Living Tales,' 'These Stories Live,' 'Told from the Heart' and 'Hodge Podge.'

Others registered were 'Claudia,' which Selznick will film from the Broadway legit bit of the same name; 'Sacred and Profane Love' (to which Metro has a prior claim, filed in 1934), 'Night Fighter,' 'The Battle Cry of Freedom,' 'The Great American Hero,' 'Blood, Sweat and Tears,' 'Wings Over England' and 'She Walks in Beauty.'

Unusual registrations recently by other producers include: 'Decameron' and 'Decameron 1941' by RKO; 'Dementia Femina' by Ben Harrison Orkow by Metro; '4-H' and '4-H Clubs' by 20th-Fox; 'Peary at the North Pole' by Warner Bros.; 'Mad Dogs of Fifth Avenue' by Universal; 'Grand Street Boys' by Edward Small; 'Private John Smith' by RKO; 'Boogie Woogie' by Universal; 'Dr. Broadway' by Paramount; 'Macbeth' by Goldwyn (Reliance Pictures has priority); 'So This Is Rio' by Columbia and 'Hi-Spy' by United Artists.

Evens Defies St. Louis Cops in Balloon Bally

St. Louis, July 1.

Harold D. 'Chick' Evens, manager of Loew's, last week outpointed the cops and pulled an exploitation stunt Friday (27) for 'Big Store' (Metro) that ordinarily would result in a cuffo ride in the Black Maria to the boosegow. Evens cooked up a co-op newspaper ad campaign with a large downtown clothier and on opening day released 2,000 toy balloons, 50 of which were colored green and each good for a cuffo admish to the theatre.

The cops, aware of the stunt, warned Evens that he would be jugged if he went through with it and caused the streets to be littered and traffic congestion occur. Evens had already notified his New York office and went through with the stunt. Approximately 10,000 downtown workers on their lunch hour joined in the scramble for the balloons, none littered the streets and no pinches were made.

Nate Goldstein's Kid Mat Collects 2 Tons Aluminum

One of the first aluminum matinees held by a picture theatre in cooperation with the national defense campaign proved a huge goodwill builder for the Paramount, Springfield, Mass., last week. Every child presenting a piece of old aluminum was admitted to the special afternoon performance, response being so tremendous that two one-ton trucks were needed to haul away the metal.

Special aluminum matinee was undertaken under instruction of Nathan E. Goldstein, head of Western Massachusetts Theatres, Inc. He plans holding similar matinees in Brattleboro, Greenfield, North Adams, Holyoke, Northampton and Pittsfield.

Canadian Exhibs Now Absorbing Part of 20% Tax

New Glasgow, N. S., July 1.

When the 20% Dominion war tax was placed on all theatre admissions, the Allied Exhibitors decided for increasing the prices to the full tax. However, there are murmurs now among the exhibs that perhaps they should absorb half the tax, as a gesture of good will toward the public.

The first defections from the non-absorption policy are Harry MacNeil, managing the Jubilee and Roxy, and Norman Mason, 77-year-old owner-manager of the Roseland and Academy, at New Glasgow. They have cut their prices by 10%, thus paying half the tax. MacNeill and Mason huddled on the plan, inspired by reduced business following enforcement of the levy. A joint agreement by the competing exhibs was reached, in the effort to improve b.o. response. At present there is not a city, town or village in the provinces which is not adversely affected by the 20% price boost, the slump coming hard on capacity patronage that had prevailed for about 16 months. With the weather unseasonably chilly during May and June, and ideal for summer theatre biz, the vital cause of the recession seems to be the 20% ascension in prices. Present indications are that other film showmen will follow the example of MacNeill and Mason, convinced this is the surest way to bring the people back to the theatres.

Art and News

San Francisco, July 1.

Ellis Levey, Telenews manager, is now purveying culture with world events. Has turned part of his upholstered basement radio studio and recreation center into an art gallery, where regular exhibitions are being held.

Stunt is grabbing lots of free space in the papers.

JOINT BOOKING MAPPED FOR MARITIMES

St. John, N. B., July 1.

The cooperative movement for farmers, fishermen, home builders, miners, and including penetration into banking, with credit unions, has now been extended to cover film theatres.

Co-sponsors of a plan to establish and operate a cooperative booking arrangement for exhibs without distributor tieups are Archie Mason, of Springhill, N. S., and Jack Butler, of Moncton. Mason is a veteran of film exhibition, a past prexy of the Allied Exhibitors' Association, and is chairman of the arbitration board which patches up troubles between exhibs and distribs in Nova Scotia. Butler was on the distribution end for some years before abandoning an exchange manager's job at St. John, for the managership of a Moncton theatre, the Imperial, about six years ago.

Mason and Butler have been motor trekking around the maritime provinces, calling on indie exhibs and explaining the booking scheme they have originated. In each instance, the exhib is asked to join up on the ground that strength comes with union, and that the status of the independent theatre owner will be greatly improved by assurance of a continuous supply of the best pictures, and at lower rentals or percentages than now prevailing. The proposed booking service would make the most attractive deals possible and, it is being pointed out, the more participants, the better the conditions for each subscriber. All the exchanges covering these provinces are located in St. John.

More Film Fact-Finding

Preliminary N. Y. Survey Strongly Favors Comedy Entertainment

While one-fifth of New York's population attends film theatres less often than once a month, about 40% of New Yorkers plunk their coin on the b.o. sill three to five times every four weeks. That was revealed in a sampling survey of 500 residents of the city's five boroughs by the newly-organized Motion Picture Research Bureau.

Outfit, operated by Dr. Leo Handel, was recently hired by David O. Selznick to do continuing research for him. It wound up its initial assignment for Selznick last Friday (27) in calculating nationwide reaction to his new idea for compilations of a number of short stories into features. Unlike Dr. George Gallup's Audience Research Institute, which works exclusively for RKO, MPRB is taking on a number of picture company clients.

Handel's New York survey was actually only a test for a national research job on the same questions. There were a number of interesting disclosures, nevertheless, on attendance and preferences. With results obtained from men and women almost uniform, frequency of attendance among theatregoers (those who attend more than once a month) showed: Once or twice a month, 20%; three to five times, 49.5%; 6-8 times, 18.8%; 9-11 times, 5.7%; 12 times and more, 6%.

Reasons

Reasons for not attending given by the 20% who go less than once a month included: 'Just don't care, not interested,' 34%; 'No time,' 23%; 'Can't afford it,' 17%; 'Pictures too poor,' 8%; 'Dislike movies,' 7%, plus other minor reasons.

Survey of preferences for various type pictures showed comedies led all others with 28% demanding them. Keynote of the comment was: 'We want to see funny pictures to forget the terrible things now going on.' Complete list of preferences shows:

	Pct.
Comedies	28.8
No preference	20.5
Serious stories	12.5
Adventure, action	6.7
Light entertainment*	4.8
Historicals	4.8
Musicals	4.0
Romance	4.0
Mystery	3.5
Educational, factual	3.0
War, propaganda	2.2
Detective, gangster	2.2
Western	1.3
Others	1.7
Total	100.0

* No specific preference.

'Passage' for Pommer

Hollywood, July 1.

'Passage to Bordeaux' is Erich Pommer's next production for RKO, dated to roll Aug. 1, with Robert Stevenson directing.

Top spots go to Joseph Cotten and Lucille Ball.

Philly's Film Row Facelift; RKO's Publicity Revamp; Other Briefs

Philadelphia, July 1.

Philly's Film Row will undergo a major operation within the near future with the passage of a bill by the State Legislature to widen Vine street—exit from the much-traveled Delaware river bridge.

All the properties on the south side of the street will be torn down under the act and that means eight rialto landmarks will go—including two major exchange buildings.

Set to be evicted by the order are the exchanges of the United Artists and Columbia. Latter is esconced in a building that's scarcely two years old. Others who will have to find new quarters are the Capitol, Hollywood and Republic exchanges, the Vine street screening room, the headquarters of the projectionists union, and Horlachers Delivery Service. Several premium houses are also set to go.

Widening of the artery has been talked about for the last 15 years—ever since the Delaware bridge was built. Each year the rumor was revived, until Vine streeters refused to pay any attention to it.

Last week the act was passed by the Senate. Already given the okay by the House, it needs only the signature of the Governor to become law. The widening project is part of a statewide $50,000,000 highway development program.

Breeze, in South Philly, opened Friday (27) after complete refurbishing.

W. A. Weidersheim, Philly lawyer, named arbitrator in the case of the Hill theatre against Stanley Warner Co., Paramount and RKO.

New giveaway making its appearance in the nabes is 'Joan Blondell cosmetics.'

Jules Levey, Universal producer, in town last week renewing old acquaintances.

More than 100 industryites attended the annual clambake at Pleasantland, near Boyertown, last Thursday (26).

Harold Brason and Ted Minsky, Stanley-Warner employes, latest in the film colony to don khaki.

Ladies Auxiliary of Tent 13, Variety Club, has pledged to buy a station wagon to transport infantile paralysis cases to the Martin Orthopedic School.

RKO Field Publicity Setup

Sweeping realignment of RKO's staff of field exploitation men, announced last week by Terry Turner, supervisor for S. Barret McCormick, ad-publicity chief, became effective yesterday (Tuesday). Sixteen reps are reassigned under the revamp.

Harry W. Reiners gets Boston and New Haven. Doc Howe goes to the Portland, Seattle and Vancouver territory. Jimmy Boyle, formerly of h.o. publicity staff until early this year, switched to the Omaha-Des Moines area, having formerly been in Buffalo and Rochester.

Al Selig is assigned Philadelphia, Pittsburgh and Washington. Other assignments are Ted Wynn, Buffalo, Albany; Don Prince, Atlanta and Charlotte; Fred Ford, Memphis, New Orleans; Bud Gray, Dallas, Oklahoma City; Bob Hickey, Chicago, Milwaukee; Frank Cronin, Kansas City, St. Louis; Bill Scholl, Cleveland, Detroit; Eddie Rivers, Cincinnati, Indianapolis; T. Bidwell McCormick, Denver, Salt Lake City; Charles Huy, Los Angeles, San Francisco; George Degnon, Toronto, Montreal; Henry Howard, Winnipeg, Sioux Falls.

Matinees Upped 5c

Spartanburg, S. C., July 1.

First local price change in several years inaugurated at Carolina by Wilby-Kincey. From 2 until 8 p.m. 5c has been tacked on to matinee admissions.

Bertram Finch, former Herald-Journal radio and film columnist, handed army rifle for one year.

Paul Ballenger named Carolina assistant manager.

Palmetto Amusement's new Carolina at Columbia, S. C., scheduled for Sept. 15 opening, Warren Irwin, district manager, announces. Chain's fifth state capital city unit, others being Palmetto, modernized recently, 5-Points, Ritz and Strand.

Wilby-Kincey's new Palmetto here will be straight pix. Interior being constructed without a stage. Seats 900 and located a few yards from Strand and State, other W-K uptown houses. State has been made main W-K stage unit distributor, although Carolina handles bulk of topflight bands.

Historic House Sold

Worcester, July 1.

Loew-Poli Plaza, opened in 1905 by S. Z. Poli, closed Sunday night (29). Building is being sold to F. W. Woolworth Co. During its 36 years, Plaza has played stock, burlesque and pictures.

The late Louis Sagel, general manager for Poli interests, bought the property after a fire—even while the timbers were still hot. The scarred window sills of the theatre stage walls were never removed.

Poli, himself, designed the interior, decorating the balcony horseshoe with cherubs, the style of the time.

'Scavanger Sale'

Detroit, July 1.

Picked up during the State 'scavenger sale,' the Pastime theatre here is being remodeled by Joseph Mellon, circuit owner who contemplates a complete reinovation for the house. The only theatre in the state in active use ever to go on the 'scavenger sale' for unpaid taxes, the Pastime will be refurbished by fall.

Fox-W. C.'s Central Office

Los Angeles, July 1.

Charles Skouras plans a structure to house the central booking office for all Fox-West Coast chain and affiliated houses. Building is to rise on the recreation grounds adjacent to the executive offices here.

Returning with Skouras from New York was his nephew, Spyros Skouras, Jr., who will learn theatre operations first as an usher and doorman while on vacation from college.

Franchise of Producers Releasing Corp. in this territory has been taken over by Samuel K. Decker. Louis Rutstein, who formerly held the franchise in partnership with Sam Nathanson, will continue operating PRC exchanges in San Francisco, Seattle and Portland. Decker is former Monogram franchise-holder in Detroit.

Fox-Midwest Big Revamp

Kansas City, July 1.

Extensive list of promotions and changes of house managers and execs was announced last week by Elmer Rhoden, chief of Fox-Midwest Theatres Corp. Most important was the appointment of James J. Long as city manager. He leaves position as manager of the Plaza, ace suburban house, where he held forth past six years. Long held numerous managerial posts for Fox-Midwest and before its organization began working under Rhoden in 1929.

Following policy of the organization to develop younger men within its own ranks these changes were announced:

B. M. Montee takes over the Plaza, K. C., coming from Beatrice, Neb. O. F. (Doc) Hitchler moves from Madrid to Vista, Kansas City, where he formerly staked out. Charles W. Barnes leaves Granada, K. C., Kansas, to acquire the Brookside, on the Missouri side. Charles Weinstein, assistant to Barnes at the Granada, becomes manager of Linwood, on the Missouri side. W. E. Whaley from manager Warwick to manager Madrid, K. C. Roger Ruddick from assistant at Pittsburg, Kan., to manager of the Warwick, K. C. Dale Havelone from manager Marshall, Mo., to chief of the Granada, K. C., Kan. Harry Biederman from the Linwood to Rockhill.

George Moore moves from the stationery and supply department of the central office to manager of the Benton theatre, K. C.

Out of K. C. in the surrounding territory Dale Thornhill becomes manager at Chanute, Kan., moving over from an assistant's post at Joplin, Mo. Mel Miller moves from Chanute, Kan., to Ottawa, Kan., as manager. Ed Allison from Ottawa to Marysville as manager. Jack Maes from Marysville to Beatrice, Neb. Joe Ruddick from assistant at Springfield, Mo., to Marshall, Mo., as manager. Howard Busey from assistant at Jacksonville to manager of the Palace, Wichita.

Occasion for changes and promotions were resignations of Art Zimmer, city district manager who came here from Springfield recently, and those of Ed Mater, Paul Reinke and J. D. Johnson in K. C. and Fred Glass at Wichita.

Blankenship's Takeover

Ralls, Texas, July 1.

The Crystal here, owned and operated by Leroy Land, purchased by Wallace Blankenship of Levelland, Texas. Blankenship announces that his assistant for many years, Jack Holman, has resigned and plans a new theatre on his own.

Opera House on Block

Sabina, O., July 1.

The Sabina Opera House, constructed in 1894, will be sold at public auction July 5 by the Richland township trustees.

Now Here Is a Junket

Hollywood, July 1.

World premiere of 'Navy Blues' is slated for Honolulu, world's greatest naval base, unless war intervenes before the first week in September.

Warners is arranging the oceanic junket, requiring 10 days, with stars, featured players, film critics and all the trimmings.

'Draft' Pacing Peppy Chi for $40,000; Billy Gilbert-'Kildare' 17G; 'Crazy' $15,000; 'Navy' 11G on 4th H.O. Week

Chicago, July 1.

There was a slight drop in the sweltering thermometer over the weekend which was considerable boon to downtown houses. There was a resultant upturn in trade, the lift being accounted for not only by the easier temperatures but also by the entry of a couple of top-notch money pictures.

These two toppers are 'Caught in the Draft,' now prancing to a fine session in tha big Chicago, and 'Love Crazy' at the United Artists. Both of these films depend primarily on their stars for the trade, Bob Hope being the enticer in the former and that ever-popular team of Myrna Loy and William Powell in the other.

Other than these two another entry that indicates good strength that should develop in the nabes is 'Affectionately Yours' in the Apollo.

Roosevelt holds over with 'Billy the Kid' and the Palace goes into a smash fourth week of 'In the Navy' and 'Tight Shoes.' Latter house has made the most of the possibilities offered by the combination.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-85-75) — 'Affectionately' (M-G). Dennis Morgan and others in the cast make up considerable boxoffice strength and aiding this house to fine $8,000 currently. Last week, 'Woman's Face' (M-G) finished five weeks in loop to oke $5,400.

Chicago (B&K) (4,000; 35-55-75)—'Draft' (Par) and stage show. Bob Hope has plenty of power and this picture is building pace to a happy $40,000. Last week, 'Doe' (WB) faded, after fine start, to wind up with $28,700, satisfactory.

Garrick (B&K) (900; 35-55-65-75) —'Doe' (WB). Moved here from the Chicago for additional loop time and will garner fair $4,500 here. Last week, 'Lisbon' (Par) snared good $4,900 for second loop session.

Oriental (Iroquois) (3,200; 28-44)—'Great Lie' (WB) and 'Night in Rio' (20th). Combination stepping along to neat $7,500. Last week, 'Ziegfeld Girl' (M-G) and 'Lady Cheyenne' (U) came in with mild $8,100.

Palace (RKO) (2,500; 33-44-66)—'In Navy' (U) and 'Tight Shoes' (U) (4th wk.). Backed by smart management handling on all business angles, this combination is trotting along to great coin, going to fine $11,000, currently after taking up excellent $12,700 in its third week.

Roosevelt (B&K) (1,500; 35-55-85-75)—'Billy Kid' (M-G) (2d wk). Managing to come through with $10,000 this week, following good $12,300 last week.

State-Lake (B&K) (2,700; 28-44)—'People Kildare' (M-G) and vaude. Billy Gilbert headlining on stage, and the picture name is the big money asset for the house. On his moniker rests most of the fine coin chances. Also on the bill is the Joe Sanders orch. With Gilbert and rest of the bill, gross looks for $17,000, bright. Last week, 'Power Dive' (Par) with Victor McLaglen and Joan Abbott on the rostrum, snagged neat $15,100.

United Artists (B&K-M-G) (1,700; 35-55-85-75) — 'Love Crazy' (M-G). Myrna Loy and William Powell still a brilliant boxoffice combination that will rocket the wicket currently to hefty $15,000. Last week, 'Men Boys Town' (M-G) concluded fortnight stay to so-so $9,700.

Woods (Essaness) (1,200; 50-75-$1.10-$1.65) — 'Kane' (RKO) (8th wk). Picture is going right along and will mark up $8,000 this week after taking okay $8,200 last week.

'Love Crazy,' 'Kildare' Nice $16,000, B'klyn

Brooklyn, July 1.

Loew's Metropolitan with 'Love Crazy' and 'People vs. Dr. Kildare' getting good break despite terrifically hot spell. Second week of 'Penny Serenade' and 'There's Magic in Music' okay.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Sunny' (RKO) and 'Bride Wore Crutches' (20th). Mild $12,000. Last week, 'Blood Sand' (20th) and 'Melody for Three' (RKO) (2d wk), quiet $13,000.

Fox (Fabian) (4,023; 25-35-50)—'Out of Fog' (WB) and 'Naval Academy' (Col). Mild $13,000. Last week, 'Million Dollar Baby' (WB) and 'Devil Dogs' (WB), good $14,000.

Met (Loew's) (3,818; 25-35-50)—'Love Crazy' (M-G) and 'People vs. Dr. Kildare' (M-G). Nice $16,000. Last week, 'Woman's Face' (M-G) and 'Washington Melodrama' (M-G) (3d wk), so-so $12,000.

Paramount (Fabian) (4,126; 25-35-50)—'Penny Serenade' (Col) and 'Magic Music' (Par) (2d wk). Okay $14,000. Last week, first-rate $20,000.

Strand (WB) (2,870; 25-35-40)—'Voice in Night' (Col) and 'Great Swindle' (Col). Uneventful $3,500. Last week, 'Roar of Press' (Mono) and 'Nurse's Secret' (WB), dull $3,500.

Phil Harris Bolsters Omaha, Socko $22,000; 'Draft' 8G Second Wk.

Omaha, July 1.

'Lady Cheyenne' at Orpheum with Phil Harris' band and stage revue going over for a sock business, biggest here in many months. 'Adventure in Washington' and 'Time Out for Rhythm' at the Brandeis will run up a nice figure. 'Caught in Draft,' at Omaha where it was switched after a nice week at the Orpheum, also is swell. Biz is holding well generally.

Estimates for This Week

Orpheum (Tristates) (3,000; 10-40-55)—'Lady Cheyenne' (U) and Phil Harris band and revue, sock $22,000. Last week 'Caught in Draft' (Par) and 'Flight Destiny' (WB), dandy $12,000.

Omaha (Tristates) (2,000; 10-30-40) —'Caught in Draft' (Par) brought over from Orpheum for a second week here plus a new second feature 'Cowboy and Blonde' (20th). Average $8,000, maybe less.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Adventure Washington' (Col) and 'Time for Rhythm' (Col), good $5,300 on tap. Last week 'Fog' (WB) and 'Scattergood Baines' (RKO) plus Louis-Conn fight pictures, swell $6,000 thanks to the scrap films.

State (Goldberg) (900; 10-20-25)—'Zanzibar' (Par) and 'Penny Serenade' (Col) split with 'Pot Gold' (UA), 'Forbidden Passage' (M-G) and 'Wagons Roll Night' (WB), nice $900. Last week 'Men Boys Town' (M-G) single split with 'Ride on Vaquero' (20th), 'Couldn't Say No' (WB) and 'Topper Returns' (UA), pretty good $975.

Town (Goldberg) (1,500; 10-20-25) —'Law Range' (U), 'Mail Train' (WB) and 'Tobacco Road' (20th) triple split with 'Happened West' (Cap), 'Ride Kelly' (20th) and 'Western Stars' (Par), 'Rockne' (WB) and 'Adam Sons' (Col), plus Louis-Conn pictures, fair $900. Last week 'Border Vigilantes' (Par), 'Strange Alibi' (WB), 'Melody Three' (RKO), tripla split with 'Devil's Pipe Line' (U), 'Price Crime' (Cap) and '20-Mule Team' (M-G), 'La Zonga' (U) and 'Night Rio' (20th), a light $700.

Avenue - Military - Dundee (Goldberg) (980; 800; 300; 25)—'Zanzibar' (Par) and 'Wagons Roll' (WB) split with 'Met Argentina' (RKO) and 'Wild Man Borneo' (M-G) plus Louis-Conn fight, neat $1,000. Last week 'Men Boys Town' (M-G) single, split with 'Ride Vaquero' (20th) and 'Knute Rockne' (WB) at Military and 'Letter' (WB) at Dundee. Good $980.

PROV. IN DOLDRUMS

'Sunny' $9,000; 'Rhythm,' Ditto—One House Closes for Repairs

Providence, July 1.

Summer doldrums ara here in earnest and most of the boys are resigning themselves to just marking time. Majestic Theatre closed down after Sunday (29) and is rushing extensive repairs which will include completion of installation of a new air-conditioning system, and redecoration of the entire theatre. Reopening scheduled for Friday (4).

Estimates for This Week

Carlton (Fay-Loew) (1,400; 28-39-50)—'Big Store' (M-G) and 'Get Away' (M-G) (2d run) and Louis-Conn fight films. Fight pictures are helping to carry this one over the $2,500 hurdle for a fair take. Last week 'Billy Kid' (M-G) and 'Broadway Limited' (UA) (2d run) okay $2,500.

Fay's (Indie) (2,000; 28-39-50)—'Nevada City' (Rep) and 'Young Lady' (20th). Also fallen off for so-so $2,000. Last week 'Buck Privates' (U) and 'Mail Train' (20th), fairish $2,300.

Majestic (Fay) (2,200; 28-39-50)—Ended four days for repairs. Last week 'Sunny' (RKO) and 'Passage Hong Kong' (WB), $9,000, neat.

State (Loew) (3,200; 28-39-50)—'Knew Answers' (Col) and 'Time for Rhythm' (Col). Headed for one of slowest in a long time for weak $9,000. Last week 'Big Store' (M-G) and 'Get Away' (M-G), good $11,000.

Strand (Indie) (2,000; 28-40-50)—'Point Widow' (Par) and 'Voice in Night' (Col), so-so $4,500. Last week 'Night Lisbon' (Par) and 'Monster Girl' (Par) (2d wk.), nice $5,000.

First Runs on Broadway

(Subject to Change)

Week of July 3

Astor—'Sergeant York' (WB) (2).

(Reviewed in Current Issue)

Broadway—'Fantasia' (Disney) (34th wk).

Capitol—'They Met in Bombay' (M-G).

(Reviewed in VARIETY June 25)

Criterion—'In the Navy' (U) (4th wk).

Globe — 'Underground' (WB) (3rd wk).

Music Hall—'Blossoms in the Dust' (M-G) (2d wk).

Palace — 'Jungle Cavalcade' (RKO).

Paramount — 'Caught in the Draft' (Par) (2d wk).

Rialto—'Hit the Road' (U) (2).

Roxy — 'Moon Over Miami' (20th) (4).

(Reviewed in VARIETY June 18)

Strand—'Manpower' (WB) (4).

Week of July 10

Astor—'Sergeant York' (WB) (2d wk).

Broadway—'Fantasia' (Disney) (35th wk).

Capitol—'They Met in Bombay' (M-G) (2d wk).

Criterion—'Stars Look Down' (M-G).

(Reviewed in VARIETY Jan. 3, 1940)

Music Hall—'Tom, Dick and Harry' (RKO).

Paramount — 'Caught in the Draft' (Par) (3d wk).

Rialto—'Time Out for Rhythm' (Col) (9).

(Reviewed in VARIETY May 28)

Roxy — 'Moon Over Miami' (20th) (2d wk).

Strand—'Manpower' (WB) (2d wk).

Wash. Battles Heat; 'Rochester' P.A. 21G, 'Store' Poor $13,500

Washington, July 1.

Not much to brag about this week. No films of any particular merit on tap to battle the heat. Rochester's radio fans are flocking to his personal appearance at the Earle, boosting 'Adventure in Washington' to solid biz. 'In Navy' is sailing along, too, peddling corn in class house, Keith's, at better figure than anticipated. Rest of town is drifting along.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Big Store' (M-G), plus no-name vaude. Poor, $13,500. Last week, 'Man Hunt' (20th), plus tab 'Crazy With Heat' on stage, led town with good $18,000.

Columbia (Loew) (1,234; 28-44)—'Wings' (Par) (2d run). Due for semi-crash landing, light $4,000. Last week, 'Woman's Face' (M-G) (2d run), wound up with good $5,000.

Earle (WB) (2,218; 28-39-44-88)—'Adventure Washington' (Col.). Can thank Rochester's personal on stage for excellent $21,000. Last week, 'Night Lisbon' (Par), plus stage show, blacked out with mere $14,000.

Keith's (RKO) (1,830; 39-55)—'In Navy' (U). Better than expected at this house, fine $12,500. Last week, 'Sunny' (RKO), pulled after six days, poor $5,500.

Metropolitan (WB) (1,600; 28-44) —'Time for Rhythm' (Col). But it's no solid beat, n.s.g., $4,000. Last week, 'Shining Victory' (WB), aided by Louis-Conn fight films, to good enough $5,200.

Palace (Loew) (2,242; 28-55)—'Love Crazy' (M-G) (2d wk). Good enough for follow-up term, $11,000. Last week merited holdover with passable $15,500.

'Draft' Swamps L'ville, Terrific 12G; 'Rhythm' $6,500; Others Fairish

Louisville, July 1.

Current hot spell is being interrupted by heavy rains, and the combo is slowing up biz at downtown houses. Coin-getter of the town is 'Caught in Draft.' Bob Hope comedy getting a terrific play. Lines form at all hours. Other houses currently are leaning on the overflow at the Rialto. 'Underground' at the Mary Anderson is garnering okay returns.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Billy Kid' (M-G) and 'Broadway Limited' (UA). Doing all right after moveover from Loew's State. Aiming at satisfactory $2,000. Last week, 'Love Crazy' (M-G) and 'Big Boss' (Col), profitable $2,800.

Kentucky (Switow) (1,200; 15-25) —'Zanzibar' (Par) and 'Man Lost Himself' (U), combining to bring fairish biz, probably oke $1,400. Last week, 'Sea Wolf' (WB) and 'Girl Gob' (RKO), split with 'Night Train' (20th) and 'Vegas Nights' (Par), copped good $1,500.

Loew's State (Loew's) (3,300; 15-30-40)—'Knew Answers' (Col) and 'Time for Rhythm' (Col). Playing second fiddle to Bob Hope across the street, and will likely catch some overflow. Fairish $8,500. Last week, 'Billy Kid' (M-G) and 'Broadway Limited' (UA), fine $8,500, and moveover.

Mary Anderson (Lisbon) (1,000; 15-30-40) — 'Underground' (WB). House has a firecracker in this one, and nice biz. Opposish next door at Rialto is plenty potent, but expectations are for medium $3,300. Last week, 'Shining Victory' (WB) and 'Strange Alibi' (WB), dual, and change of policy for one week only, brought lightweight returns, $2,700.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Caught in Draft' (Par) and 'San Antonio Rose' (U), zooming out in front, and practically has a monopoly on the b.o. this week. Word-of-mouth plenty active, and the long lines are spelling jubilant $12,000. Also strong possibility of extending another week. Last week, 'Night Lisbon' (Par) and 'Point Widow' (Par), satisfactory $7,500.

Strand (Fourth Avenue) (3,400; 15-30-40)—'Man Hunt' (20th) and 'Scattergood Strings' (RKO). Combo is pulling usual summer take on fairish pics. Feeling the pull of Bob Hope on the main stem, but catching a little overflow. Medium $3,000. Last week, 'Lady Louisiana' (Rep) and 'Met Argentine' (RKO) with Louis-Conn fight pic added, brought fine $3,500.

'Draft'-Bradley-Froman-Kaye Hang Up New Summer Mark at N.Y. Par, $71,000; 'Blossoms' Flowery 90G

Sweltering, sustained heat wave that engulfed the street starting last Thursday (28) was partly offset by the influx of juvenile trade when schools let out last week. Net result is that outstanding product is getting bulk of Broadway business as others sag.

Easily outstanding is 'Caught in the Draft' at the Paramount, which is hanging up a new summer record for the house. Bob Hope comedy plus Will Bradley's orchestra, Jane Froman, Danny Kaye and well-knit stage show has what it takes, and will do holiday season business at a sockeroo $71,000 or better. Gross is unheard of at this time of year. Stays two more weeks and likely more. Last Monday (30) was biggest Monday in Paramount theatre's history despite all the heat.

Other strong attraction is 'Blossoms in the Dust' at the Music Hall which is headed for a rousing $90,000, and holdover, mighty welcome for the Rockefeller spot after several disappointing weeks. Marx Bros.' 'Big Store' only so-so at the Capitol with $16,000 or better looming.

Manner in which 'In the Navy' is holding on at the Criterion is surprising, Abbott-Costello comedy being almost as big as previous week's $15,000 on the third week. Stays a fourth.

'Sergeant York' opens a roadshow engagement at the Astor tonight (Wednesday).

Estimates for This Week

Astor (UA) (1,012; 75-85-$1.10-$1.65-$2.20) — 'Sgt. York' (WB). Opens roadshow engagement today (Wednesday). Last week (7th), 'Barbara' (UA) held up to $8,500 on five days ended Sunday (29).

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20)—'Fantasia' (Disney) (34th wk). Holding close to recent weekly figure, and will do around $9,500 which means continuance of run for several weeks.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25) — 'Big Store' (M-G). Marx Bros. go well here, and $16,000, while only modest, comparatively better than picture has done in many places. 'Billy Kid' (M-G) in previous week, slid below $17,000, very mild.

Criterion (Loew's) (1,662; 35-44-55-75)—'In Navy' (U) (4th wk). Still making many competitors on street look poorly in comparison. Running neck-and-neck with previous week on third stanza that closed last (Tuesday) night, near $15,000. Slightly over that figure on the second week.

Globe (Brandt) (1,180; 28-35-55)—'Underground' (WB) (2d wk). Sticking around third session because of sturdy $10,000 turned in on second week. Opening week hit $12,500, above expectations.

Palace (RKO) (1,700; 75-85-$1.10-$1.65-$2.20) — 'Kane' (RKO) (9th week). Concludes its run here today (Wednesday) with nearly $10,000, just fair. Eighth week dipped below recent takings for meagre $10,000. Frank Buck's 'Jungle Cavalcade' (reissues of three merged animal pix) opens tomorrow at pop scale and continuous policy.

Paramount (Par) (3,664; 35-55-85-99)—'Caught in Draft' (Par) and Will Bradley band, Jane Froman, Danny Kaye, others, in person (2d week). Wound up first session last (Tuesday) night with sensational $71,000, greatest summer business house ever had. Really is Xmas week trade, and amazing for summer. 'Lisbon' (Par) and Vincent Lopez, others, slick $34,000 in previous week, its second.

Radio City Music Hall (Rockefellers) (5,980; 44-55-85-99-$1.85)—'Blossoms in Dust' (M-G) and stage show. Rousing $90,000, and stays second session. 'Knew All Answers' (Col) previous week took mighty slim $84,000.

Rialto (Mayer) (750; 28-44-55)—'Tight Shoes' (U) and Louis-Conn fight films (2d week). Headed for nice $5,000, after strong $9,000 on initial week. In ahead, 'Saint's Vacation' (RKO), tepid $4,500.

Roxy (20th) (5,835; 35-55-65-75-85)—'Man Hunt' (20th) and stage show (3d week). Profitable $24,000 after good $29,000 on second stanza and sturdy $44,000 opening week. 'Moon Over Miami' (20th) comes in Friday (4).

State (Loew's) (3,400; 28-44-55-75-90-$1.10)—'Wings' (Par) (2d run) plus vaude headed by Bill Robinson, Bert Wheeler, others. Traveling at nice gait for $23,000 or thereabouts. Last week, 'Woman's Face' (M-G) (2d run) and Simone Simon, Al Trahan, others, nifty $25,000.

Strand (WB) (2,767; 35-55-75-85-99)—'Out of Fog' (WB) and Guy Lombardo orch (2d week). Headed for nearly $19,000, not bad considering. First week, same combo, $24,000.

Heat No Snag to Detroit

Upbeat Continues — 'Bombay' - 'Music' Dual Neat $15,000, Good H.O.'s

Detroit, July 1.

Current heat wave has failed to check the resurgence of biz here, which had gone underground following the boom of Lent until it showed marked strength last week. With last week's tally having soared even above optimistic expectations, exhibitors here are beginning to wonder if maybe those rubber bands on defense earning bankrolls haven't stretched to the limit and spending is back.

As a result the first-runs are going 50-50 on hold-overs. The Michigan should lead the town with strong grosses on its new pair, 'They Met in Bombay' and 'Magic in the Music,' the latter based on this state's music camp at Interlochen. As an additional fillip the house is using a film on the local Chamber of Commerce's annual cruise. Adams, usually a switch-over house, has the other fresh product, 'Hit the Road' and 'Prisoner on Devil's Island,' with better than average business in sight.

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55) —'Hit the Road' (U) and 'Prisoner Devil's Island' (Col). Better than average $8,000. Last week 'Blood Sand' (20th) (4th wk.) and 'Big Boss' (Col), fair $5,500.

Fox (Fox-Michigan) (5,000; 30-40-55)—'In Navy' (U) (2d wk.) and 'Tight Shoes' (U). Should easily catch nice $14,000 after shooting up to a mighty $23,000 last week on 'In Navy' paired with 'First Beau' (Col.).

Michigan (United Detroit) (4,000; 30-40-55)—'Met Bombay' (M-G) and 'Magic Music' (Par). Neat $15,000. Last week 'John Doe' (WB) and 'Million Dollar Baby' (WB) big $17,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'John Doe' (WB) and 'Million Dollar Baby' (WB). (2d wk.). Pair moved from Michigan still good for hefty $8,000. Last week 'Night Lisbon' (Par) and 'Wagons Roll' (WB) plus Louis-Conn fight pictures clicked for $8,000.

Philly Picks Up Despite Heat Wave; Andrews Sis-'Widow' Nice $20,000

Philadelphia, July 1.

The double-header assault of heat and humidity over the weekend is proving no bugaboo for most deluxers. Houses featuring hot product are finding plenty of moolah in the till.

Announcement by the heads of large defense plants that there will be no long July Fourth weekends for patriotic reasons is preventing the usual mass exodus from town this week, and keeping lots of entertainment dough here.

Snaring bulk of the coin is the Earle which is headlining the Andrews Sisters, in person. 'They Met in Bombay' is also in the heavy money, while the zanies Abbott and Costello continue to lure in the shekels as their 'In the Navy' goes into its third elegant week.

Estimates for This Week

Arcadia (Sablosky) (600; 35-46-57) —'Love Crazy' (M-G (2d run) (2d wk). Ticking off a pretty $3,500 for this sesh. 'Reaching Sun' (Par) opens a second run today (Tuesday).

Boyd (WB) (2,560; 35-46-57-68)—'Met in Bombay' (M-G) Gable and Russell on the marquees enough to bring in a satisfactory $15,000. Last week, 'Night Lisbon' (Par), sour $11,300.

Earle (WB) (2,768; 35-46-57-66-75) —'Point Widow' (Par) with stage show headed by Andrews Sisters and Joe Venuti's orchestra. Headed for a nice $20,000 mainly on strength of the singing trio. Last week, 'Time for Rhythm' (Col) with Louis Armstrong orch topping an all-sepia show, n.s.h. $16,000.

Fox (WB) (2,423; 35-46-57-68)—'Manhunt' (20th). Meeting the fate of anti-Nazi films with a poor $11,000. 'Billy Kid' (M-G) able to hit house par of $15,000 abetted by Bob Hope personal last week. Hope's 'Caught in Draft' (Par) bows Friday (4).

Karlton (WB) (1,066; 35-46-57-66) —'Man Lost Himself' (U). Initial run for this flicker netting a poor $2,600. 'Blood Sand' (20th) able to gross slightly better for a second run try with an even $4,000.

Keith's (WB) (2,220; 35-46-57-68) —'Woman's Face' (M-G (2d run) (2d wk.). Still plenty chipper with a hefty $4,300 for this run. Last week, Crawford's meller a clicky $5,000.

Stanley (WB) (2,916; 35-46-57-66) —'In Navy' (U) (3d wk). Clear sailing with a bangup $11,500 for this trip. Last week brought a sweet $14,600 for second hop after a fat $21,000 on first week.

Stanton (WB) (1,457; 35-46-57-68)—'Billy Kid' (M-G) (2 run). First time this house has been used for second run in many moons. Taylor starrer heading for okay $6,000. Last week's combo of 'Adventure Washington' (Col) and Louis-Conn fight pix brought profitable $5,500.

200, and out after six days. Last week, $10,200, big.

State (P-S) (2,300; 26-39-44)—'Blood Sand' (20th). Being only important newcomer, it has field pretty much to self. Stretching toward fair $6,000. Last week, 'Penny Serenade' (Col) and Louis-Conn fight films, big $10,000 in eight days.

Uptown (Par) (1,300; 28-39)—'Men Boys Town' (M-G). First nabe showing. Fair $2,200 indicated. Last week, 'Ziegfeld Girl' (M-G), first nabe showing, okeh $2,500.

World (Par-Steffes) (26-39-44-55) —'Eternal Gift' (Indie) (2d wk.). Film of Catholic Easter mass heading toward mild $1,200. Last week, 'Night Lisbon' (Par) (2d wk.), $1,-400. Mild.

Minneapolis Dries Up; 'Blood' Meagre $6,000, 'Dictator' Nosedives

Minneapolis, July 1.

'Blood and Sand' has a cinch currently but not nearly as hot as the weather. It's the only important newcomer. Aside from the Gopher's 'Girl, Guy and Gob,' which is only mild. 'Dictator' is disappointing in second stanza at the Orpheum and goes out. Town is full of second runs and holdovers, and biz is bad.

Paul Whiteman is on the Orpheum horizon for July 11—the first stage locally in a number of weeks.

Estimates for This Week

Aster (Par-Singer) (900; 28)—'Monster' (U) and 'Horror Island' (U). In for five days, nice $1,200. 'Men Timberland' (U) and 'Under Age' (Col), also dual first-runs, open Tuesday (1). Last week, 'Sleepers West' (20th) and 'Keeping Company' (M-G), dual first-runs, light $900.

Century (Par-Singer) (1,600; 28-39-44)—'Penny Serenade' (Col) (2d wk.). Moved here from State. In a spot to catch feminine shopper patronage, but not doing so well in second stanza. Looks light $2,500 after a big $10,000 first week over at State. Last week, 'Eternal Gift' (Indie). After poor start, probably due to Eucharistic Congress visitors and local parishioners' concentration on Congress activities, patronage started Monday and climbed to pretty good $3,000.

Esquire (Berger) (290; 15-20)—'Met Murderer' (Indie). This weak sister British film limping badly. Very bad $300 indicated. Last week, 'Zombies' (Mono) and 'Gang of Mine' (Mono), light $500.

Gopher (P-S) (996; 28)—'Girl Gob' (RKO). Well-liked comedy, but only going to fair $2,600. Last week, 'Vegas Nights' (Par), out after five poor days, $1,600.

Orpheum (P-S) (2,300; 28-39-44)—'Dictator' (UA) (2d wk.). Falling off sharply after big first week—big despite critics' mild response and mixed customer opinion. Mild $4,-

Seattle Cuts Scales; 'Bombay' Great $8,500, 'Store' 5½G, Others Sag

Seattle, July 1.

Summer prices at the Jensen-von Herberg Liberty theatre, and reduced prices for service men in uniform, and juniors (12 to 16) are now in effect at the first run houses.

Run at Coliseum last week of 'Zanzibar' was extended to nine days, with Louis-Conn fight thus getting a full week's shot. This fight film drew better than any in years. 'Woman's Face' holds for a third good week at the Blue Mouse. Outside of that, the showshops all have new fare, some of it rating.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (650; 30-40-50)—'Woman's Face' (M-G) and 'I'll Wait' (M-G) (3d wk). Getting on for $2,300, good. Last week, same films (2d wk), sold for dandy $3,600 at b.o.

Coliseum (H-E) (1,900; 21-35)—'Ziegfeld Girl' (M-G) and 'Shot in Dark' (WB) (2d run), heading to $2,300 in six days, okay. Last week, 'Zanzibar' (Par) and 'Strange Alibi' (WB) (2d run), plus Louis-Conn fight last seven days, of nine-day run, $3,900, big.

Fifth Avenue (H-E) (2,349; 30-40-50)—'Met in Bombay' (M-G) and 'Point Widow' (Par). Great $8,500 looms. Last week, 'Lisbon' (Par) and 'Scattergood Strings' (RKO), $6,700, big.

Liberty (J-vH) (1,650; 21-30-40)—'Time for Rhythm' (Col) and 'Missing 10 Days' (Col), inaugurating 'summer prices,' but $3,000 is so thin it may be yanked. Last week (30-40-50), 'Knew Answers' (Col) and 'Dared Not Love' (UA) landed okay $5,000.

Music Box (H-E) (850; 30-40-50)—'Billy Kid' (M-G) and 'Blonde Inspiration' (M-G) (2d wk. hot from Orpheum, gaited at a big $3,000. Last week, 'Love Crazy' (M-G) and 'Cowboy and Blonde' (20th) (4th wk), $2,700, good.

Orpheum (H-E) (2,600; 30-40-50) —'Flame of Orleans' (U) and 'Vegas Nights' (Par), got only $2,900 in five days, and pulled. Last week, 'Million Dollar Baby' (WB) and 'Shining Victory' (WB), $4,300, mild.

Palomar (Sterling) (1,350; 21-40)—'Nurse's Secret' (WB) and 'Mutiny Arctic' (U), plus vaude, traveling at $4,600, good. Last week, 'Black Cat' (U) and 'Too Many Blondes' (U), plus vaude, $4,400, good.

Paramount (H-E) (3,039; 30-40-50) —'Big Store' (M-G) and 'People Kildare' (M-G). May land good $5,500. Last week, 'Billy the Kid' (M-G) and 'Blonde Inspiration' (M-G), $9,500, swell.

Roosevelt (Sterling) (600; 21-35)—'Nice Girl' (U) and 'Penalty' (M-G) (2d run). Okay $2,300. Last week (30-40-50), 'In Navy' (U) and 'Vaquero' (20th) (4th wk), good $2,600.

Winter Garden (Sterling) (600; 16-30)—'John Doe' (WB) and 'District Attorney' (Rep) (2d run). Good $2,400. Last week, 'Topper Returns' (UA) and 'Adam Sons' (Col) (2d run), $2,200, good.

MONT'L MOANS LOW

Heat Bops Biz; 'Blood' $7,000, 'Kid' $6,500, 'Draft' Mild 4G

Montreal, July 1.

Blistering heat is nicking grosses again and the best in sight will be shared by Palace and Loew's with 'Billy the Kid' and 'Blood and Sand.' Balance will be near flop figures. French language houses are so bad they may close for summer.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Billy Kid' (M-G), $6,500 will be good but outlook is uncertain. Last week, 'Sunny' (RKO), fair $5,500.

Capitol (CT) (2,700; 30-45-62)—'Caught in Draft' (Par) and 'Point Widow' (Par), $4,000, fair. Last week, 'Knew Answers' (Col) and 'Naval Academy' (Col), weak $3,500.

Loew's (CT) (2,600; 35-53-67)—'Blood Sand' (20th). Best in town with good $7,000 ahead. Last week, 'John Doe' (WB) (2d wk), slipped to $4,000, n.s.g.

Princess (CT) (2,300; 30-40-53)—'Singapore Woman' (WB) and 'Beauty's Sake' (WB). Hope for $3,000 which will be good enough. Last week, 'People Kildare' (M-G) and 'Washington Melodrama' (M-G), $2,600, fair.

Orpheum (Ind) (1,100; 30-40-60)—'Dictator' (UA) (2d wk). Still clicking and may get fair $2,600, after nice $4,000 last week.

Cinema de Paris (France-Film) (600; 30-60)—'Circonstances Attenantes' (3d wk). Pic good enough but public won't go this weather. Lucky to gross $400 after floppo $600 last week.

St. Denis (France-Film) (2,300; 30-40)—'Le Bonheur' and 'Cavalerie Legere' poor $2,000 in sight. Last week, 'Violette Imperiale' and 'Controleur des Wagons-Lits,' weak $2,200.

Triple Shift at U

Hollywood, July 1.

Triple play by Universal's casting department shifted three leading men to three different pictures.

Robert Stack hopped out of 'Hellzapoppin' into 'Bad Lands of Dakota'; Robert Paige, originally assigned to 'Ride 'Em Cowboy,' took over the Stack role in the Olsen-Johnson comedy, and Dick Foran moved into the Paige spot in 'Cowboy.'

Record Heat Smothers Pitt.

'Bombay' Sparkling $16,000, But Product Dearth Hurts; Other Business Soars

Pittsburgh, July 1.

The record-breaking heat and lack of outstanding first-run product is making a mourner's bench of film row this week. Temperatures hit ninety-five and drove the natives out of town for relief. Midday traffic conditions prevailed on all roads hereabout as late as 3 a.m.

With the exceptions of 'They Met in Bombay' at the Penn and 'Big Store,' supported by the Conn-Louis fight pictures, at the Ritz on second week moveovers from Penn and Warner respectively, grosses are at submarine levels. Some may hit lows for year.

In the face of blotto business in theatres, newspapers this week reported that general business condition here have hit an all-time high peak.

Estimates for This Week

Fulton (Shea) (1,700; 25-40)—'Manhunt' (20th). Excellent reviews will help eke out an underpar $2,-600. Last week, 'In Navy' (U) in fourth week concluded with satisfactory $2,500 after a profitable run which totalled up best grosses of year.

Penn (Loew-UA) (3,300; 25-35-50) —'Met Bombay' (M-G). Best in town by a mile. Gable-Russell draft against current conditions indicated by a sparkling $16,000. A cinch for a second week at the Warner. Last week, 'Big Store' (M-G) ambled in for a passable $11,000.

Ritz (WB) (600; 25-35-50)—'Big Store' (M-G) and Louis-Conn fight pictures. 'Store' moved here for second week and fight pictures ditto from Warner. Combination is going to give the house a bright $3,000. Excellent here. Last week, 'Billy Kid' (M-G) fair $2,200.

Senator (Harris) (1,750; 25-35-50) —'Black Cat' (U) and Devil's Island' (Col). Twinner just a filler-inner and struggling for a measly $2,500. Last week, 'Adventure in Washington' (Col) and 'Tight Shoes' (U) only a little better at $3,100.

Stanley (WB) (3,600; 25-40-60)—'Sunny' (RKO) and 'Crazy with Heat' unit on stage. Neither stage nor screen demonstrating any draw and the big deluxer will take a dive into the red ink with a year's low of $10,000. Last week, 'Shining Victory' (WB) and Ted Lewis on stage came through with neat but not gaudy $17,500.

Warner (WB) (2,000; 25-40)—'Devil Dogs' (WB) and 'Wait for You' (M-G) staggering along for sad $3,000. Last week, 'Affectionately Yours' (WB) and Louis-Conn fight pictures, socko $9,000.

'Dragon' Reluctant In Denver, $7,400; But 'Baby' Sturdy $9,500

Denver, July 1.

Business is only fair with most houses down from recent weeks. 'Million Dollar Baby' at the Denver, and 'Reluctant Dragon' at Orpheum, shape up as best b.o. bets.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'In the Navy' (U), after a week at the Denver. Good $4,000. Last week, 'Hamilton Woman' (UA), after week at Denver, okay $4,000.

Broadway (Fox) (1,040; 25-35-40) —'Sunny' (RKO) and 'People Kildare' (M-G) (2d run), fair $2,500. Last week, 'Billy Kid' (M-G) and 'Met Argentina' (RKO), after two weeks at the Orpheum, meek $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Caught in Draft' (Par) (3d wk) and 'Parson Panamint' (Par). Neat $7,000, nice profit for third session. Last week, 'Draft' alone got nice $7,500 on its second week.

Denver (Fox) (2,525; 25-35-40)—'Million Dollar Baby' (WB) and 'Affectionately Yours' (WB). Sturdy $9,500. Last week, 'In Navy' (U) and 'Cowboy Blonde' (20th), good $9,500.

Orpheum (RKO) (2,600; 25-35-40) —'Reluctant Dragon' (RKO) and 'Scattergood Strings' (RKO). Fair $7,400. Last week, 'Sunny' (RKO) and 'People Kildare' (M-G), nice $10,000.

Paramount (Fox) (2,200; 25-40)—'Devil Dogs' (WB) (reissue) and 'Singapore Woman' (WB). Good $6,500. Last week, 'Time for Rhythm' (Col) and 'First Beau' (Col), nice $5,500.

Rialto (Fox) (676; 25-40)—'Hamilton Woman' (WB), after a week at each the Denver and Aladdin, and 'King Zombies' (Mono). Okay $2,000. Last week, 'Blood Sand' (20th), after a week at Denver and also Aladdin, and 'Horror Island' (U), good $2,000.

Lamb Quits Disney

Hollywood, July 1.

Herbert Lamb has resigned as studio manager of Walt Disney Productions.

He is reported to have checked out because of differences with Walt Disney over reorganization of studio personnel to reduce expenses.

Hot Weather Slows Up Hub; 'Store' $25,000 In 2 Spots, 'Fog' Mild 14½G

Boston, July 1.

'In the Navy' holds for a third week at the Keith Memorial and shapes up as the strongest b.o. film in town, matching the trade of single-week pix in other major stands. 'Navy' will also play a fourth frame, moving over to the RKO-Boston next week. 'Big Store' and 'Out of Fog' are running about even at the Orph and State and Metropolitan, respectively. But all boxoffices were dented by a terrific heat wave, following a similar showmen's headache last week.

Estimates for This Week

Boston (RKO) (3,200; 15-20-28-44) —'The Terror' (Alliance) and 'Mystery Room 13' (Alliance) with 'Third Dimensional Murder' (M-G), a short, being publicized as a 'triple-thrill show,' aiming at better-than-average summer biz, $6,000. Last week, 'Hit Road' (U) (1st run) and 'Bringing Up Baby' (RKO) (reissue), four days; and 'Double Date' (U) and 'Queen Penthouse' (Col) (both 2d run), three days, with Louis-Conn fight pix all week, $4,100.

Fenway (M&P) (1,373; 28-39-44-55)—'Million Dollar Baby' (WB) and 'Round Up' (Par), skidding to $4,000 or less. Last week, 'Caught in Draft' (Par) and 'Magic Music' (Par) (both continued from two weeks at Met), $5,500, good.

Keith Memorial (RKO) (2,900; 26-39-44-55)—'In Navy' (U) and 'Young Lady' (20th), third week, heading for a swell $13,000. Second week same combo turned in $14,500.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Out of Fog' (WB) and 'West Point Widow' (Par), pointing to medium $14,500. Last week, 'Night Lisbon' (Par) and 'Singapore Woman' (WB), $12,400.

Orpheum (Loew) (2,900; 26-39-44-55)—'Big Store' (M-G) and 'Dare Not Love' (Col), heading for so-so $15,000. Last week, 'Woman's Face' (M-G) and 'Broadway Limited' (UA) (2d wk), $13,500.

Paramount (M&P) (1,797; 26-39-44-55)—'Million Dollar Baby' (WB) and 'Round Up' (Par), sluffing to $6,000. Last week, 'Caught in Draft' (Par) and 'Magic Music' (Par) (both continued from two weeks at Met), $6,500.

State (Loew) (3,600; 26-39-44-55)—'Big Store' (M-G) and 'Dare Not Love' (Col), slightly off to around $10,000. Last week, second stanza of 'Woman's Face' (M-G) and 'Broadway Limited' (UA), $9,000.

Translux (Translux) (900; 15-25-44)—'Under Age' (Col) and 'U-Boat 29' (Col) (reissue), indicating fair $2,500. Last week, 'Marked Woman' (WB) (reissue) and 'Mutiny Arctic' (U) (1st run), $2,000.

NATIONAL B. O. SUMMARY

Give 'Em a Name Like Gable and Biz Ups—Ditto Bob Hope —But They Need Good 'A' Pix In General

It isn't the heat, duals, consent decree or la guerre that are holding down film receipts. It's the dearth of new class A starring product. At least, that is a reasonable conclusion after glancing at the current week's intake, as reported telegraphically from Variety correspondents, coast to coast.

In contrast, when one of the dozen or more big time marquee names appears, in all too infrequent releases, the boxoffice barometer starts soaring, even in stormy weather. To prove the point, Clark Gable returns to first-run screens this week in 'They Met in Bombay' (M-G), and the receipts are near tops in all bookings. In Los Angeles the Gable-Rosalind Russell combination hit $26,500 (two houses), best in weeks. Seattle is $6,500; Lincoln, a sturdy $3,500; Pittsburgh, smash $16,000, and San Francisco, a not so heavy $16,000. Film reaches Broadway (Capitol theatre) tomorrow.

It's that ole debbil personality, and he is showing his smiling face wherever 'Caught in the Draft' (Par) is playing, giving Bob Hope a chance to do his own brand of clowning. Abbott and Costello, still 'In the Navy,' are holding tenaciously to holdovers, the best extended run engagements since 'Ziegfeld' and 'Zanzibar' in the spring. Joan Crawford in 'Woman's Face' (M-G) is gradually leaving the initial engagement scene for lucrative subsequent runs, and Myrna Loy and William Powell have almost completed their key city showings in 'Love Crazy' (M-G).

'DRAFT' DRAUGHT TERRIFIC

Hope moves to first spot of current showings in 'Draft.' Tha Paramount, N. Y., is close to record figures on the week. The Chicago theatre (B&K) has rung up a banner $40,000, and at the Metropolitan, Los Angeles, the take is $25,300, terrific. Indianapolis is swell at $9,600; Omaha is 8G on the holdover; Portland touches $13,600; best in Louisville with $12,000, and excellent second weeks in Frisco and Kansas City. Denver is finishing satisfactory third stanza at $7,000.

Showmen can estimate the strength nationally of the new releases by study of half a dozen early key showings. Also the weaknesses.

THE WEAKIES

Into the latter category falls 'Man Hunt' (20th), with medium, poor and good returns respectively in Louisville, Pittsburgh and Baltimore. 'Big Store' (M-G) is something less than an answer to a showman's prayer, with spotty returns from Washington, Baltimore, Boston and Seattle, and low at the Capitol, N. Y. Likewise, 'Time Out for Rhythm' (Col) is hitting a three-quarter pace in most spots. Score: Providence, weak; Frisco, slow; Omaha, good; Indianapolis, average; Louisville, fair; Kansas City, not bad; Washington, n.s.g.; Seattle, thin, and Lincoln, mild.

'Blossom in the Dust' (M-G) is off to fine returns at the first week in the Music Hall, N. Y. No other bookings.

Added starter joins the roadshows tonight when 'Sergeant York' opens at the Astor, N. Y. 'Citizen Kane' holds on the Palace, N. Y., and Woods, Chicago (6th week). And out in Los Angeles 'Fantasia' has completed its 22d week at the Carthay Circle, approaching the run of 'Gona with the Wind.'

With too few returns for general estimate, 'Moon Over Miami' (20th) and 'Reluctant Dragon' (Disney-RKO) are emerging into first runs.

Frisco Turns Blah; 'Bombay' $18,000 Heads New Entries; 'Kane' Oke in 5th

San Francisco, July 1.

Things sagged again this week although the visitors from the valley towns are beginning to trickle in. Hot-belters, however, pick items they don't get at home. This helps stage shows at the Gate and is adding to the terrific play which the Ice Follies is getting, with nightly sellouts.

Plenty of new entries on the street but they apparently will bring only average results or less. 'Met in Bombay' is tops at the Fox. Stokowsky concert just broke even.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Met In Bombay' (M-G) and 'Shot In Dark' (WB). Gable opus started out okay, with around $16,000 in sight. Last week, Marx Bros. completely blah, house unable to reach even a brutal $11,000 with 'Big Store' (M-G) and 'Strange Alibi' (WB).

Geary (Curran) (1,286; 55-75-$1.10-$1.65)—'Kane' (RKO). Stays over for a sixth week starting today. Fifth week got $5,500, still in the black and indications now are that Welles opus will ride to a seventh stanza.

Golden Gate (RKO) (2,850; 39-44-55)—'Roar Press' (Mono) and Funzafire unit. Stage is pulling the load again this week, without too much emphasis on the pull, just average $13,500. Last week, Andrews Sisters and Louis-Conn fight films plus 'Big Boss' (Col), finished with a terrific $23,000.

Orpheum (Blumenfeld) (2,440; 35-40-50)—'Time for Rhythm' (Col) and 'Adventure in Washington' (Col). Disappointing entry; opened slow and $6,000 looks like tops. Last (4th-final) week, 'In Navy' (U) and 'Men Timberland' (U) (2d-final wk), mild $5,500.

Paramount (F-WC) (2,470; 35-40-50)—'Caught in Draft' (Par) and 'Point Widow' (Par) (2d wk). Slacked off sharply after a bang-up opening week, but $13,000 is still good. First week finished with a smash $22,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Big Store' (M-G) and 'Strange Alibi' (WB). Moveover from the Fox, lucky to get $4,500. Last week, 'Million Dollar Baby' (WB) and 'Thieves Out' (WB) average $5,000.

United Artists (Cohen) (1,200; 35-40-50)—'Pot o' Gold' (UA). Opened mild but may manage to scrape up $8,000. Last (4th-final) week of 'Hamilton Woman' (UA), aided by preview of 'Three Cockeyed Sailors' (UA) got $5,500.

Warfield (F-WC) (2,650; 35-40-50)—'Moon Miami' (20th) and 'Beauty's Sake' (20th). Another moderate entry, with $13,000 probable. Last (2d-final) week, 'Fog' (WB) and 'Affectionately Yours' (WB) unable to pass the $7,000 figure.

Chilled Cinemas Aid Hot Cincy; 'Bombay' Best at Fine $15,000

Cincinnati, July 1.

Weekend heat wave was a b.o. booster, chilled cinema chambers holding more than average appeal to sweltering natives as relief retreats. Current pic trade stacks up a couple shades better than last week.

Surprisingly strong is the tug of 'Met in Bombay' at the Albee. It is magneting burg's biggest figure for weeks. 'Big Store' is registering fairly good at the Palace. On the gloomy side is 'Out of Fog' at Keith's. Other ace houses have holdovers.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Met in Bombay' (M-G). Big $15,000 for town's tallest take in weeks. Last week, 'Billy Kid' (M-G), hefty $12,000.

Capitol (RKO) (2,000; 33-40-50)—'Billy Kid' (M-G). Moveover from Albee for second week. Okay $4,-200. Same last week for 'Sunny' (RKO) (2d run).

Family (RKO) (1,000; 15-28)—'Scattergood Baines Pulls Strings' (RKO) and 'Law of Range' (U), split with 'Power Dive' (Par) and 'Tumble Down Ranch' (Mono). Average $1,800. Ditto last week for 'Naval Academy' (Col) and 'Missing Ten Days' (Col) divided with 'Sing About' (Ind) and 'Timberlands' (U).

Grand (RKO) (1,430; 33-40-50)—'Meet John Doe' (WB), third week on main line. Sorry $2,500. Last week, 'In Navy' (U) (2d run), $3,600.

Keith's (Libson) (1,500; 33-40-50)—'Out of Fog' (WB). Slow $3,500. Last week, 'First Beau' (Col), fair $4,000.

Lyric (RKO) (1,400; 33-40-50)—'In Navy' (U). Second transfer for third consecutive week on front stem. Tame $2,600. Last week, 'Devil Dogs' (WB) (revival) (2d run), limp $2,000.

Palace (RKO) (2,600; 33-40-50)—'Big Store' (M-G). Fairly good $9,-000. Same last week on 'Night Lisbon' (Par).

Key City Grosses

Estimated Total Gross

This Week $1,468,800

(Based on 26 cities, 169 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $1,408,400

(Based on 26 cities, 169 theatres)

'DRAFT' BEST IN BUFF., 14G

Buffalo, July 1.

Heat wave is blistering the b.o.s so effectively that not even the extra thousands in town for the national Townsend Clubs convention will add many shekels to the final total.

'Caught in the Draft' is way out front at the Buffalo and will sock the till for a tidy numeral. 'Fog' is showing some substance at the Lakes but otherwise the wickets are pretty much ding-dong.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Caught Draft' (Par) and 'Accent Love' (20th). Nifty $14,000. Last week, 'Big Store' (M-G) and 'Power Dive' (Par), brutal $7,500.

Great Lakes (Shea) (3,000; 35-55)—'Out of Fog' (WB) and 'Uncertain Feeling' (UA). Indicates for profitable $8,000. Last week, 'Man Hunt' (20th) and 'Broadway Limited' (UA) held up to hopes at $8,000.

Hipp (Shea) (2,100; 30-45)—'Man-Made Monster' (U) and 'Horror Island' (U). Fair $5,500. Last week, 'Night Lisbon' (Par) and 'Get-Away' (M-G) (2d run), mediocre $5,300.

Lafayette (Hayman) (3,300; 30-40)—'Adventure in Washington' (Col) and 'Time Out Rhythm' (Col). Over $6,000, just fair. Last week, 'In Navy' (U) (2d wk) and 'Dynamite' (U) held up well over $8,500.

20th Century (Dipson) (3,000; 30-44)—'Affectionately Yours' (WB) and 'Repent Leisure' (RKO). Under par, over $5,000. Last week, 'Jesse James' (20th) (2d run) and Louis-Conn fight, ditto.

'DRAFT' HUGE $13,800 PERKY PORT. LEADER

Portland, Ore. July 1.

'Caught in the Draft,' only new pic in town this week, making a big hit and big returns at the big Paramount. Mayfair upped its ordinary b.o. last week by coupling Louis-Conn fight with 'Hamilton Woman,' and still holding up. 'Billy the Kid' still going swell in a second stanza after making a b.o. high in its first week.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Billy Kid' (M-G) (2d wk.), dualed with 'Washington Merry-Go-Round' (M-G) (1st wk.) still going strong at high $7,000, after exceptional first week at terrific $10,000.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Hamilton Woman' (UA) fourth week, with Louis-Conn fight films (2d wk.). Good $4,000. Third week ran well above average for this house, nice $6,000.

Orpheum (Hamrick-Evergreen) (1,800; 35-40-50)—'Million Dollar Baby' (WB) and 'Devil Dogs' (WB) second week getting satisfactory $3,-500, in six days. First week, great $6,700.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50) 'Caught In Draft' (Par) and 'Melody Three' (RKO). Looks like colossal $13,800. Last week, 'Night Lisbon' (Par) and 'Magic Music' (Par) closed a second week for okay $6,100.

United Artists (Parker) (1,000; 35-40-50)—'Love Crazy' (M-G) (2d wk.) and 'The Gateway' (M-G) (1st wk.), second week holding up to big $8,000. First week, singled-billed, went over the top for bonanza $8,000.

'ANSWERS' FAIR $8,500, 'SUNNY' $5,700 IN K. C.

Kansas City, July 1.

Mild tone in theatres currently compared to recent weeks. 'Caught In Draft' at the Newman with the Louis-Conn fight pictures is going strong on its second week while 'Knew All Answers' and 'Time for Rhythm' is mild at the Midland. Weather dampened things Friday with 2.6 inches of rain, but put biz back in normal stride Saturday and Sunday.

Estimates for This Week

Esquire and Uptown (Fox Midwest) (620 and 2,043; 10-28-44)—'Sunny' (RKO) and 'Devil Dogs' (WB). Both RKO and Warner releases made available for the Fox houses with closing of Orpheum for the summer. Week's biz decidedly mild at $5,700. Last week, 'In Navy' (U) and 'Scotland Yard' (20th) twinned in holdover week to satisfactory $5,500.

Midland (Loew's) (4,101; 10-28-44)—'Knew Answers' (Col) and 'Time for Rhythm' (Col). Billing equally divided on these, and will garner $8,500 average. Last week, 'Big Store' (M-G) and 'Blondie Society' (Col), dualled. Personal appearance of Penny Singleton two days on opening helped, but light $7,800 is all in sight.

Newman (Paramount) (1,900; 10-28-44)—'Caught in Draft' (Par) and Louis-Conn fight pictures for a second week. Duo sailing along to good money, $6,600, after gratifying first week, $11,000.

Tower (Joffee (2,110; 10-20-30)—'Affectionately Yours' (WB) on screen with variety bill on stage. Star names in film not enough and stage show is no help. Mild $6,000 is all. Last week, 'Power Dive' (Par) film and vaude bill did about the same, $6,200.

Torrid Weather Hits Balto; 'Store' $11,000, 'Tight Shoes' Neat 9G

Baltimore, July 1.

Hot weather is nicking things here and hurting weekends which were lifesavers before. Withdrawal of combo Hipp, undergoing a three-week period of remodeling, is sending some customers to other downtowners. Best currently is 'The Big Store' at Loew's Century. Some action also reported for 'Tight Shoes' at Keith's.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Big Store' (M-G). Leading town in steady fashion with okay $11,000. Last week, second of 'Billy Kid' (M-G) added okay $8,200 to strong opening round at $12,400.

Hippodrome (Rappaport) (2,240; 15-28-39-44-55-66)—Closed for three-week period for extensive remodeling. Last week, 'Time for Rhythm' (Col). Leaned heavily on supporting stage show of A. B. Marcus 'Continental Revue' and Conn-Louis fight pix to chalk up healthy $15,300.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Tight Shoes' (U). Well received by crix and holding healthy pace to indicated $9,000. Last week, third of 'In Navy' (U) added $4,900 to extra big first two weeks, which totaled $20,400.

New (Mechanic) (1,581; 15-28-35-44)—'Man Hunt' (20th) (2d wk). Building in fairish style at possible $4,000 after inching out a pleasing $5,200 on initial sesh.

Stanley (WB) (3,280; 15-28-39-44-55)—'Out of Fog' (WB). Not faring so badly at indicated $7,500. Last week, 'Night Lisbon' (Par) held up nicely to good $9,900.

Bob Hope Comedy Tops Lincoln, Strong $4,500

Lincoln, Neb., July 1.

'Caught in the Draft' hogged the coin with a close-to-terrific take at the Stuart. Gable-Russell 'Met In Bombay' is above par at Lincoln, and biz generally is standing up well in face of usual summer heat.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Rider Crosses Rio' (PRC) and 'Military Academy' (Col) split with 'Secret Seven' (Col) and 'North Lone Star' (Col). Nominal $1,000. Last week, 'Billy Kid's Pals' (PRC) and 'Nancy Drew Detective' (WB) split with 'Friendly Neighbors' (Rep) and 'Silver Stallion' (Rep). All right $1,000.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40) — 'Met Bombay' (M-G). Terrific opening points toward very solid $3,500. Last week, 'Big Store' (M-G) clicked for very nice $3,300, fine black figure.

Nebraska (J. H. Cooper-Par) (1,238; 10-20-25) — 'Point Widow' (Par) and 'Wait for You' (M-G). Not bad $1,700. Last week, 'Round Up' (Par) and 'Washington Melodrama' (M-G). So-so $1,500.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Caught in Draft' (Par). Town's big winner at extremely strong $4,500. Looks like cinch holdover. Last week, 'Man Hunt' (20th) fell flat on its face from opening day to measly $2,400.

Varsity (Noble-Federer) (1,100; 10-25-40)—'Time for Rhythm' (Col). Despite extensive bally probably no better than $2,700. Last week, Louis-Conn fight and 'Out of Fog' (WB) did neat $3,000 thanks to cauliflower clips.

Like Old Times in L.A., 'Draft' With W. Osborne $25,300, 'Bombay' $28,500; Kids Hypo 'Fantasia' $5,300, H.O.'s Oke

Broadway Grosses

Estimated Total Gross

This Week $301,000

(Based on 12 theatres)

Total Gross Same Week

Last Year $227,700

(Based on 11 theatres)

GABLE - RUSSELL BIG 13G IN CLEVE.

Cleveland, July 1.

With town becoming more acclimated to terrific heat and grosses climbing a bit, State is getting the major breaks with 'They Met in Bombay.' Hefty opening crowds unusual, considering it's a pre-holiday week.

'Man Hunt' also lifting Palace several notches over its recent figures but Hipp's being slowed up by 'Out of Fog.' 'In the Navy' still one of Allen's best money-making holdovers.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'In Navy' (U). Abbott and Costello fans, and there are plenty of 'em here, are boosting this one to $3,300 for fourth stanza after doing fine $4,000 last week.

Hipp (Warners) (3,700; 30-35-42-55)—'Out of Fog' (WB). Fried by critics and hamstrung by indifferent start; so-so $8,000 sighted. Last week, 'Sunny' (RKO) mooched in only $6,600 on six days, one day being cut off to run to shift house into Friday openings.

Palace (RKO) (3,700; 30-35-42-55)—'Man Hunt' (20th). Thriller showing sturdy b.o. pull and backed by swell notices for nice $9,000. Last week, 'Singapore Woman' (WB), $6,300, indifferent.

State (Loew's) (3,450; 30-35-42-55)—'Met in Bombay' (M-G). Combo of Gable-Russell stealing everything in sight, including excellent $13,000, with a problematical h.o. Last week, 'Big Store' (M-G) merely proved that the Marx Bros. are off in these parts, with thudding $7,000.

Stillman (Loew's) (1,972; 30-35-42-55)—'That Uncertain Feeling' (UA). Okay $3,500 for such a light summer dish. Last week, 'Billy the Kid' (M-G) shot up target for $3,200, satisfactory for third round.

Big Indpls. Coin To Bob Hope, Swell $9,800

Indianapolis, July 1.

Bob Hope is representing the local branch of the U. S. Mint here garnering most of town's coin at the Circle where his 'Caught in the Draft' is dualled with 'Scattergood Pulls the Strings.' His present biz makes 'Road to Zanzibar' look like a detour. Other managers of downtown houses are not running up any excess heat hurrying to the bank. The Lyric is anemic showing 'Singapore' with vaude headed by Gertrude Niesen and Professor Lambertl.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Caught in Draft' (Par) and 'Scattergood Strings' (RKO), swell $9,800. Last week, 'Sunny' (RKO) and Louis-Conn fight pictures, fair $6,500.

Loew's (Loew's) (2,400; 25-30-40)—'Knew Answers' (Col) and 'Time for Rhythm' (Col), average $7,500. Last week, 'Billy Kid' (M-G) and 'Broadway Limited' (UA) slick $10,300.

Lyric (Lyric) (1,900; 30-40-50)—'Singapore Woman' (WB) and vaude, poor $7,600. Last week, 'Thieves Fall' (WB) and Ted Fio-Rito orch, ditto $6,500.

HEAT WILTS J. C.

'Penny' Dual Ok on H.O.—'Navy' Dual Good $14,000

Jersey City, July 1.

The heat since Saturday has severely cut attendance at the city's three first-run theatres, and the temperature may continue at its present high level for the next few days.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Penny Serenade' (Col) and 'Queen's Penthouse' (Col) (2d wk). This double, in its second week, drew in fine $15,000 first week, and is expected to take $7,600 during the current week.

Stanley (WB) (4,500; 28-33-50)—'Navy' (U) and 'Angels Broken Wings' (Rep). An expected $14,000, good. Last week, 'Blood and Sand' (20th) and 'Hello, Sucker' (U), good $13,000.

State (Skouras) (2,150; 28-33-50)—'Night In Lisbon' (Par) and 'Tight Shoes' (U). So-so $7,500 in sight. 'Magic in Music' (Par) and 'Hit Road' (U) weak $7,000 last week.

Los Angeles, July 1.

Another ideal weekend drew thousands out of town but schools wound up last week, and juve attendance more than compensated. Heaviest solo grosser is the Paramount where 'Caught in the Draft,' with the Will Osborne ork on stage, is packing 'em in to tune of around $25,000. Saturday-Sunday business was off in most houses.

Biggest combined gross will likely be turned in by the State and Chinese where top feature is 'They Met in Bombay.' Two houses are headed for sweet $26,000, plenty of dough. RKO and Pantages are holding 'In the Navy' for a third week and Warners are keeping over 'Underground,' single billed, for an additional five days.

Estimates for This Week

Carthay Circle (F-WC) (1,615; 83-$1.10-$1.65)—'Fantasia' Disney (22d wk.). Kids are out of school and cartoon opus should hit $5,300 currently. Last week brought lucrative $6,300. No doubt now that picture will outlast 'Wind,' which ran 24 weeks at the Carthay Circle on its first appearance.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75) — 'Met in Bombay' (M-G) and 'Beauty's Sake' (20th). Another bright week in store with prospect of a big $13,000. Last week, 'Woman's Face' (M-G) and 'Wait for You' (M-G), excellent $11,400.

Downtown (WB) (1,600; 30-44-55)—'Underground' (WB) (2d wk.). Holds through Wednesday on second week to enable house to open new show on the holiday. Additional five days will likely bring $4,500 after first week grossed satisfactory $7,000.

Four Star (UA-F-WC) (900; 30-44-55)—'Rage in Heaven' (M-G) (4th wk.). Managing to make expenses but slim $1,900. Last week came in with dismal $2,300.

Hollywood (WB) (2,756; 30-44-55)—'Underground' (WB) (2d wk.). Solo bill is being held five days additional to enable house to switch to Fourth of July opening. This stanza will likely add $5,000 on top of first week's excellent $7,500.

Orpheum (B'Way) (2,200; 30-44-55) — 'Shadows Stairs' (WB) and 'Singapore Woman' (WB) and vaude. Sepia show on stage helping house to neat $10,000. Last week, 'Bride Crutches' (20th) and 'Thieves Fall Out' (WB) with vaude, just hit $9,-500, which left little profit.

Pantages (Pan) (2,812; 30-44-55)—'In Navy' (U) (3d wk.) and 'Repent Leisure' (RKO). Added new second feature will not help much with around $5,600, fair. Second week of 'Navy' finished with okay $8,600, but five grand lower than the Hillstreet, day-dating. 'Tight Shoes' (U) was supporting feature.

Paramount (Par) (3,595; 30-44-55-75)—'Draft' (Par) and Will Osborne ork on stage. Just like old times at this downtown acer and big $25,300 in sight, insuring a holdover. Last week, 'Point Widow,' with Rochester and 'Fats' Waller crew on stage, eked out slim $16,000.

RKO (RKO) (2,672; 30-44-55)—'In Navy' (U) (3d wk.) and 'Dreaming Loud' (RKO) with second week holdover of the Louis-Conn fight pix. Will ad a big $8,000. Last week, with 'Navy' (U) and 'Tight Shoes' (U) (2d wk.), terrific $13,436. Plenty evidence that the fight pix meant something as shown exclusively at this downtown house.

State (Loew-F-WC) (2,404; 30-44-55-75)—'Met in Bombay' (M-G) and 'Beauty's Sake' (20th). Best biz house has had in weeks, and $15,500 leaves neat profit. Last week, 'Woman's Face' (M-G) and 'Wait for You' (M-G), weak $13,800.

United Artists (UA-F-WC) (2,100; 30-44-55) — 'Woman's Face' (M-G) and 'Wait for You' (M-G). Another good week in store with this moveover bill and outlook is for comfortable $3,400. Last week, 'Billy Kid' (M-G) and 'Scotland Yard' (20th), on moveover just hit $4,000.

Wilshire (F-WC) (2,298; 30-44-55)—'Woman's Face' (M-G) and 'Wait for You' (M-G). Hitting the high spots and looks like $6,000. Last week, 'Billy Kid' (M-G) and 'Scotland Yard' (20th), surprising $6,000.

SERGEANT YORK

Warner Bros. release of Jesse L. Lasky and Hal B. Wallis production. Stars Gary Cooper; features Walter Brennan, Joan Leslie, George Tobias, Stanley Ridges. Directed by Howard Hawks. Screenplay by Abem Finkel and Harry Chandlee, Howard Koch and John Huston; camera, Sol Polito; score, Max Steiner. Previewed in projection room, N. Y., June 30, '41. Running time, 134 MINS.

Alvin C. York..................Gary Cooper
Pastor Rosier Pile.........Walter Brennan
Gracie Williams..................Joan Leslie
Pusher Rose...................George Tobias
Major Buxton..................Stanley Ridges
Mother York...............Margaret Wycherly
Ike Botkin.........................Ward Bond
Buck Lipscomb..............Noah Beery, Jr.
Rosie York......................June Lockhart
George York......................Dickie Moore
Zeke..............................Clem Bevans
Lem......................Howard de Silva
Cordell Hull............Charles Trowbridge
Captain Danforth.........Harvey Stephens
Bert Thomas.....................David Bruce
German Major............Charles Esmond
Sergeant Early................Joseph Sawyer
Sergeant Harry Parsons.......Pat Flaherty
Zeb Andrews...........Robert Porterfield
Nate Tomkins.............Erville Alderson

Like the clear notes of reveille at summer sunrise, 'Sergeant York' is a clarion film that reaches the public at a moment when its stirring and patriotic message is probably most needed. It is as timely as a White House fireside chat, a moving and effective presentation in thrilling entertainment terms of what is meant by 'the American way of life,' understood and lived by people on American soil. To implement its purposes, Gary Cooper appears in the title role, for which he seems singularly suited and well chosen. Featured and supporting players give excellent performances in a wide variety of characterizations. 'York' is a star-spangled attraction of unlimited boxoffice values.

For more than 20 years studios sought permission to film the heroic World War deeds of Sergeant York, Co. G., 328th Inf., 82nd (All American) Div., U. S. Army. And for as long a period York refused the necessary cooperation. Of his heroism on the early morning of Oct. 8, 1918, when he single-handed killed 20 Germans and compelled the surrender of 132 of the enemy in the Argonne sector, Marshal Foch called it 'The greatest thing ever to be accomplished by any private soldier in all the armies in Europe.'

Lauded, praised, awarded the Congressional Medal of Honor, York side-stepped all proffers to benefit from the acclaim of his citations. He returned from army service to his home in Pall Mell, Tenn., where he has devoted himself to farming and educational work.

Co-producer of the picture is Jesse L. Lasky, who after many attempts finally persuaded York to permit an authorized film of his life. The Warner studio furthered the project with facilities and the services of Hal B. Wallis, on the production end, and Howard Hawks, as director. Enlistment of Cooper in the name part completed the top unit. With assurances of substantial funds to extend his educational activities, York turned over notes and memoranda. The script was prepared by a platoon of four writers, Abem Finkel, Harry Chandlee, Howard Koch and John Huston.

It is film biography at its best, a field in which Warners has excelled with 'Rothschild,' 'Pasteur' and 'Zola.' If the York feats of military prowess seem incredible, it is only because until now no medium as potent and revealing as the screen has undertaken to tell the story of what kind of an individual, of old American pioneer stock, grows and thrives in the Tennessee mountains. The writers have paid more attention to character, and the backgrounds and associations which create it, than to incident.

For Cooper the role is made to order. It is unlikely that he ever has been seen to better advantage, or has given a better performance. He convincingly portrays the youthful backwoodsman, unruly as a youth, who in time gains mastery over his wildness. The romantic passages played with Joan Leslie, awarded feature billing after her work in 'Wagons Roll At Night,' are tender and human. But Cooper is best, perhaps, in the scenes of early camp training when his marksmanship, learned in the woods, attracts attention. His explanation to buddies how a covey of wild turkeys is knocked off one by one is rich humor, made highly dramatic later on in the Argonne sequence.

Among the featured players the reliable Walter Brennan is splendid as the combination village pastor and storekeeper. There's comedy by George Tobias, and a good straight part of importance by Stanley Ridges, playing an army major. But the standout is Margaret Wycherley, as York's mother, contributing a piece of feminine hardiness and understanding unmatched on the screen. In one scene, at family breakfast in the mountain cabin, Miss Wycherley speaks a volume of Americanism in a single sentence. 'Dear Lord,' she says, 'we thank Thee for this food, and that we are beholden to nobody.'

Almost as long as the war itself (running two hours and 14 minutes), the film never lets down. Hawks has turned out a picture replete with moods, melodrama and meaning. The entire early portion of the picture is concerned with primitive folk, of whom York is first a problem child, later an earnest regilionist. Hawks has handled the country-side church services and revivals with keen appreciation for the important part which religion plays in the American midwestern scene. He has touched expertly a phase not too familiar to theatregoers.

In his direction he has had able help from Sol Polito's skill as photographer, and Max Steiner's fine musical score. Sound recording is way above average, and an echo effect is one of several production interpolations that heighten the film's general quality.

Smaller bits play importantly in the picture. Dickie Moore, now a big boy, and June Lockhart, as York's younger brother and sister make favorable impression. Clem Bevans is an amusing cracker-barrel philosopher. Harvey Stephens plays Representative Cordell Hull, now in the Cabinet.

In 'Sergeant York' the screen has spoken for national defense. Not in propaganda, but in theatre. *Flin.*

The Bride Came C.O.D.

Hollywood, June 27.

Warner Bros. release of William Cagney production. Stars James Cagney, Bette Davis; features Stuart Erwin, Eugene Pallette, Jack Carson. Directed by William Keighley. Screenplay by Julius J. and Phillip G. Epstein, from story by Kenneth Earl and M. M. Musselman; camera, Ernie Haller; editor, Thomas Richards; Asst. director, Frank Heath; special effects, Byron Haskin and Rex Wimpy. Previewed at Studio City theatre, June 26, '41. Running time, 94 MINS.

Steve Collins..................James Cagney
Joan Winfield.......................Bette Davis
Tommy Keenan..................Stuart Erwin
Lucius K. Winfield.........Eugene Pallette
Allen Brice...........................Jack Carson
Peewee...........................George Tobias
Pop Tolliver..................Harry Davenport
Sheriff McGee..............William Frawley
Hinkle..........................Edward Brophy
Judge Sobler.....................Harry Holman
First Reporter.................Chick Chandler
Second Reporter.................Keith Douglas
Third Reporter...............Herbert Anderson
McGee's Pilot.....................William Newell
Keenan's Pilot.................DeWolf Hopper

After a long succession of dramatic roles, Bette Davis is teamed with James Cagney in a broad farce that combines spontaneous gayety and infectious humor. It's a hefty package of laugh entertainment that will deliver strong b. o. returns in the summer key bookings with starring combo of Davis-Cagney providing plenty of marquee strength to catch ticket-buyers.

In handing Miss Davis a comedy assignment, Warners go all out in also making her the victim of continual physical and mental violence. She's dirtied up in a mine; acquires three doses of cacti needles in periodic falls; and even exposes her posterior as target for well-directed shots from Cagney's improvised slingshot. Slapping around of one of film's outstanding dramatic actresses accentuates audience reaction to the slapstick situations.

Story takes about 20 minutes to establish characters and situations, then winds up at a merry pace. Cagney is the owner of a plane about to be repossessed by the finance company. Miss Davis is an oil heiress about to marry orchestra leader Jack Carson. Radio gossiper Stuart Erwin prevails on the pair to elope via plane to Las Vegas—and naturally Cagney's ship is chartered. Girl's father from far-off Chicago tries to stop the nuptials by phone, and Cagney makes a deal to deliver unwed daughter in Texas for amount necessary to save his plane from the finance crowd. Pilot gets Miss Davis alone in plane and takes off without the prospective bridegroom, but makes a forced landing in the California-Nevada desert near a ghost town. There the conflict between the pair is softened by lone inhabitant Harry Davenport; while Carson, the father (Eugene Pallette) and a horde of reporters race for the desert town. After a razzle-dazzle of complications, Miss Davis tosses over Carson in favor of Cagney.

Cagney grooves in a familiar role as the aggressive and two-fisted battler—manhandling the girl periodically for maximum results. Miss Davis clicks strongly as the oil heiress, displaying a flair for comedy that cannot be overlooked in future studio assignments. Supporting cast is excellently set up, with Carson, Erwin, Davenport and George Tobias providing strong characterizations.

William Keighley takes advantage of every opportunity provided in the compact script by Julius and Phillip Epstein to neatly time the comedy highlights—and the broader the slapstick the better for reaction. Picture gets a mounting throughout. *Walt.*

BARNACLE BILL

Hollywood, June 28.

Metro release of Milton Bren production. Stars Wallace Beery; features Marjorie Main, Virginia Weidler, Leo Carrillo, Barton MacLane, Donald Meek. Directed by Richard Thorpe. Screenplay by Jack Jevne and Hugo Butler, based on original story by Jevne; camera, Clyde de Vinna; editor, Frank E. Hull. Previewed at Alexander, Glendale, June 27, '41. Running time, 90 MINS.

Bill Johansen....................Wallace Beery
Marge Cavendish..............Marjorie Main
Pico Rodriguez....................Leo Carrillo
Virginia Johansen...........Virginia Weidler
'Pop' Cavendish.................Donald Meek
John Kelly...................Barton MacLane
Mamie...........................Connie Gilchrist
Aunt Letty..............................Sara Haden
Joe Petillo..................William Edmunds
Dixon......................................Don Terry
MacDonald.............................Alec Craig

'Barnacle Bill' steers Wallace Beery to the waterfront for a typical adventure which utilizes the long-familiar Beerian grimaces, swagger and devil-may-care trappings. It's an above-par Beery starrer, which means that general runs will garner better-than-average biz despite the summer b.o. slump. Picture has only the waterfront tang of 'Min and Bill' and 'Tugboat Annie,' and despite recourse to tried-and-true situations for Beery when the tempo lags a bit, it will amply satisfy the star's following.

Beery is owner of a small fishing boat, tossing financial obligations off lightly and continually. To insure supplies, he coyly romances Marjorie Main, daughter of waterfront storekeeper, Donald Meek, with consistent results. But arrival of his daughter, Virginia Weidler, from Gloucester put a new complexion on things, and the two females prevail on him to work on a commercial fishboat. This gets him tangled with fish-contractor Barton MacLane; and winds up with him buying a large schooner—with money provided by Miss Main—to be used as refrigerator boat for the fishing fleet, although Beery intends to sneak off on a South Seas cruise. After a round of by-play, including sailing through a storm of hurricane proportions, Beery docks to be tied down in marriage by the assertive Miss Main.

Miss Main is an excellent foil opposite Beery, turning in a slick performance. Leo Carillo is Beery's shipmate stooge; Miss Weidler the daughter; Meek the dowdy storekeeper and shipyard operator; and Barton MacLane the conniving fish operator. All provide strong support.

Picture has several highlight comedy episodes, most prominent of which is the church hymnal service, and the antics of a trained pelican which continually makes passes at Beery and Carillo. The tuna and sword-fishing sequences aboard the commercial fishing boat are most informative to nimrods; while storm sequence of the belabored schooner is an excellent example of topnotch editing.

Direction by Richard Thorpe takes full advantage of Beery's familiar mannerisms, but carries the tale along at a fairly good clip to create the necessary sea-tang. Camera work and process photography are of high standard. *Walt.*

Miniature Reviews

'Sergeant York' (WB). Gary Cooper as the World War hero in a thriller that will hit box-offices like a hand grenade.

'The Bride Came C. O. D.' (WB). Bette Davis and James Cagney in roaring farce-comedy, cinch for general appeal.

'Barnacle Bill', (M-G). Wallace Beery in above par starrer. Will catch attention of general audiences.

'Blondie in Society' (Col). Blondie and her family provide good program entertainment. Best of the series.

'Hello Sucker' (U). Very poor entry of Z rating. For cancellation privilege or shelving.

'Bachelor Daddy' (U). Baby Sandy talks, but it's all rather unintelligible. So's the film.

'Puddin' Head' (Rep). Judy Canova in a sour bucolic medley from away back.

'Poison Pen' (Rep). British-made is too sordid for present consumption.

'Redhead' (Mono). Dull, silly romantic comedy with June Lang, Johnny Downs, Eric Blore; thin fare on weaker dualers.

'Soviet Frontiers on the Danube' (Russian). Propaganda documentary showing the Soviet army occupying Bessarabia.

'Kukan' (documentary). Illuminating and inspiring, if overlong, pictorial record of a trip through remote China.

BLONDIE IN SOCIETY

(WITH SONGS)

Hollywood, June 26.

Columbia release of Robert Sparks production. Features Penny Singleton, Arthur Lake, Larry Simms, Daley. Directed by Frank Strayer. Screenplay by Karen DeWolf; story by Eleanore Griffin; based on comic strip created by Chic Young; camera, Henry Freulich; editor, Charles Nelson; Asst. director, Abby Berlin. Previewed in studio projection room June 25, '41. Running time, 77 MINS.

Blondie ....Penny Singleton
Dagwood..........................Arthur Lake
Baby Dumpling..................Larry Simms
Daisy.. ....Himself
J. C. Dithers...................Jonathan Hale
Alvin Fuddle.................Danny Mummert
Waldo Pincus..............William Frawley
Doctor........................Edgar Kennedy
Cliff Peters....................Chick Chandler
Mailman...........................Irving Bacon
Announcer........................Bill Goodwin

Further adventures of the Bumstead family are delineated in this latest issue of the 'Blondie' series which carries strong entertainment content for the family circuit as a programmer of above par calibre. New wrinkles and gag situations are provided for display of the familiar characters in the series—all assembled in a compact feature that lets the laughs fall in proper grooves.

Dagwood acquires a Great Dane pedigreed dog for a loan to a schoolboy chum, which provides major pivot for story to revolve on. It creates dissension in the household, but Dagwood starts to get out from under when an important customer of the firm wants to buy the canine—and so close a construction contract. But Blondie enters the thoroughbred in the dog show, aiming for a $500 prize, and many complications ensue before the maze is untangled with a series of humorous episodes.

The Great Dane displays unusual antics that run ahead of those provided by little Daisy. Best dog episode is a most realistic canine burping display which highlights its generally high standard of direction-taking.

In addition to the familiar characters depicted in the series including Penny Singleton, Arthur Lake, Larry Simms, Daisy, Jonathan Hale, and Danny Mummert, cast includes William Frawley as a rich dog fancier, and Edgar Kennedy as the veterinarian. Director Frank R. Strayer pilots the players in and out of situations for maximum audience reaction.

Miss Singleton sings two oldies—'In the Shade of the Old Apple Tree' and 'Trees'—as incentive for the champ Dane to stand on its feet in the show ring to cop the prize. Inference of the numbers will easily be tabbed by most audiences. Robert Mitchell's Boys Choir provides vocal ensemble background accompaniment for 'Trees.' *Walt.*

HELLO SUCKER

Hollywood, June 28.

Universal release of Ken Goldsmith production. Stars Hugh Herbert. Directed by Edward Cline. Screenplay by Maurice Leo and Paul Gerard Smith; original by Arthur T. Horman; camera, Charles Van Enger; editor, Ralph Dixon. Previewed in studio projection room June 27, '41. Running time, 60 MINS.

Hubert............................Hugh Herbert
Bob Wade..............................Tom Brown
Rosalie Wi: ....Peggy Moran
Walter.............................Lewis Howard
Trixie...................................June Storey
Conway...........................Walter Catlett
Connors...............Robert Emmett Keane
Elevator Boy..................Mantan Moreland

Exhibitors who book this one as a time-filler in the minor league duals better greet patrons at the door with 'Hello Sucker' and then duck for cover. Customers will be looking for someone after sitting through this one.

Story is silly, ridiculous and stupid—with script writers carrying on in the same general tenor. As result, director Edward Cline has nothing to work with, and the cast walks and scampers through endless episodes spouting sophomoric dialog.

Story concerns purchase of a vaudeville agency by Tom Brown and Peggy Moran from a couple of sharpsters, with Hugh Herbert hanging around after being the previous victim. Barren biz is revived through promotion of vaude acts for department store window performances—and then there's the romance and battling between the two young partners until Herbert squares things away.

'Hello Sucker' will get limited playdates where cancellation or shelving cannot prevent showings. *Walt.*

BACHELOR DADDY

Universal release of Burt Kelly production. Directed by Harold Young. Screenplay, Robert Lees and Fred Rinaldo; camera, Milton Krasner; editor, Paul Landres; music, H. J. Salter. Previewed in Projection Room, N. Y., June 30, '41. Running time, 61 MINS.

Sandy.................................Baby Sandy
Joseph Smith........Edward Everett Horton
Edward Smith.....................Donald Woods
George Smith...............Raymond Walburn
Williams.................Franklin Pangborn
Beth Chase.......................Evelyn Ankers
Eleanor Pierce..................Kathryn Adams
C. J. Chase...........................Jed Prouty
Ethelbert......................Hardie Albright
Judge McGinnis...............George Meader
Louie....................................Bert Roach
Girl.................................Juanita Quigley
Boy.................................Bobby Larson
Landlady.........................Mira McKinney

In 'Bachelor Daddy' you frankly learn Baby Sandy is a girl. Now we've lived. The revelation isn't sufficient to warrant a boxoffice stampede. What with the heat 'n' all, 'Daddy' is just that much more discomforting.

Three brothers—staid and apparently confirmed bachelors, residents of a bachelors' club, no less—find themselves the unwitting foster-fathers of Baby Sandy. The rest concerns the difficulties in which the foster-pop become involved when they take the baby, abandoned temporarily by its mother through circumstances, to the Bachelors Club. There's a lot of explaining to do, of course, in addition to some by the Universal story department.

Baby Sandy's girlish gurgle, perhaps, has become more basso with the passage of the years, but actually she's getting too old for these parts. The big—and the supposedly climatic—part is when she starts running the elevator by herself in the Bachelors Club, sending the place into a furor.

Edward Everett Horton, Donald Woods and Raymond Walburn are the brothers. They're unable to add anything to the film. Mother is played prettily by Kathryn Adams. *Naka.*

PUDDIN' HEAD

(WITH SONGS)

Republic release of Albert J. Cohen production. Features Judy Canova, Francis Lederer, Raymond Walburn, Slim Summerville, Eddie Foy, Jr., Astrid Allwyn, Alma Kruger, Hugh O'Connell, Chick Chandler. Directed by Joseph Santley. Screenplay by Jack Townley and Milt Gross from original by Townley; additional dialog, Howard Snyder and Hugh Wedlock, Jr.; songs, Jule Styne, Eddie Cherkose, Sol Meyer; camera, Jack Marta; editor, Murray Seldeen. Previewed in projection room, N. Y., June 25, '41. Running time, 80 MINS.

Judy Goober.......................Judy Canova
Prince Karl......................Francis Lederer
H. L. Montgomery, Sr...Raymond Walburn
Uncle Lem...............'Slim' Summerville
Yvonne..............................Astrid Allwyn
H. L. Montgomery, Jr......Eddie Foy, Jr.
Matilda Montgomery..........Alma Kruger
Kincaid..........................Hugh O'Connell
Herman.....................'Chick' Chandler
Mr. Harvey..........................Paul Harvey
Miss Jenkins..........................Nora Lane
Hudson.................Gerald Oliver Smith
Randell............................Wendell Niles
Otis Tarbell.........................Vince Barnett
The Sportsmen

Republic has long worked, not without success, on the theory 'our audiences like 'em corny.' That may be so. But there should be a limit to off-the-cob celluloid. This one is way out in the end zone. It's hard to tell whether it was made in 1941 or 1921. 'Puddin' Head' is definitely for the hayseed dualers.

Judy Canova, whom the studio is endeavoring to build into a bucolic Myrna Loy, proves her mettle as a b.o. potential, but must be handed a lot better material and better staff work if she's ever to get beyond the R.F.D. circuit. Combination of a script with only a wisp of a plot, director Joseph Santley's complete lack of feeling for comedy and bad photography is too much for any player to overcome.

With the picture rating in Republic's 'colossal' class—there are one or two more expensive ones each year rated as 'super-colossals'— former story editor, now neophyte producer, Al Cohen has given Miss Canova name support. It will count in only a minor way on the marquee, however. Included are Francis Lederer, Raymond Walburn, Slim Summerville, Eddie Foy, Jr., and Astrid Allwyn.

Jack Townley is credited with the original story, although its 'originality' is subject to debate. Townley collabbed with Milt Gross on the screenplay and then they had Howard Snyder and Hugh Wedlock, Jr., provide additional dialog. That's quite a collection of names and the big question is: 'What were the boys doing?' It looks as if they were in a projection room, looking at every old film they could find and dusting off little situation gags.

Story is merely the slightest excuse for a web of outmoded comedy and some songs by Judy. The country gal and her uncle (Summerville) own a farm on what's apparently New York's Fifth avenue. Tremendous building next door encroaches on it slightly, whereupon a couple sharpshooters, Walburn and Foy, endeavor to get Judy to sell. That involves putting her on the air, but the 'dead mike' into which she's supposed to be singing turns out to be alive, a big sponsor hears her and the femme from the farmlands becomes radio's shining star.

Aside from frequently being slow, Santley's direction lacks ingenuity in polishing up the decrepit gags. Jack Marta's flat-lighted camera work is equally minus lustre. Cast as a whole battles valiantly against the odds, but to little avail.

Film has a half-dozen tunes by Eddie Chekose, Sol Meyer and Jule Styne. Mostly on the novelty side, the songs are all given that interpretation in Miss Canova's wide-mouthed but entertaining vocalizing. None of them, at least from her manner of warbling them, appears destined for 'The Hit Parade.' *Herb.*

POISON PEN

(BRITISH-MADE)

Republic release of Walter C. Mycroft production. Directed by Paul L. Stein. Story, Richard Llewellyn; adaptation and screenplay, William Freshman and Doreen Montgomery; additional dialog, Esther McCracken and N. C. Hunter; camera, Philip Tannura; editor, Flora Newton. Previewed in Projection Room, N. Y., June 20, '41. Running time: 66 MINS.

Mary Rider.........................Flora Robson
Sam Hurrin.....................Robert Newton
Ann..Ann Todd
The Vicar.....................Reginald Tate
David...........................Geoffrey Toone
Connie Fateley................Catherine Lacey
Sucal Hurrin......................Belle Chrystal
Peter Cashelton...........Cyril Chamberlain
Colonel Cashelton...........Athole Stewart
Mrs. Cashelton.....................Mary Hinton
Len Griffin...................Edward Chapman
Mrs. Griffin.............................Jean Clyde

Too many times, films—and in most cases British films — have deigned to delve into the Freudian sanctum to evolve a story—and none too successfully—on one of the psychologist's pet dissertations, the psychic trauma—or just plain inferiority complex, if you will. In 'Poison Pen,' a British-made film by Walter C. Mycroft, with American release by Republic, there is just another such story. This time it deals with the frustrated inhibitions of a woman and their long-time veiling by her gesture of psychic strength. The result maintains par for the course.

The performances, perhaps, are all that they should be, the direction is moderately good, but Richard Llewellyn's original story suggests

(Continued on page 18)

Par's Dave Rose Emphasizes Great Need for Film Comedies in England

Casually recounting several narrow escapes from Nazi bombs, David E. Rose, Paramount's manager in Great Britain, briefly summarized the production situation in England and the frozen coin setup there on his arrival in N. Y. last Wednesday (25).

Again praising the amazing morale of the British, despite brutal devastation from the skies, Rose intimated that the English today have almost as great need for screen comedies as additional supplies. To stress his point, he cited the business being done by 'Road to Zanzibar' (Bob Hope-Bing Crosby). Discounting that he might be prejudiced, Rose nevertheless claimed that present indications are that it will be the biggest grosser on the British Isles this year. He thinks this film is typical of the present need for laughter in Britain's grim days.

In connection with business, he pointed out that, with clothing and food rationed, the British people, who are earning more than they ever did, have plenty of money to spend on cinemas. Although there is a blackout at 10:30 p.m., two hours of daylight enable theatres presently to get a steady flow of customers up to the final show. Rose said about 450 cinemas had been closed by Nazi bombs or for other reasons out of about 5,000 in Great Britain. [*Recent report from* VARIETY'S *London office, herewith, differs somewhat from Rose's figures on theatres shuttered.*—ED.]

Dublin Blitz

Rose was in Dublin at 3:30 p.m. the same day the Germans bombed that city. They came over at night, and by that time he had left the Irish metropolis. Windows on Paramount's office in London twice have been blasted out by Nazi bombs. On one of these occasions, the Par manager had been working late looking at some new pictures. Only a short time after he left, the Nazis dropped their missiles. A time bomb went off in a nearby building, he said, only the fact that the watchman had stepped outside to get a light saving the man's life.

'After seeing how entire sections in some of the larger English cities have been blasted out of existence,' he said, 'it is all the more astonishing how the British morale keeps at such a high pitch. Our branches at Manchester, Liverpool and Birmingham have been destroyed.

Only 4 Pix in Prod.

Rose made a tour of all branches before leaving England this time. He said only four features were in production in that country when he left, including 'Hatter's Castle,' the A. J. Cronin story, with Emlyn Williams, Deborah Kerr, Robert Newton and James Mason in the leads. While the Board of Trade is help-

(Continued on page 20)

Teddy Carr Reports On UA Affairs in Britain

Painting an optimistic picture of United Artists production under Michael Balcon at the Ealing studio in London, Teddy Carr, UA joint managing director in Great Britain, related this week how operations are carried on in Britain in routine fashion despite heavy bombings. 'Ships With Wings,' new Balcon picture, is nearly completed at the Ealing plant. The Ark Royal figures in the yarn, production crew working for 14 weeks on the boat. It will cost about $750,000. UA is also getting 'The Big Blockade' from the Ealing plant.

Carr, who will have charge alone in Great Britain if George Archibald is successful in being accepted for service in the R.A.F., leaves for the Coast next Sunday (6). He plans being in U.S. about six weeks. Archibald would be granted a leave of absence for his joint handling of UA affairs in Britain if okayed for service.

Despite the heavy bombings of the last 12 months, Carr said only 231 theatres actually had been hit.

No foreign interests will be permitted to gain control of theatre holdings in Great Britain, according to Carr, who explained that the treasury passes on how U.S. distributors are allowed to use their frozen coin in that country. He doubted if any permission would be given to allow the money used in buying Britain theatres.

London's Theatre Toll

London, June 13.

Of the 5,500 picture theatres in England, 562 are closed, 300 due to enemy action, with remainder due to evacuation from various districts.

Of the total closed, 350 are in London area alone.

HOYTS, G. U. T. REPORTED IN ACCORD

Sydney, June 6.

It's indicated here that a 'working agreement' has been made between Hoyts and Greater Union Theatres, despite outward avowal of no merger intentions. Unofficial reports are that the two circuits have an agreement on product which would mean that Greater Union will not try to take product from Hoyts and latter will not meddle with what 'belongs' to Greater Union.

Although it was reported some time ago that all efforts to form a booking monopoly corporation, through which both Hoyts and Greater Union would operate, had ceased, it is understood here that Sidney Kent, of 20th-Fox, never has abandoned the idea of getting the two circuits together. Hence, it's reported here that when W. J. Hutchinson, 20th-Fox foreign chief, visits here he will have full authority from Kent to set some new deal.

New South Wales In Move to Crack Pix-Radio Control

Sydney, June 6.

Recently-appointed Labor Government of New South Wales intends, according to a spokesman, to quickly curb any attempt by any industry to gain monopoly control within this territory. Several Labor men, both State and Federal, have been closely watching the pic industry following tips. A watch, too, is being kept on commercial radio.

Majority of film men, including U.S. distribs, strongly deny there's a move afoot to gain any complete control of the pic biz either way. It's pointed out by some distribs that this market is 'sour' enough on exhibitor rejection rights, coin freeze, import uppings and the like, and the only thing worrying the distribs right now is how to get rental coin unfrozen.

A test case is due for hearing shortly in which an indie nabe exhib has lodged a complaint under the Monopolies Act against 20th-Fox, RKO, British Empire Films, Paramount, Universal and Gaumont-British, plus the director of a theatre in same nabe, alleging monopoly and restraint of trade. A stix exhib has lodged a similar complaint against the distribs named, with the addition of Columbia, Warners and United Artists.

Havana Film Grosses OK; 'Penny' Fine $2,600

Havana, June 22.

Despite summer heat, film grosses for this week are unusually high. Even the uncooled theatres are going better than usual.

Estimates for This Week

Fausto, 'Girl, Guy and a Gob' (RKO). $1,500, not so hot.

Encanto, 'Penny Serenade' (Col). $2,600, good.

America, 'Four Mothers' (WB) and 'Kid From Kokomo' (WB), dual. $2,350, but more needed to cover expenses.

Radio-Cine, 'Son of Monte Cristo' (UA). $2,000, very good.

Payret, 'Olvidados del Dios' (Mexican). $2,200, swell for Latin pic.

Nacional, Vaudeville, strictly local, $1,400, bad.

'Kitty Foyle' Starts Fine In B. A. With $25,000

Buenos Aires, June 24.

'Kitty Foyle' getting off to good advance notices and top reviews to lead film grosses here this week. Surprising second week draw of the Argentine-made comedy, 'L o s Martes, Orquideas' ('On Tuesdays, Orchids') was also a noteworthy feature of film biz.

Estimates, in Argentine pesos, currently figured at one peso for 24c, follow:

Ambassador (Lauteret, Cavalo and Lococo) 'South of Suez' (WB), $14,000, fair.

Ideal (Lococo) 'Kitty Foyle' (RKO). $25,000, good.

Normandie (Lococo) 'Thief of Bagdad' (UA) (2d week). $14,000, very good.

Opera (Lococo) 'Lady From Cheyenne' (UA). $18,000, fair.

Suipacha (Lococo) 'Playgirl' (RKO). $10,000, ok.

Rex (Lautaret, Cavalo and Cordero), 'Andy Hardy's Secretary' (M-G) (2d week). $15,000, not bad.

Broadway (Lautaret, Cavalo and Cordero) 'Los Martes, Orquideas' (Lumiton). $18,000, excellent.

Will Hay Comedy Starts in London; 'Castle' Grinding

London, June 13.

Ealing Studios has put the Will Hay comedy, 'Black Sheep of Whitehall,' into work. Picture marks first director chore for Hay. He's also the star. He's working with Basil Dearden, who previously held an associate producer berth at Ealing. John Mills has a support role; script is by John Dighton and Angus McPhail.

Paramount's 'Hatter's Castle' under way at Denham. I. Goldsmith's production is using Robert Newton in the star spot, actor getting special leave from the Navy. Deborah Kerr has the femme lead, Emlyn Williams, James Mason, Enid Stamp-Taylor, Henry Oscar, Tony Bateman and Beatrice Varley drawing feature roles. Lance Comfort directs.

John Argyle's 'Tower of Terror' worked one unit for lighthouse exteriors off the west coast. Wilfrid Lawson plays the heavy, Movita and Michael Rennie handle the love interest.

That John Corfield comedy with Vic Oliver and Sarah Churchill proving a bonanza for femme warblers. Uriel Porter, Gabrielle Brune, Peggy McCormack and Evelyn Dall all spotted into nite club sequences. Tag has been switched to 'He Found a Star.'

Terence Rattigan and A. De Grunwald signed by Paul Soskin to screenplay his 'Soldiers of Fleet Street.' Team did the writing job on his 'Quiet Wedding.'

BEN HENRY SWITCH CREATES LONDON TALK

London, June 13.

Ben Henry, head of sales of Associated British Films Distributors, which distributes all of Associated Talking Pictures product, caused plenty of guesses in the trade lately. He was to have gone to Columbia, having signed contract to produce six pictures for them starring George Formby, whom he has under personal contract, early in June. Sales force of ABFD was accordingly told it should look for jobs elsewhere, and then was suddenly told by Henry to hold its hand.

It now appears Henry has taken over the assets of ABFD, on arrangement whereby he gets 20% of the intake, pays all overheads and makes good all losses. Assets comprise primarily a new Formby picture, 'It's Turned Out Nice Again,' recently finished at Ealing; five Formby reissues and four American 'B' pictures.

2d for M-G in Chile

Metro plans building a $250,000 film theatre in Valparaiso, Chile, shortly.

This house will give Metro two cinemas in Chile, the other being at Santiago.

Spain Bogged Down in First Attempt At Film Prominence, '40-41 Reveals; Nazis Showed Most Pix, Yanks Next

By JOSEPH D. RAVOTTO

Madrid, June 1.

With the signal marking the end of the 1940-41 film season about to be sounded, Spain finds that its first serious attempt to create a cinema industry of international proportions failed to score even a first down.

What the local pic industry failed to do on its own during the past and present seasons in the way of scoring on the international mart, the government hopes to do for it in the future by ringing in some stiff legislation which will force the foreign product to lose much of the ground that it has gained here.

The principal object of the new film decree is to permit the local industry, with its limited technical and artistic talent, to rise on its unsteady feet in a supreme effort to get a chunk of the presently elusive Latin-American market, which has a picture public about four times that of Spain.

Another almost equally important object, it's stated here, is to definitely eliminate the Hollywood product from Spain. VARIETY'S source disclosed that loopholes or liberal interpretations of the new decree will be found to permit the Germans and Italians to enjoy some of the benefits and privileges enjoyed by all importers and foreign collaborators in the past. There is no doubt, however, that the authorities want the Spanish pic industry to be the principal gainer.

Hopes Fade

Last year plans were laid down to produce between 50 and 60 films, but with the end of the season only a few months off, all hopes of scoring par are fading rapidly. Even if production plans had been realized, the pix would not have been sufficient to meet the country's local needs. This admission is made by El Mundo, political and economic review.

'For now and perhaps for many years, Spain cannot meet the needs of its cinematographic market with its own films only,' El Mundo writes. 'Our production of films is scarce in number now and it isn't possible, nor will it be possible for many years to come, to meet the needs of the Spanish market with our films only. Before 1936 between 500 and 600 films came into Spain, of which 400 were American.'

Although 500 to 600 picts are more than the Spanish market can now absorb annually, an open competitive market forced the foreign producers to import into Spain this large number, from which only the best were released. Mundo claims that 200 films per year are sufficient for local requirements. It seems to forget, however, that the objective here is to capture the Latin-American market so that the 200-goal would have to be lifted somewhat.

But even granting that 200 films are sufficient, Spain's production facilities cannot hope to account for even one third of this total as there are only 10 modern studios function-

(Continued on page 20)

Gagging Gagsters

London, June 13.

As offering to help keep up the spirits of Londoners, Olsen and Johnson have sent Bud Flanagan (Flanagan and Allen), 100,000 gags in bound volumes of over 2,000 pages.

[VARIETY'S London office fails to report who sent the gags to Olsen and Johnson—Ed.]

SEE BRAZIL AS ACE U. S. PIC MARKET

Brazil looms as the coming No. 1 market in South America for U.S. films as well as other product, according to word brought back recently by nearly every American film executive returning from Latin-America treks. Several foreign sales chiefs, back from South America in the past month or two, acknowledge business is growing so rapidly there that ultimately it may top Argentina.

Main reason for this optimistic attitude on Brazil is the unlimited and untapped resources in that country. More than one foreign manager tabbed the nation as the best spot in the world for 'the enterprising young man to grow up 'in' despite the presence of nearly 1,000,000 Germans and several hundred thousand Italians there. As one of the more reticent managers stated, 'all of these Germans are not Nazis, nor do all the Italians crave Mussolini. And the Brazilians are extremely loyal to their country, no matter how many nationalities settle there.'

Indicative of Brazil's importance to picture companies is the fact that nearly all eight major American distributors maintain branch offices in that country. Rio de Janeiro continues as main headquarters, but branches are operated by some distribs in other Brazilian cities.

Comment of Yank foreign managers regarding South American business is that the slight improvement noted is traceable mostly to additional playing time that has been opened up because so many foreign films of France, Germany and Britain have been eliminated from the market.

Mex Producers Renew Gov't Plea for 'Equity' On Argentine Imports

Mexico City, July 1.

The Mexican-Argentine pic proposition that was to the fore recently, then quieted down, has flared again. The Assn. of Mexican Picture Producers is discussing with the government's picture censorship and supervision department plans for arranging what it calls 'equity' with regard to the screening in this country of domestic and Argentine pix. The association wants a sort of ratio exhibition of Argentine products with regard to its own films. The department is reported to consider that a good idea and is expected to render some sort of a ruling shortly.

Argentine pix have become highly popular in Mexico. Some are much better liked than Mexican products. The association explains that it does not seek to curb Argentine films—Mexican pix do pretty well in the Argentine—but to merely get an order that will give them breaks in their own country with the imports.

Argentine producers have lost one of their best distributors in Mexico, Felipe Mier, ex-Warner exec here. He has returned to production and dropped the Argentines, for keeps, it is said. Mier is readying his first new production here. It is scheduled to start about mid-September.

REISMAN MAY PRECEDE WHITNEY TO S. AMERICA

Phil Reisman, RKO's foreign chief, may leave for South America ahead of John Hay Whitney, head of motion picture division of the Rockefeller Committee on Latin-American Relations, because of company's two Latin-American sales conventions scheduled there in August. Latest indication is that Whitney, who had delayed his departure until Aug. 15, may not be able to leave then. Consequently, Reisman, who heads the foreign managers' group in Whitney's division, may not be able to wait until Whitney shoves off as originally intended.

RKO will hold one convention in Panama for Central American managers and another in Rio de Janeiro for most of South American countries. Definite dates will be decided in the next week or 10 days.

Colli's WB Huddles

Peter Colli, Warners' supervisor for Central America, came into N.Y. last week from Havana, his main headquarters, for home office huddles.

Colli returns this week.

YOUR ACADEMY AWARD STAR IN HER FIRST PICTURE SINCE "KITTY FOYLE"...

GINGER ROGERS

IN
Tom, Dick and Harry
with
George
MURPHY
Alan
MARSHAL
Burgess
MEREDITH
Directed by
GARSON KANIN
Produced by
ROBERT SISK
Story and Screen play by Paul Jarrico
RKO RADIO PICTURES
Your favorite star in the funniest love story ever told . . She's a girl engaged to three men – and the four of them would make just one swell couple!
HARRY would be such fun to marry! If only his prospects were brighter, the future would be set!

Advance Production Chart

Hollywood, July 1.

With only a handful of pictures remaining to be completed for the 1940-41 season, bulk of the producers are devoting their energies to getting product lined up for the new season. To five of the majors this is particularly important, by reason of the new consent decree under which they are bound to preview or tradeshow all pictures before offering them for sale to exhibitors. These companies are Paramount, RKO, Metro, 20th-Fox and Warners.

While a number of the distributing organizations have not as yet definitely decided upon what they will offer exhibs on and after Sept. 1, when the new selling season really gets under way, most of the companies are well fortified with product. This is particularly true of Paramount which according to studio records has 13 of the 1941-42 pictures actually completed and five more, at least, in work. Metro will have half a dozen or so ready by mid-July when they start their tradeshowings and RKO has already announced its first package of five.

Columbia

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Features	44	41	2	10	0	0	0
Westerns	16	16	2	3	0	0	0
Serials	4	3	0	0	1	0	0
Totals	64	60	4	13	1	0	0

Pictures in cutting rooms or awaiting release:

THE OFFICER AND THE LADY, drama; asso. prod., Leon Barsha; dir., Sam White; screenplay, Lambert Hillyer and Joseph Hoffman; camera, George Meehan. Cast: Rochelle Hudson, Bruce Bennett, Roger Pryor, Sidney Blackmer, Oscar O'Shea, Tom Kennedy.

I WAS A PRISONER ON DEVIL'S ISLAND, drama; asso. prod., Wallace MacDonald; dir., Lew Landers; screenplay, Karl Brown; story by Otto E. Eyss; camera, John Stumar. Cast: Donald Woods, Sally Eilers, Edward Ciannelli, Victor Kilian, Charles Halton, John Tyrrell, Ed Laughton, Dick Curtis, Lloyd Bridges, Stanley Brown.

TWO IN A TAXI, formerly **ONE WAY STREET**, drama; asso. prod., Irving Briskin; dir., Robert Florey; orig. screenplay, Howard J. Green, Morton Thompson, Malvin Wald; camera, George Meehan. Cast: Anita Louise, Russell Hayden; Noah Beery, Jr., George Cleveland, George McKay, Charles Arnt, Ralph Peters, Frank Yaconelli, Dick Fiske, John Harmon.

THE SON OF DAVY CROCKETT, western; asso. prod., Leon Barsha; dir., Lambert Hillyer; orig. by Lambert Hillyer; camera, Benjamin Kline. Cast: Bill Elliott, Iris Meredith, Dub Taylor, Don Curtis, Eddie Cobb, Steve Clark, Paul Scardon, Lloyd Bridges, Stanley Brown.

BLONDIE IN SOCIETY, comedy; asso. prod., Robert Sparks; dir., Frank Strayer; screenplay, Karen De Wolf; story, Eleanore Griffin; camera, Henry Freulich. Cast: Penny Singleton, Arthur Lake, Larry Simms, Danny Mummert, Jonathan Hale, William Frawley, Edgar Kennedy, Hal Cooke, Herbert Rawlinson, Cliff Clark, Chick Chandler.

TILLIE THE TOILER, comedy; asso. prod., Robert Sparks; dir., Sidney Salkow; screenplay, Karen Morley and Francis Martin; camera, Phil Tannura. Cast: Kay Harris, William Tracy, Daphne Pollard, George Watts, Jack Arnold, Benny Bartlett.

KING OF DODGE CITY, western; asso. prod., Leon Barsha; dir., Lambert Hillyer; no writing credits; camera, Benjamin Kline. Cast: Bill Elliott, Tex Ritter, Judith Linden, Dub Taylor, Gus Ashe, Dick Anderson, Pierce Lydon.

TWO LATINS FROM MANHATTAN, formerly **GIRLS FROM PANAMA**, drama; asso. prod., Wallace MacDonald; dir., Charles Barton; no writing credits; camera, John Stumar. Cast: Joan Davis, Jinx Falkenburg, Joan Woodbury, Carmen Morales, Marquita Bonanova, Don Beddoe, Richard Fiske, Lloyd Bridges, John Dilson, Dick Elliott, Tim Ryan, Chuck Morrison.

MYSTERY SHIP, drama; asso. prod., Jack Fier; dir., Lew Landers; screenplay, David Silverstein and Houston Branch; camera, Benjamin Kline. Cast: Paul Kelly, Lola Lane, Larry Parks, Roger Imhoff, Cy Kendall, Trevor Bardette, Dick Curtis, Dwight Frye, Byron Foulger, John Tyrell.

OUR WIFE, comedy; asso. prod. and dir., John Stahl; original screenplay, Lillian Day, Lyon Mearson; camera, Henry Sharpe. Cast: Ruth Hussey, Melvyn Douglas, John Hubbard, Charles Coburn, Frank Yaconelli.

MR. JORDAN COMES TO TOWN, formerly **HEAVEN CAN WAIT**, comedy; asso prod., Everett Riskin; dir., Alexander Hall; no writing credits; camera, Joseph Walker. Cast: Robert Montgomery, Rita Johnson, Claude Rains, James Gleason, John Emory, Halliwell Hobbs, Evelyn Keyes.

LADIES IN RETIREMENT, drama; asso. prod., Lester Cowan; dir., Charles Vidor; screenplay, Reginald Denham and Garrett Fort; camera, George Barnes. Cast: Ida Lupino, Louis Hayward, Elsa Manchester, Edith Barrett, Evelyn Keyes, Isobel Elsom.

WOMAN OF DESIRE, formerly **TONIGHT BELONGS TO US**, drama; prod.-dir., Gregory Ratoff; screenplay, Lady Eleanor Mercin-Smith; camera, Arthur Miller and Harry Stradling. Cast: Loretta Young, Dean Jagger, Eugenie Leontovich, Conrad Veidt, Victor Varcona.

TEXAS, western; asso. prod., Sam Bischoff; dir., George Marshall; no writing credits; camera, George Meehan. Cast: William Holden, Glenn Ford, Claire Trevor, George Bancroft, Edgar Buchanan, Andy Tombes, Edmund MacDonald, Harrison Green, Merlin Nelson, George Lloyd, Ralph Peters, Addison Richards, Don Beddoe.

THUNDER OVER THE PRAIRIE, formerly **THE MEDICO RIDES**, western; asso. prod., William Berke; dir., Lambert Hillyer; no writing credits; camera, Benjamin Kline. Cast: Charles Starrett, Eileen O'Hearn, Danny Mummert, Cliff Edwards, Stanley Brown, Ted Adams, Dan Curtis, Cal Shrum and his Rangers orch.

BLONDE FROM SINGAPORE, drama; asso. prod., Jack Fier; dir., Edward Dmytryk; no writing credits; camera, Lou O'Connell. Cast: Florence Rice, Leif Erickson, Gordon Jones, Don Beddoe, Adele Rowland, Alexander Darcy.

Columbia Pix in Production

YOU'LL NEVER GET RICH, com. drama; asso. prod., Sam Bischoff; dir., Sidney Lanfield; no writing credits; camera, Phil Tannura. Cast: Fred Astaire, Rita Hayworth, Martha Tilton, Sunnie O'Dea, Kay St. Germaine.

THREE GIRLS ABOUT TOWN, comedy; prod., Sam Bischoff; dir., Leigh Jason; no writing credits; camera, Franz Planer. Cast: Joan Blondell, Janet Blair, John Howard.

YOU BELONG TO ME, comedy; prod.-dir., Wesley Ruggles; no writing credits; camera, Joseph Walker. Cast: Barbara Stanwyck, Henry Fonda, Edgar Buchanen, Melville Cooper, Harold Waldridge, Charles Arnt.

ROARING FRONTIERS, western; asso. prod., Leon Barsha; dir., Lambert Hillyer; no writing credits; camera, Benjamin Kline. Cast: Bill Elliott, Tex Ritter, Ruth Ford, Bradley Page, Frank Mitchell.

Metro

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Features	50	50	7	7	0	1	3

Pictures in cutting room or awaiting release:

BLOSSOMS IN THE DUST, drama; asso. prod., Irving Asher; dir., Mervyn LeRoy; based on orig. by Ralph Wheelwright; camera, Karl Freund. Cast: Greer Garson, Walter Pidgeon, Marsha Hunt, Fay Holden, Samuel S. Hinds, George Lessey.

DR. JEKYLL AND MR. HYDE (1941-42), drama; asso. prod., Victor Saville; dir., Victor Fleming; based on orig. by Robert Louis Stevenson; camera, Joseph Ruttenberg. Cast: Spencer Tracy, Ingrid Bergman, Lana Turner, Donald Crisp.

LADY BE GOOD (41-42), musical; asso. prod., Arthur Freed; dir., Norman McLeod; from the George Gershwin production; camera, George Folsey. Cast: Eleanor Powell, Lionel Barrymore, Robert Young, Ann Sothern, John Carroll, Red Skelton.

BARNACLE BILL, comedy-drama; asso. prod., Milton Bren; dir., Richard Thorpe; screenplay, Jack Jevne; camera, Clyde DeVinna. Cast: Wallace Beery, Virginia Weidler, Marjorie Main, Leo Carrillo, Donald Meek.

LIFE BEGINS FOR ANDY HARDY, comedy; gen. office prod.; dir., George B. Seitz; no writing credits; camera, Les White. Cast: Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, Sara Haden.

DOWN IN SAN DIEGO, formerly **YOUNG AMERICANS**, drama (41-42); asso. prod., Frederick Stephanie; dir., Herbert Sinclair; orig. story, Franz G. Spencer; screenplay, Harry Clork and Spencer; camera, Paul Vogel. Cast: Bonita Granville, Dan Dailey, Jr., Leo Gorcey, Ray McDonald, Connie Gilchrist.

KILDARE, No. 8 (tentative title, **MARY NAMES THE DAY**), drama; gen. office prod.; dir., Harold Bucquet; no writing credits; camera, Sid Wagner. Cast: Lew Ayres, Lionel Barrymore, Lorraine Day, Samuel Hinds, Emma Dunn.

Metro Pictures in Production

THE YEARLING (production suspended until spring), drama (Technicolor) (41-42); asso. prod., Sidney Franklin; dir., Victor Fleming; orig. screenplay, Marjorie Kinnan Rawlings; camera, Hal Rosson. Cast: Spencer Tracy, Gene Echman, Ann Revere, Chill Wills, Adeline deWalt Reynolds.

SMILIN' THROUGH, drama (Technicolor) (41-42); asso. prod., Victor Saville; dir., Frank Borzage; orig. by Jane Cowl and Jane Murfin; camera, Oliver Marsh. Cast: Jeanette MacDonald, Brian Aherne, Ian Hunter, Patrick O'Moore, Jackie Horner.

RINGSIDE MAISIE, comedy; asso. prod., J. Walter Ruben; dir., Edwin L. Marin; no writing credits; camera, Charles Lawton. Cast: Ann Sothern, George Murphy, Robert Sterling, Jack LaRue.

HONKY TONK, drama; asso. prod., Pandro Berman; dir., Jack Conway; no writing credits; camera, Bill Daniels. Cast: Clark Gable, Lana Turner, Claire Trevor, Marjorie Main, Frank Morgan, Albert Dekker, Rags Ragland.

THE CHOCOLATE SOLDIER, musical; asso. prod., Victor Saville; dir., Roy Del Ruth; no writing credits; camera, Karl Freund. Cast: Nelson Eddy, Rise Stevens, Nigel Bruce.

WHISTLING IN THE DARK, drama; asso. prod., S. Sylvan Simon; dir., George Haight; no writing credits; camera, Sid Wagner. Cast: Red Skelton, Ann Rutherford, Conrad Veldt.

UNTITLED GARBO, drama; gen. office prod.; dir., George Cukor; no writing credits; camera, Joseph Rittenberg. Cast: Greta Garbo, Melvyn Douglas, Ruth Gordon, Robert Sterling.

MARRIED BACHELOR, comedy; asso. prod., John Considine; dir., Eddie Zebbeli; no writing credits; camera, George Folsey. Cast: Robert Young, Ruth Hussey.

Monogram

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Features	26	26	2	2	0	0	2
Westerns	16	15	0	2	1	0	0
Totals	42	41	2	4	1	0	2

Pictures in cutting rooms or awaiting release:

MURDER BY INVITATION, formerly **MURDER BY APPOINTMENT**, drama; asso. prod., A. W. Hackel; dir., Phil Rosen; screenplay, George Bricker; camera, Martin G. Cohn. Cast: Wallace Ford, Marian Marsh, Sarah Padden, George Guhl, Wallis Clark, Garvin Gordon.

FATHER STEPS OUT, formerly **CITY LIMITS**, drama; asso. prod., Lindsley Parsons; dir., Jean Yarborough; screenplay, Norman Leslie; camera, Mack Stengler. Cast: Frankie Albertson, Jed Prouty, Lorna Grey, Tristam Coffin, Don Maxwell, J. Arthur Young.

ROUGH RIDERS, formerly **ARIZONA BOUND**, western; asso. prod., Scott Dunlap; dir., Spencer Bennett; screenplay, Jess Bowers; camera, Harry Neumann. Cast: Buck Jones, Tim McVoy, Raymond Hatton, Luana Walters, Dennis Moore.

FUGITIVE VALLEY, western; asso. prod., George Weeks; dir., S. Roy Luby; orig. screenplay, Oliver Drake; camera, Robert Cline. Cast: Ray Corrigan, Max Terhune, Johnny King, Julie Duncan.

Monogram Pix Now in Production

THE DEADLY GAME, meller; asso. prod., Harwin-Sarecky; dir., Phil Rosen; orig. screenplay, Wellyn Tottman; camera, Arthur Martinelli. Cast: Charles Farrell, John Miljan, June Lang, Bernadene Hayes, Dan O'Brian, J. Arthur Young.

BOWERY BLITZKRIEG, drama; asso. prod., Sam Katzman; dir., Wallace Fox; screenplay, Al and Helen

(Continued on page 18)

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

COPYRIGHT, 1940, BY VARIETY, INC. ALL RIGHTS RESERVED

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

WEEK OF RELEASE—5/16/41

She Knew All the Answers (Col)	5/21	C	84	J. Bennett-F. Tone
I'll Wait for You (M-G)	5/14	D	73	M. Hunt-V. Weldler
King of the Zombies (Mono)		M	67	D. Purcell-J. Woodbury
There's Magic in Music (Par)	2/26	D	80	A. Jones-S. Foster
Desert Bandits (Rep)	5/28	W	56	D. Barry-L. Merrick
Cowboy and the Blonde (20th)	4/23	RD	68	M. Hughes-G. Montgomery
Prisoner of Zenda (UA)	9/1/37	RD	100	M. Carroll-R. Colman
Tom Sawyer (UA)	2/16/38	CD	93	T. Kelly-E. Patterson
Singapore Woman (WB)	5/14	D	65	B. Marshall-D. Bruce

WEEK OF RELEASE—5/23/41

Naval Academy (Col)	5/28	D	65	F. Bartholomew-J. Lydon
Love Crazy (M-G)	5/14	C	97	W. Powell-M. Loy
Redhead (Mono)		C	64	J. Lang-J. Downs
Pirates on Horseback (Par)	5/21	W	69	W. Boyd-R. Hayden
Scattergood Pulls the Strings (RKO)	5/14	C	69	G. Kibbee-D. Trout
Angels With Broken Wings (Rep)	6/4	D	72	G. Roland-B. Barnes
Saddlemates (Rep)		W		3 Mesquiteers
Great Commandment (20th)		D		J. Beal-M. Moscovich
Too Many Blondes (U)	5/21	C	60	R. Vallee-H. Parrish
The Nurse's Secret (WB)	6/11	D	56	L. Patrick-R. Toomey

WEEK OF RELEASE—5/30/41

Adventure in Washington (Col)		D	84	V. Bruce-H. Marshall
Billy the Kid (M-G)	5/28	W	94	R. Taylor-B. Donlevy
Silver Stallion (Mono)	6/18	W	60	D. Sharpe-J. Waldo
I Wanted Wings (Par)	3/26	D	131	R. Milland-V. Lake
Sunny (RKO)	5/21	MU	97	A. Neagle-R. Bolger
Blood and Sand (20th)	5/21	D	123	L. Darnell-T. Power
Abbott-Costello in the Navy (U)	6/4	C	85	Abbott-Costello
Million Dollar Baby (WB)	5/28	CD	102	P. Lane-J. Lynn

WEEK OF RELEASE—6/6/41

Mata Hari (M-G)		D		G. Garbo-R. Novarro
Wrangler's Roost (Mono)	6/25	W	57	R. Corrigan-J. King
Saint's Vacation (RKO)	6/18	M	61	S. Gray-H. Sinclair
For Beauty's Sake (20th)	6/25	CD	66	M. Weaver-N. Sparks
Men of the Timberlands (U)		M		R. Arlen-A. Devine
Devil Dogs of the Air (WB)	2/12/35	D	90	J. Cagney-P. O'Brien
Shining Victory (WB)	5/28	D	78	J. Stephenson-G. Fitzgerald

WEEK OF RELEASE—6/13/41

The Get-Away (M-G)	6/11	D	88	R. Sterling-D. Adams
Richest Man in Town (Col)	6/12	CD	70	F. Craven-J. Todd
Gang's All Here (Mono)	6/25	C	63	F. Darro-M. Moreland
One Night in Lisbon (Par)	5/14	D	96	M. Carroll-F. MacMurray
Cyclone on Horseback (RKO)	6/18	W	58	T. Holt-R. Whitley
Bride Wore Crutches (20th)	7/24/40	CD	54	L. Roberts-T. North
Tight Shoes (U)	6/11	C	67	J. Howard-B. Barnes
Broadway Limited (UA)	6/18	D	75	V. McLaglan-M. Woodworth
Out of the Fog (WB)	6/11	D	85	J. Garfield-I. Lupino

WEEK OF RELEASE—6/20/41

Time Out for Rhythm (Col)	5/28	MU	74	R. Vallee-R. Lane
Hands Across the Rockies (Col)		W		Bill Elliot-M. Daily
The Big Store (M-G)	6/11	C	84	Marx Bros.-T. Martin
Bowery Blitzkrieg (Mono)		D		L. Gorcey-B. Jordan
West Point Widow (Par)	6/11	CD	63	A. Shirley-R. Carlson
Reluctant Dragon (RKO)	6/11		73	Disney Cartoon
Nevada City (Rep)		W		R. Rogers-G. Hayes
Man Hunt (20th)	6/11	D	100	J. Bennett-W. Pidgeon
San Antonio Rose (U)	6/25	MU	62	R. Paige-J. Frazee
Passage from Hongkong (WB)		D		K. Douglas-L. Fairbanks

WEEK OF RELEASE—6/27/41

Sweetheart of the Campus (Col)	6/25	MU	64	R. Keeler-O. Nelson
Medico of Painted Springs (Col)	6/25	W	59	C. Starrett-T. Walker
Wanderers of the West (Mono)		W		T. Keene-B. Miles
They Met in Bombay (M-G)	6/25	D	92	C. Gable-R. Russell
The Parson of Panamint (Par)	6/25	W	84	E. Drew-C. Ruggles
Jungle Cavalcade (RKO)		M		F. Buck
A Very Young Lady (20th)	4/30/41	CD	80	J. Withers-N. Kelly
Puddin' Head (Rep)	7/2	C	80	J. Canova-F. Lederer
Kansas Cyclone (Rep)		W		D. Barry-L. Merrick
Hit the Road (U)		D	62	G. George-B. MacLane
Underground (WB)	6/25	D	95	J. Lynn-K. Verne

WEEK OF RELEASE—7/4/41

I Was a Prisoner on Devil's Island (Col)		D	70	D. Woods-S. Eilers
Barnacle Bill (M-G)	7/2	CD	90	W. Beery-V. Weidler
Caught in the Draft (Par)	5/28	C	82	B. Hope-D. Lamour
Tom, Dick and Harry (RKO)		C		G. Rogers-G. Murphy
Moon Over Miami (20th)	6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U)	7/2	C	6	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB)		C		D. Morgan-J. Wyatt

WEEK OF RELEASE—7/11/41

Two in a Taxi (Col)		D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)		D	95	R. Young-J. Stewart
Father Steps Out (Mono)		D		F. Albertson-L. Grey
Forced Landing (Par)		M		R. Arlen-E. Gabor
They Meet Again (RKO)		D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep)		W		3 Mesquitears
Accent on Love (20th)		D		G. Montgomery-O. Massen
Hello, Sucker (U)	7/2	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB)	7/2	CD	94	B. Davis-J. Cagney

WEEK OF RELEASE—7/18/41

Blondie in Society (Col)	7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col)		W		B. Elliott-I. Meredith
Stars Look Down (M-G)	1/3/40	D	104	M. Redgrave-M. Lockwood
Sunset in Wyoming (Rep)		W		G. Autry-S. Burnette
Dance Hall (20th)		D		C. Romero-C. Landis
Raiders of the Desert (U)		W		R. Arlen-A. Devine
Bullets for O'Hara (WB)		D		J. Perry-R. Pryor

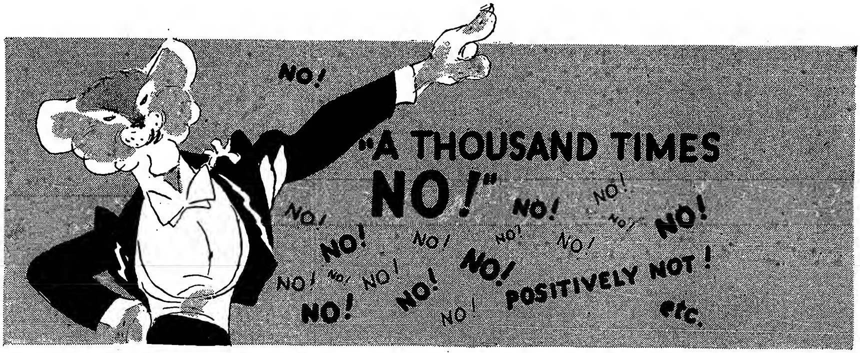
WEEK OF RELEASE—7/25/41

The Officer and the Lady (Col)		D		R. Hudson-R. Pryor
Ringside Maisie (M-G)		C		A. Sothern-G. Murphy
The Deadly Game (Mono)		D		J. Lang-C. Farrell
Shepherd of the Hills (Par)	6/18	D	98	J. Wayne-B. Field
Hurry, Charlie, Hurry (RKO)		C		L. Erroll-K. Howell
This Woman Is Mine (U)		D		F. Tone-C. Bruce
Bad Men of Missouri (WB)		D		J. Wyman-D. Morgan

WEEK OF RELEASE—8/1/41

Thunder Over the Prairie (Col)		W		C. Starrett-E. O'Hearn
Life Begins for Andy Hardy (M-G)		C		M. Rooney-A. Rutherford
Kiss the Boys Goodbye		CD		M. Martin-D. Ameche
My Life With Caroline (RKO)		C		R. Colman-A. Lee
Cracked Nuts (U)		C		M. Auer-U. Merkel
Three Sons o' Guns (WB)		CD		W. Morris-T. Brown

"HOLDING BACK?"



M-G-M RELEASES FROM NOW TO THE FALL!

JUNE 20th
MARX BROS. & TONY MARTIN
in the big musical comedy
"THE BIG STORE"

JUNE 27th
CLARK GABLE—ROSALIND RUSSELL
in Clarence Brown's production
"THEY MET IN BOMBAY"

Terrific openings everywhere! Watch!

JULY 4th
WALLACE BEERY in "BARNACLE BILL"

JULY 11th
JAMES STEWART, ROBERT YOUNG
LIONEL BARRYMORE in
"NAVY BLUE AND GOLD"

JULY 18th
Watch for Announcement
SPECIAL PREVIEW ENGAGEMENT
"THE STARS LOOK DOWN"

JULY 25th
ANN SOTHERN in "RINGSIDE MAISIE"

AUGUST 1st
"LIFE BEGINS FOR ANDY HARDY"
Lewis Stone, Mickey Rooney, Judy Garland
and all the folks

AUGUST 8th
"MARY NAMES THE DAY"
(The New Dr. Kildare Hit)
Lew Ayres, Lionel Barrymore, Laraine Day

AUGUST 15th
GREER GARSON — WALTER PIDGEON
"BLOSSOMS IN THE DUST"
(Technicolor)

World Premiere Radio City Music Hall is Sensational!

AUGUST 22nd
"WHISTLING IN THE DARK"
All-Comedy Cast of Funsters

AUGUST 29th
JOAN CRAWFORD, ROBERT TAYLOR
GREER GARSON, HERBERT MARSHALL
"WHEN LADIES MEET"

In presenting its major stars during June, July and August in a multi-million-dollar production line-up-M-G-M pridefully calls industry attention to:

THE CONSCIENTIOUS COMPLETION OF ITS ACKNOWLEDGED OBLIGATIONS OF TOP BRACKET PICTURES FOR THE YEAR!

WE HAVE NOT HELD BACK! NO SACRIFICE HAS BEEN MADE IN PRESENT QUALITY TO EXHIBITORS! OUR GREAT SUMMER PICTURES SPEAK FOR THEMSELVES!

THE FRIENDLY COMPANY

Advance Production Chart

(Continued from page 16)

Martin. Cast: Leo Gorcey, Huntz Hall, Bobby Jordan, Warren Hull, Charlotte Henry, East Side Kids.

Paramount

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Studios	29	29	0	4	0	12	3
H. Sherman	9	9	1	4	0	1	1
Morros-Stillman	2	1	0	0	1	0	0
G. Markey	1	1	0	0	0	0	0
Pic. Corp. of Am.	3	2	1	1	0	0	0
Fleischer	..	..	..	..	..	0	1
Totals	44	42	2	9	1	13	5

Pictures in cutting rooms or awaiting release:

SHEPHERD OF THE HILLS, drama; in Technicolor; asso. prod., Jack Moss; dir., Henry Hathaway; orig., Harold Bell Wright; screenplay, Grover Jones and Stuart Anthony; camera, Charles Lang, Duke Green. Cast: John Wayne, Betty Field, Harry Carey, James Barton, John Qualen, Billy Gilbert, Ward Bond, Beulah Bondi, Marjorie Main, Samuel S. Hinds, Tom Fadden, Dorothy Adams, John Harmon, Carl Knowles.

NEW YORK TOWN (1941-42), drama; asso. prod., Anthony Veiller; dir., Charles Vidor; screenplay, Jo Swerling and S. Lewis Meltzer, based on story by Jo Swerling; camera, Charles Schoenbaum. Cast: Fred MacMurray, Mary Martin, Robert Preston, Lynn Overman, Akim Tamiroff, Betty Brewer, Eric Blore, Grace Hayle.

WIDE OPEN TOWN, formerly **MEN OF ACTION**, westen; Harry Sherman production; dir., Lesley Selander; screenplay, J. Benton Cheney; camera, Russell Harlan. Cast: William Boyd, Russell Hayden, Andy Clyde, Morris Ankrum, Evelyn Brent, Bernice Kay, Victor Jory, Glenn Strange, Roy Bancroft, Bob Kortman, Ed Cassidy, Kenneth Harlan, C. Cleveland, Frank Darien, Jock Rockwell.

KISS THE BOYS GOODBYE, comedy-drama; asso. prod., William LeBaron; dir., Victor Schertzinger; screenplay, Harry Tugend and Dwight Taylor; from play by Clare Boothe; camera, Ted Tetzlaff. Cast: Mary Martin, Don Ameche, Eddie Anderson, Oscar Levant, Raymond Walburn, Jerome Cowan, Barbara Jo Allen, Virginia Dale, Elizabeth Patterson, Minor Watson.

SKYLARK (1941-42), comedy; asso.-prod.-dir., Mark Sandrich; screenplay by Allan Scott; adaptation, Z. Myers; camera, Charles Lang. Cast: Claudette Colbert, Ray Milland, Brian Aherne, Binnie Barnes, Walter Abel, Ernest Cossart, Grant Mitchell, Mona Barrie, James Rennie, Virgina Sale, Fritz Feld.

CAUGHT IN THE DRAFT, comedy; asso. prod., B. G. DeSylva; dir., David Butler; orig. screenplay by Harry Tugend; additional dialogue, Wilkie C. Mahoney; camera, Charles Schoenbaum. Cast: Bob Hope, Dorothy Lamour, Eddie Bracken, Lynn Overman, Clarence Kolb, Paul Hurst, Arthur Loft, Murray Alper, Pat West.

THE GREAT MAN'S LADY, formerly **PIONEER WOMAN** (1941-42), drama; asso. prod-dir., William A. Wellman; screenplay, W. L. River; camera, William Mellor. Cast: Barbara Stanwyck, Joel McCrea, Brian Donlevy, Lloyd Corrigan, Etta McDaniel, Thurston Hall, Katharine Stevens, Helen Lynd, Mary Treen, Lucien Littlefield, Anna Q. Nilsson.

NIGHT OF JANUARY 16TH (1941-42), drama; asso. prod., Sol C. Siegel; dir., William Clemens; screenplay, Delmar Daves, Robert Pirosh, Eve Greene; camera, John Mescall. Cast: Ellen Drew, Robert Preston, Nils Asther, Donald Douglas, Roy Gordon, Margaret Hayes, Clarence Kolb, Harry Hayden, Edwin Stanley, Paul Stanton, Willard Robertson, James Flavin, Georges Renavent, Paul Irving, Cecil Kellaway, Jean Phillips, Barry A. Bailey, Broderick O'Farrell, J. W. Johnston, Jack Richardson, Hayden Stevenson, Alice White, Keith Richards, Rod Cameron, George Guhl, Byron Foulger, Eric Wilton, Norman Ainsley, Gus Glassmire, Sam Ash, Pop Byron.

BUY ME THAT TOWN (1941-42), drama; asso. prod., Sol C. Siegel; dir., Eugene Forde; screenplay, Gordon Kahn, based on a story by Harry A. Gourfain, Murray Boltinoff and Martin Rackin; camera, Theodor Sparkuhl. Cast: Lloyd Nolan, Constance Moore, Albert Dekker, Sheldon Leonard, Barbara Allen, Edward Brophy, Warren Hymer, Horace MacMahon, Olin Howland, Richard Clarke, Rod Cameron, Pierre Watkin, Si Jenks.

FORCED LANDING (Picture Corp. of America), meller; prods., Bill Pine and Bill Thomas; dir., Gordon Wiles; orig. story, and screenplay, Maxwell Shane and Edward Churchill; camera, John Alton. Cast: Richard Arlen, Eva Gabor, J. Carrol Naish, Nils Asther, Evelyn Brent, Mikhail Rasumny, John Miljan, Victor Varconi, Bobby Dillon, John Gallaudet.

SECRETS OF THE WASTELANDS, western; Harry Sherman prod.; dir., Derwin Abrahams; screenplay, Gerald Geraghty; camera, Russell Harlan. Cast: Bill Boyd, Brad King, Andy Clyde, Barbara Britton, Douglas Fowley, Keith Richards.

ALOMA OF THE SOUTH SEAS (1941-42) (Technicolor); asso. prod., Monte Bell; dir., Alfred Santell; screenplay, Frank Butler, Seena Owen, Lillie Hayward; camera, Karl Struss. Cast: Dorothy Lamour, Jon Hall, Lynn Overman, Rita Shaw, Katherine DeMille, Fritz Lieber, William Edmunds, Philip Reed, Noble Johnson, Francis MacDonald.

HOLD BACK THE DAWN (1941-42), drama; asso. prod., Arthur Hornblow; dir., Mitchell Leisen; screenplay, Ketti Frings; camera, Leo Tover. Cast: Charles Boyer, Olivia de Havilland, Paulette Goddard, Walter Abel, Victor Francen, Rosemary De Camp, Don Douglas, Curt Bois.

NOTHING BUT THE TRUTH (1941-42), comedy; asso. prod., Arthur Hornblow; dir., Elliott Nugent; screenplay, Don Hartman and Ken Englund, from play by James Montgomery and novel by Frederick S. Isham; camera, Charles Lang. Cast: Bob Hope, Paulette Goddard, Edward Arnold, Glen Anders, Helen Vinson, Leif Erickson, Willie Best, Grant Mitchell, Rose Hobart, Catherine Doucet, William Wright, Mary Forbes, Helene Millard, Clarence Kolb, Leon Belasco.

BIRTH OF THE BLUES (1941-42), musical; assoc. prod., Monte Bell; dir., Victor Schertzinger; screenplay, Harry Tugend and Walter DeLeon; camera, William Mellor. Cast: Bing Crosby, Mary Martin, Brian Donlevy, Carolyn Lee, Eddie (Rochester) Anderson, Jack Teagarden orch.

AMONG THE LIVING, drama (41-42); asso. prod., Colbert Clark; dir., Stuart Heisler; screenplay, Lester Cole and Garrett Fort; camera, Theodore Sparkuhl. Cast: Albert Dekker, Susan Hayward, Harry Carey, Frances Farmer, Gordon Jones, Jean Phillips, Maude Eburne, Archie Twitchell, Ernest Whitman, William Stack, Ella Neal, Catherine Craig, Eddy Chandler.

SHEIK OF BUFFALO BUTTE, western; Harry Sherman prod.; dir., Howard Bretherton; no writing credits; camera, Russell Harlan. Cast: William Body, Bradley King, Andy Clyde, Jean Phillips, Duncan Renaldo, Mickey Eissa.

WORLD PREMIERE (1941-42), drama; asso. prod., Colbert Clark; dir., Ted Tetzlaff; screenplay, Earl Felton; camera, Don Fapp. Cast: John Barrymore, Frances Farmer, Ricardo Cortez, Don Castle, Richard Denning, Eugene Pallette, Cliff Nazarro, Martha O'Driscoll, Virginia Dale, Fritz Feld, Luis Alberni, Sig Rumann, Elizabeth Dow, William Wright.

HENRY ALDRICH FOR PRESIDENT, formerly **HENRY FOR PRESIDENT**, drama; asso. prod., Joseph Sistrom; dir., Hugh Bennett; orig. screenplay by Val Burton; camera, John Mescall. Cast: Jimmy Lydon, Charles Smith, June Preisser, Rod Cameron, Martha O'Driscoll, Mary Anderson, Dorothy Peterson, John Litel, Buddy Pepper, Lucien Littlefield.

TIMBER WOLVES, western; Harry Sherman production; dir., Lesley Selander; no writing credits; camera, Russell Harlan. Cast: William Boyd, Brad King, Andy Clive, Eleanor Stewart, Victor Jory.

Paramount Pix Now in Production

BAHAMA PASSAGE, drama (Technicolor) (41-42); asso. prod.-dir., Edward H. Griffith; screenplay, Virginia Van Upp; camera, Leo Tover and Allan Davy. Cast: Madeline Carroll, Stirling Hayden, Mary Anderson, Leigh Whipper.

SULLIVAN'S TRAVELS, drama (41-42); asso. prod., Paul Jones; dir., Preston Sturgess; no writing credits; camera, John Seitz. Cast: Joel McCrea, Veronica Lake, Raymond Walburn, William Demarest, Franklin Pangborn, Porter Hall, Byron Foulger, Margaret Hayes, Torben Meyer, Robert Greig, Eric Blore, Al Bridge, Esther Howard, Almira Sessions, Frank Moran, George Renevant.

REAP THE WILD WIND, (1941-42), drama; Cecil B. DeMille prod.; asso. prod., William H. Pine; dir., Cecil B. DeMille; no writing credits; camera, Victor Milner. Cast: Ray Milland, John Wayne, Paulette Goddard, Raymond Massey, Robert Preston, Susan Hayward, Lynne Overman, Walter Hampden, Louise Beavers, Martha O'Driscoll, Richard Denning, Lane Chandler, J. Farrell MacDonald, Joseph Crahan, John St. Polis, Tom Tyler, Harry Woods.

FLYING BLIND, drama; asso. prod., William Pine and William Thomas; dir., Frank McDonald; based on orig. by Maxwell Shane and Richard Murphy; camera, Fred Jackman, Jr. Cast: Richard Arlen, Jean Parker; Marie Wilson, Nils Asther, Roger Pryor, Eddie Quillan, Dick Purcell, Kay Sutton, Grady Sutton.

GLAMOUR BOY, comedy; asso. prod., Sol C. Siegel; dir., Ted Tetzlaff; no writing credits, camera, San Fapp. Cast: Jackie Cooper, Susanna Foster, Ann Gillis, Darryl Hickman, Jackie Searle, William Wright.

RKO-Radio

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Studio	37	37	3	6	0	5	2
Westerns	6	6	0	1	0	2	1
Play's the Thing	4	0	0	0	4	0	0
H. Lloyd	1	1	0	0	0	0	0
Stephens-Lang	3	3	0	0	0	0	0
W. Disney	1	0	1	0	0	0	0
Totals	52	47	4	7	4	7	3
Samuel Goldwyn (1941-42)						0	1

Pictures in cutting rooms or awaiting release:

TOM, DICK AND HARRY, comedy; asso. prod., Robert Sisk; dir., Garson Kanin; screenplay, Paul Jerrico; camera, Merritt Gerstan. Cast: Ginger Rogers, George Murphy, Alan Marshall, Burgess Meredith, Joe Cunningham, Jane Seymour, Lenore Lonergan.

MY LIFE WITH CAROLINE, comedy; assoc. prod., William Hawks; dir., Lewis Milestone; play by George Berrand and Louis Verneuil; adaptation by John Van Druten; camera, Victor Milner. Cast: Ronald Colman, Anna Lee, Charles Winninger, Gilbert Roland, Hugh O'Connell, Murray Alper, Matt Moore, Jeanine Crispin.

PARACHUTE BATTALION (1941-42), drama; asso. prod., Howard Benedict; dir., Leslie Goodwins; screenplay, John Twist and Capt. Hugh Fite; camera, J. Roy Hunt. Cast: Robert Preston, Nancy Kelly, Edmond O'Brien, Harry Carey, Buddy Ebsen, Paul Kelly, Richard Cromwell, Robert Barrett.

BEFORE THE FACT (1941-42), drama; prod. dir., Alfred Hitchcock; from the novel by Frances Iles; camera, Harry Stradling. Cast: Cary Grant, Joan Fontaine, Cedric Hardwicke, Nigel Bruce, Dame May Whitty, Isabel Jeans, Heather Angel, Auriol Lee.

LADY SCARFACE, drama; asso, prod., Cliff Reid; dir., Frank Woodruff; screenplay, Arnaud d'Usseau, Richard Collings; camera, Nick Musucara. Cast: Dennis O'Keefe, Judith Anderson, Frances Neal, Rank Brooks, Mildred Coles, Eric Blore, Lee Bonnell, Marion Martin, Horace MacMahon.

DUDE COWBOY, (1941-42), western; asso. prod., Bert Gilroy; dir., David Howard; screenplay, Morton Grant; camera, Harry Wild. Cast: Tim Holt, Marjorie Reynolds, Eddie Dew, Lasses White, Ray Whitley, Helen Holmes.

THE DEVIL AND DANIEL WEBSTER (41-42), drama; prod., William Dieterle; asso. prod., Charles L. Glett; story by Stephen Vincent Benet; screenplay, Dan Totheroh; camera, Joseph August. Cast: Thomas Mitchell, Walter Huston, James Craig, Anne Shirley, Jane Darwell, Simone Simon, John Qualen, Gene Lockhart, Alex Craig, Frank Conlan, Casey Johnson.

FATHER TAKES A WIFE, comedy-drama (41-42); asso. prod., Lee S. Marcus; dir., Jack Hively; screenplay, Dorothy and Herbert Fields. Cast: Adolphe Menjou, Gloria Swanson, John Howard, Desi Arnaz, Florence Rice, Helen Broderick, Neil Hamilton, George Meador, Grady Sutton.

THE GAY FALCON, formerly **MEET THE VIKING**, formerly **THE GAY FALCON**, drama; asso. prod., Howard Benedict; dir., Irving Reis; orig. by Michael Arlen; screenplay, Lynn Rott and Frank Fenton; camera, Nick Musuraca. Cast: George Sanders, Wendy Barrie, Allen Jenkins, Anne Hunter, Gladys Cooper, Edward S. Brophy, Arthur Shields, Damian O'Flynn, Turhan Bey, Eddie Dunn, Lucile Gleason.

LOOK WHO'S LAUGHING, formerly **LOOK WHO'S TALKING**, comedy; asso. prod.-dir., Allan Dawn; screenplay, James V. Kern; camera, Frank Redman. Cast: Edgar Bergen, 'Charlie McCarthy,' Jim Jordan, Marion Jordan, Lucille Ball, Lee Bonnell, Dorothy Lovett, Harold Peary, Isabel Randolph, Irving Bacon, Neil Hamilton.

MEXICAN SPITFIRE'S BABY, formerly **LORD EPPING SEES A GHOST**, comedy; asso. prod., Leslie Goodwins; dir., Cliff Reid; screenplay, Jerry Cady;

(Continued on page 20)

Film Reviews

Continued from page 12

POISON PEN

greater possiblities in the reading than in the dual screen adaptation by William Freshman and Doreen Montgomery. This yarn, of course, indicates it was written long before Llewellyn achieved greater note with his now far-flung, successful novel, 'How Green Was My Valley,' presently being filmed in Hollywood. 'Poison Pen,' in fact, was probably made several years ago, before the war.

The U. S. saleable possibilties would possibly be limited to the extent of Flora Robson's popularity, which probably can be measured best in terms of her smash notices in the past season's Broadway legit horror hit, 'Ladies in Retirement.' Miss Robson, as one familiar with her sordid type of roles might guess, is the mad, inhibited person, a supposedly reputable benefactress in the little English village where her brother is the vicar. The title is derived from her practiced penmanship to various townspeople, anonymously written, and inciting ugly scandals that result in one suicide and in the murder of another.

Miss Robson, of course, is her usually excellent self in a too sordid film whose boxoffice potentialities must be restricted in view, particularly, of the grave times. Reginald Tate, as the vicar; Ann Todd, the latter's daughter, and all the others give creditable performances.

Naka.

REDHEAD

Monogram release of I. E. Chadwick production. Stars June Lang, Johnny Downs; features Eric Blore, Weldon Heyburn, Anna Chandler. Directed by Edward Cahn. Screenplay by Conrad Seiler, Dorothy Reid; based on novel by Vera Brown; camera, Andre Barlatier; editor, Carl Pierson. At New York, N. Y., week June 25, '41, dualed. Running time: 64 MINS.

Dale Carter	June Lang
Ted Brown	Johnny Downs
Digby	Eric Blore
T. H. Brown	Frank Jaquet
Winston	Weldon Heyburn
Peppy	Anna Chandler
Nick	Harry Burns
Tramp	Baron Emerson
Entertainer	Rolina Zarova

Some mighty capable talent is wasted in 'Redhead,' a remake whose original novel lacked essential dramatic angles. Direction is lifeless. June Lang, Johnny Downs, Eric Blore and Weldon Heyburn might have made something of a more intriguing yarn. Film will have tough sledding even on lower half of weakie dualers.

'Redhead' was done back in 1934 with Bruce Cabot and Grace Bradley as leads, and again Monogram is using the title. It proved a mild entry as the original picture.

As projected here it is the oft-told tale of the spendthrift son who is inveigled into marrying a chance-acquaintance—a tired-of-life redhead (June Lang). Pappy is delighted to get his wastrel son off his hands and offers the gal $10,000 if she'll make a man of him. She nearly succeeds, but in doing so falls in love with the lad.

Too much of picture covers the silly endeavors of the worthless young rich man and his wife in name only to make a go of a roadside hamburger stand.

Wear.

Soviet Frontiers on the Danube

(RUSSIAN-MADE)

Artkino release of Central Ukrainian Studio of Documentary Films production. Directed by I. Kopalin and I. Poselsky. At Central, N. Y., week June 28, '41. Running time, 60 MINS.

Apparently on the theory that Hitler's attack on Russia has made the Soviet cause respectable to the U. S., this Artkino release was booked into the Central theatre, in Times Square, the first Commintern picture to play a Broadway house in the two years since Stalin and the Nazis startled the world (and U. S. Communists) with their non-aggression pact. Whether the American public is ready to accept a 'whitewashed' Russia is a still-dubious question. However, it seems likely that this Soviet documentary propaganda piece will prove a strong boxoffice bet, at least while the German-Russian armies are locked in combat. But its appeal appears destined to be topical and therefore brief.

'Soviet Frontiers on the Danube' refers to the territories of Bessarabia and Northern Bukovina, which Roumania, under Nazi pressure, ceded to Moscow last year. Subject to the usual technical inadequacies of all Russian-made films, this propaganda release shows the seemingly-endless Soviet forces rumbling across the newly-acquired land. There is a gesture toward demonstrating Moscow's economic reorganization of the territory, but that remains mostly a gesture.

As an attempt to show how tough the Red forces are, the picture suffers from the fact that no hostilities are shown. Thus, it's little more than just another view of the same old masses of Soviet armed might. Powerful as the Russian horde may seem in film, the next few weeks' headlines will tell a great deal more accurately how effective the army is in actual battle.

Picture, running 60 minutes, is said to have arrived in the U. S. only a few weeks ago. English commentary was added in New York and the film rushed to the screen. In some ways 'Frontiers' is more effective than 'Mannerheim Line,' the Moscow-produced film of some months ago, showing the Soviet-Finnish war, but due to its lack of action it is generally inferior. Still, it can hardly do the Soviet cause in the U. S. any harm, particularly with the faithful comrades of 'The Party.'

Also on the current bill at the Central, N. Y., is another U. S. S. R. propaganda piece, 'The Red Army,' a short. It's merely a straight rehash of shots of the Soviet army on parade in the Red Square, in the field, in training, etc.

Hobe.

KUKAN

(DOCUMENTARY)

William Alexander and Herbert T. Edwards release of travelog filmed by Rey Scott; screen adaptation, Ralph Schoolman; music, Edward Craig; production supervision, Bud Pollard; technical supervision, Li Ling Ai; narration, Niles Welch; forward by Dr. Lin Yutang. At World, N. Y., June 23, '41. Running time, 135 MINS.

This pictorial record of a newspaperman's trek from Hong Kong, over the Burma Road to Chungking and thence over the Red Highway to Mongolia and the remote districts of Tibet, is one of the most illuminating and at the same time most moving documentaries ever made. It is an inspiring testament of the idealism, courage and resourcefulness of the Chinese. And, incidentally, it offers appallingly graphic evidence of the barbarity of Japanese aggression against China.

Despite these favorable qualities, 'Kukan' (said to be the Chinese word for courage) is a limited boxoffice bet. For it is much too long, is frequently poorly photographed (although, considering the difficulties, the camera work is surprisingly good) and above all suffers from that inevitable flaw of documentaries—lack of story. Still, the primary idea of the film is obviously propaganda and educational rather than money-making, so it should serve its purpose surpassingly.

Picture is said to have been made by correspondent Rey Scott on 16-mm. film. It's in color and contains hundreds of feet of material rarely, if ever, filmed before, even by still photographers. Ghastly climax of the picture, one of the most horrifying scenes of its kind ever photographed, shows the Japanese bombing of Chungking. Filmed from across the river, this sequence shows the formations of planes and the roaring inferno they made of the bamboo-tinder city. Film is likely to become an epic example of a nation's shame.

Rest of the picture includes unending views of vast Chinese scenes and people. Scott's brilliant selection of Chinese types is everywhere shown. Thus the film illustrates, as no other pictures possibly ever have, the limitless expanse of China and the almost unbelievable tenacity that has enabled the Chinese to hold out against all the fury Japan has been able to throw against them.

Hobe.

Eloquent Puppets

Continued from page 1

Daumeier and post-war Czechoslovakia.'

Lawrence explained how Daumeier, the French artist, propagandized against Louis Napoleon with a puppet caricature of the French tyrant. As for the Czechs, he said, a wave of puppet propaganda work in 1918 is often credited with being the last effort that created a Republic.

'You just can't talk back to a puppet,' Lawrence declared. 'It also appears foolish to egg an inanimate even though an eloquent object.' Lawrence's idea is to have the Puppeteers of America serve as a clearing house for the military marionets in co-op with the United Service Organization.

Drive-Ins No Patent

Los Angeles, July 1.

Complaint of Park-In-Theatres, Inc., charging M. A. Rogers with infringement of a patent through his operation of a drive-in film house, was dismissed by Judge Harry A. Hollzer in U. S. District Court.

Court ruled that the Rogers theatre, near Colton, was not an infringement of any patent.

"CAUGHT IN THE DRAFT"

IS PARAMOUNT'S TOP GROSSER FOR THE YEAR— DESPITE NATION-WIDE HEAT WAVE!

In the face of blistering weather, "CAUGHT IN THE DRAFT" turns in an absolutely phenomenal box-office record . . . actually running 30% ahead of "Road to Zanzibar," which up to now was Paramount's No. 1 money-hit for 1940-41!

FLASH FROM N. Y. PARAMOUNT: "Draft" beats heat wave! Despite scorching weather, "Draft" beats "North West Mounted Police," which played holiday week-end, and at advanced prices! That's what Weitman calls "Insuremanship"!

STOP PRESS BULLETIN! Paramount's "The Shepherd of the Hills," despite 100 degree weather, brings St. Louis, Mo. Ambassador its BIGGEST OPENING IN PAST YEAR—topping "Virginia" by 50%!

BOB HOPE "CAUGHT

Lynne Overman · Eddie Bracken

DOROTHY LAMOUR in the DRAFT"

Produced by B. G. DeSylva · A Paramount Picture · Directed by David Butler · Original Story and Screen Play by Harry Tugend

Advance Production Chart

(Continued from page 18)

camera, Jack MacKenzie. Cast: Leon Errol, Lupe Velez, Don Woods, ZaSu Pitts, Elizabeth Risdon.

SIX GUN GOLD, western (41-42); asso. prod., David Howard; dir., Bert Gilroy; orig. story, Tom Gibson; screenplay, Norton S. Parker. Cast: Tim Holt, Lee 'Lasses' White, Ray Whitley, Jane Clayton, Fern Emmet, Lane Chandler, Davidson Clark.

RKO Pix Now in Production

THE LITTLE FOXES (Goldwyn) (1941-42), drama; dir., William Wyler; screenplay, Lillian Hellman; camera, Greg Toland. Cast: Bette Davis, Richard Carlson, Patricia Collinge, Carl Benton Reid, Dan Duryea, Charles Dingle, Teresa Wright, Jessie Grayson, John Marriott.

WEEKEND FOR THREE, comedy; asso. prod., Tay Garnett; dir., Irving Reis; orig. by Budd Schulberg; screenplay, Dorothy Parker and Alan Campbell; camera, Russell Metty. Cast: Dennis O'Keefe, Jane Wyatt, Philip Reed, Edward Everett Horton, Franklin Pangborn, Marion Martin.

UNEXPECTED UNCLE, comedy; asso. prod., Tay Garnett; dir., Peter Godfrey; orig. story, Eric Hatch; camera, Robert DeGrasse. Cast: Anne Shirley, James Craig, Charles Coburn, Astrid Allwyn, Jed Prouty, Russell Gleason.

OBLIGING YOUNG LADY, comedy-drama; asso. prod., Howard Benedict; dir., Richard Wallace; orig. by Ferenc Molnar; screenplay, Sam and Bella Spewack. Cast: Joan Carroll, Edmond O'Brien, Ruth Warwick, Richard Carlson, Franklyn Pangborn, Marjorie Gateson, John Miljan, George Cleveland, Charles Lane, Andrew Tombes, Pierre Watkins, Fortunio Bonanova, Elmira Sessions.

Republic

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Features	28	25	2	3	1	0	0
Westerns	30	28	0	2	2	0	0
Serials	4	4	0	1	0	0	1
Totals	62	57	2	6	3	0	1

Pictures in cutting rooms or awaiting release:

MOUNTAIN MOONLIGHT, formerly **THUNDER OVER THE OZARKS**, comedy-drama; asso. prod., Armand Schaefer; dir., Nick Grinde; screenplay, John Kraft, Mauri Grashin and Dorrell and Stuart McGowan; orig., Arthur Vernon Jones; camera, Jack Marta. Cast: Weaver Bros. and Elviry, Betty Jane Rhodes, John Archer, Loretta Weaver, George Ernest, Frank Sully, Kane Richmond.

JUNGLE GIRL, serial; asso. prod., H. S. Brown, Jr., dir., William Witney and Jack English; screenplay, Ronald Davidson, Norman S. Hall, Bill Lively, Joseph O'Donnell, Joseph Poland, Alfred Batson; camera, Reggie Lanning. Cast: Frances Gifford, Tom Neal, Eddie Acuff, Tommy Cook, Al Taylor, Bud Geary, Frank Lackteen, Bob Barron, Kikume, Ken Terrell.

HURRICANE SMITH, drama; asso. prod., Robert North; dir., Bernard Vorhaus; orig. story, Charles G. Booth; screenplay, Robert Presnell; camera, Ernest Miller. Cast: Ray Middleton, Jane Wyatt, J. Edward Bromberg, Harry Davenport, Henry Brandon, Frank Darien, Rod Bacon, Elliott Sullivan, Eddie Chandler.

GANGS OF SONORA, western; asso. prod., Louis Grey; dir., Jack English; orig. screenplay, Albert DeMonde and Doris Schroeder; camera, Bud Thackery. Cast: Bob Livingston, Bob Steele, Rufe Davis, June Johnson, Helen MacKellar, Robert Frazer, Bud Taggert, Jack Lawrence, Bud Geary.

SUNSET IN WYOMING, formerly **UNDER FIESTA STARS**, western; asso. prod., Harry Grey; dir., William Morgan; no writing credits; camera, Reggie Lanning. Cast: Gene Autrey, Smiley Burnette, Maris Wrixon, George Cleveland, Robert Kent, Sarah Edwards, Dick Elliott, Sammy Blystone, Monte Blue, Fred Burns, Eddie Dew.

TEN NIGHTS IN BARROOM, drama; asso. prod. and dir., George Sherman; no writing credits; camera, Ernest Miller. Cast: Frank Albertson, Robert Armstrong, Linda Hayes, Skeets Gallagher, Paul Fix, Emmett Vogon, Tim Ryan, Bob McKenzie, Russell Simpson, Frank Wilder, Billy Benedict, William Haade, Chuck Morrison, Jay Novello, Charles Sullivan.

Publio Pix in Production

ICE-CAPADES, drama; asso. prod., Robert North; dir., Joseph Santley; no writing credits; camera, Jack Marta. Cast: Dorothy Lewis, James Ellison, Jerry Colonna, Vera Vague, Alan Mowbray, Phil Silvers, Gus Schilling, Renie Riano, Belita, Vera Hruba, Megan Taylor, Red McCarthy, Robin Lee, Phil Taylor.

KING OF THE TEXAS RANGERS, serial; asso. prod., H. S. Brown, Jr.; dir., William Whitney and Jack English; orig. screenplay by Ronald Davidson, Norman S. Hall, William Lively, Joseph O'Donnell, Joseph F. Poland; camera, Reggie Lanning. Cast: Sammy Baugh, Duncan Renaldo, Neil Hamilton, Pauline Moore, Monte Blue, Josef Forte, Howard Hughes, Bob Barron, Stanley Blystone, Roy Barcroft, William Kellogg, Buck Bryant.

RAGS TO RICHES, drama; prod.-dir., Joseph Kane; no writing credits; camera, William Nobles. Cast: Alan Baxter, Mary Carlisle, Jerome Cowan, Eddie Acuff, Paul Porcasi, Ralfe Harolde, Susanne Kaaren.

20th Century-Fox

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Features	52	50	2	5	0	4	7

Pictures in cutting rooms or awaiting release:

ACCENT ON LOVE, formerly **THE MAN WITH A SHOVEL**, formerly **RETURN TO LIFE**, drama; asso. prod., Walter Morosco, Ralph Dietrich; dir., Ray McCarey; orig. by Dalton Trumbo; screenplay, John Larkin; camera, Charles Clarke. Cast: George Montgomery, Osa Massen, J. Carrol Naish, Minerva Urecal, Cobina Wright, Jr., Stanley Clements, Hector Sarno, Thurston Hall, John Banner.

MOON OVER MIAMI, formerly **MIAMI**, musical (Technicolor), asso. prod., Harry Jo Brown; dir., Walter Lang; screenplay, Vincent Lawrence and Brown Holmes; camera, Peverell Marley and Allen M. Davey. Cast: Don Ameche, Betty Grabel, Robert Cummings, Charlotte Greenwood, Jack Haley, Carole Landis, Cobina Wright, Jr., Laird Cregar, Condoa Brothers.

SUN VALLEY SERENADE, formerly **SUN VALLEY**, musical (1941-42), asso. prod., Milton Sperling, dir., H. Bruce Humberstone; screenplay, Robert Ellis and Helen Logan; camera, Edward Cronjager. Cast: Sonja Henie, John Payne, Glenn Miller Orch, Milton Berle, Joan Davis, Nicholas Brothers.

DRESSED TO KILL, formerly **THE DEAD TAKE NO BOWS**, drama (41-42); asso. prod., Sol. M. Wurtzel; dir., Eugene Forde; screenplay, Stanley Rauh and Manning O'Connor; camera, Glenn MacWilliams. Cast: Lloyd Nolan, Mary Beth Hughes, Sheila Ryan, William Demarest, Ben Carter, Virginia Brissac, Erwin Kalser.

BELLE STARR, drama (41-42) (Technicolor); asso. prod., Kenneth Macgowan; dir., Irving Cummings; no writing credits; camera, Ernest Palmer, Ray Rennahan. Cast: Gene Tierney, Randolph Scott, Shepperd Strudwick, Dana Andrews, Louise Beavers, Olin Howland, Elizabeth Patterson, Chill Wills, Paul Burns.

DANCE HALL, formerly **THE BOUNCER AND THE LADY**, formerly **DANCE HALL**, drama; asso. prod., Sol Wurtzel; dir., Irving Pichel; adapted from novel by W. R. Burnett; camera, Lucien Andriot. Cast: Cesar Romero, Carole Landis, William Henry, June Storey, J. Edward Bromberg, Charles Halton, Perc Launders.

LAST OF THE DUANES, drama (41-42); asso. prod., Sol M. Wurtzel; dir., James Tingling; story by Zane Grey; screenplay, Irving Cummings, Jr., and William Conselman, Jr.; camera, Charles Clarke. Cast: George Montgomery, Lynne Roberts, Eve Arden, Francis Ford, George Stone, Joseph Sawyer, Truman Bradley.

PRIVATE NURSE (41-42), comedy drama; exec. prod., Sol M. Wurtzel; dir., David Burton; orig. screenplay, Samuel G. Engel; camera, Virgil Miller. Cast: Jane Darwell, Brenda Joyce, Sheldon Leonard, Robert Lowery, Ann Todd, Kay Linaker, Frank Sully.

CHARLIE CHAN IN RIO (41-42), drama; exec. prod., Sol M. Wurtzel; dir., Harry Lachman; screenplay, Samuel G. Engel and Lester Ziffern; camera, Joseph P. MacDonald. Cast: Sidney Toler, Mary Beth Hughes, Cobina Wright, Jr., Ted North, Victory Jory, Harold Huber, Sen Yung, Robert Derr, Jacqueline Dalya, Kay Linaker.

20th-Fox Pix in Production

A YANK IN THE R.A.F. (41-42), drama; asso. prod., Lou Edelman; dir., Henry King; screenplay, Darrell Ware and Karl Tunberg; camera, Leon Shamroy. Cast: Tyrone Power, Betty Grable, John Sutton, Reginald Gardiner, Donald Stuart, John Wilde, Richard Frazer.

CHARLEY'S AUNT (41-42), comedy; asso. prod., William Perlberg; dir., Archie Mayo; no writing credits; camera, Peverell Marley. Cast: Jack Benny, James Ellison, Kay Francis, Edmund Gwenn, Arleen Whelan, Laird Cregar, Ernest Cossart, Richard Haydn, Anne Baxter.

WILD GEESE CALLING, drama (41-42); asso. prod., Harry Joe Brown; dir., John Brahm; screenplay, Horace McCoy, based on novel by Stewart Edward White; camera, Lucien Ballard. Cast: Henry Fonda, Joan Bennett, Warren William, Ona Munson, Barton MacLane, Russell Simpson.

MARRY THE BOSS' DAUGHTER, comedy; asso. prod., Lou Ostrow; dir., Thornton Freenland; orig. screenplay, Jack Andrews; camera, Charles Clark. Cast: Brenda Joyce, Bruce Edwards, George Barbier, Hardie Albright, Ludwig Stossel, Bodil Rosing, Frank Sully.

RIDERS OF THE PURPLE SAGE, western; prod., Sol M. Wurtzel; dir., James Tingling; orig. by Zane Grey; camera, Lucien Andriot. Cast: George Montgomery, Mary Howard, Patsy Patterson, Lynn Roberts, Jane Richmond, Oscar O'Shea, Leroy Mason, William Pagan, Richard Lane, Ethan Laidlaw, Robert Barrat, James Gillette.

HOW GREEN WAS MY VALLEY (41-42), drama; Darryl F. Zanuck, production; dir., John Ford; screenplay, Philip Dunne; camera, Arthur Miller. Cast: Walter Pidgeon, Maureen O'Hara, John Loder, Anna Lee, Roddy McDowell, Donald Crisp, Sara Allgood, Evan S. Evans, James Monks, Patric Knowles, Arthur Shields, Richard Frazer, Rhys Williams.

WE GO FAST (41-42), comedy; asso. prod., Lou Ostrow; dir., William McGann; orig. by Douglas Welch; camera, Harry Jackson. Cast: Sheila Ryan, Lynn Bari, Alan Curtis, Don Forest, Ernest Truex, George Lessey, Tom Dugan.

MAN AT LARGE, meller; asso. prod., Ralph Dietrich; dir., Eugene Forde; orig. screenplay, John Larkin; camera, Virgil Miller. Cast: Marjorie Weaver, Richard Derr, George Reeves, Milton Parsons, Steve Geray.

WEEKEND IN HAVANA (41-42), formerly **CARIBBEAN CRUISE**, formerly **HONEYMOON IN HAVANA**, musical (Technicolor); asso. prod., William LeBaron; dir., Walter Lang; music, Mack Gordon and Harry Warren; camera, Ernest Palmer. Cast: Alice Faye, Carmen Miranda, Cesar Romero, John Payne, Cobina Wright, Jr., George Barber, Leonid Kinsky.

United Artists

	Prom. 40-41	Completed	Shooting	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Goldwyn	1	1	0	0	0	—	—
Selznick	2	0	0	0	2	0	0
Wanger	4	2	0	0	2	0	1
Chaplin	1	1	0	0	0	0	0
Roach	5	4	0	0	0	0	0
Korda	3	1	0	0	1	1	0
Ed. Small	1	1	0	0	0	1	0
Lesser-Lubitsch	2	2	0	0	0	0	0
Loew-Lewin	2	1	0	0	1	0	0
Bronston	3	0	0	0	0	0	0
R. Rowl'd	1	1	0	0	0	0	0
Pascal	1	1	0	0	0	0	0
James Roosev't	1	1	0	0	0	0	0
Gloria Pics.	1	1	0	0	0	1	0
Totals	28	17	0	0	6	3	1

Total sold 22.
Five cancelled.
1 to release for '40-41.

Pictures in cutting rooms or awaiting release:

NEW WINE (1941-42), musical; asso. prod., Dr. William Sekely; dir.; Rheinhold Scheunzel; original by Ladislaus Bus-Fekete; camera, John Mescal. Cast: Ilona Massey, Binnie Barnes, Alan Curtis, Albert Basserman, Billy Gilbert.

LYDIA, formerly **ILLUSIONS** (1941-42), drama; Alexander Korda production; dir., Julian Duvivier; screenplay, Ladislaus Bus-Fekete; camera, George Barnes. Cast: Merle Oberon, Alan Marshall, Joseph Cotten, Hans Jaray, George Reeves, Edna May Oliver, John Halliday, Sara Allgood, Billy Roy.

INTERNATIONAL LADY, formerly **G-MEN OF SCOTLAND YARD** (1941-42), meller; Edward Small prod.; dir., Tim Whalen; screenplay, E. Lloyd Sheldon, Jack de Witt, Howard Estabrook; camera, Hal Mohr. Cast: Ilona Massey, George Brent, Basil Rathbone, Marjorie Gateson, Wyndham Standing, Gene Lockhart, Rita Quigley, George Zucco.

UA Pictures in Production

SUNDOWN (1941-42), drama; Walter Wanger production; dirs., Ernst Lubitsch and Henry Hathaway;

(Continued on page 22)

Spanish Films Bog Down

Continued from page 13

ing in all of Spain. If the decree snuffs out foreign picts the government or privates will have to construct new studios and bring in new equipment, or inveigle foreign producers to do so. Otherwise, there's going to be a dearth of pictures here next season.

Totalitarians Caught Up With the Yanks

In the past Spain's needs were met primarily by Hollywood, but in the last year the totalitarians caught up with the Yanks. Recently released statistics show that the number of films released in Madrid last year were 248. Of this total Germany claimed 82, with the U.S. second with 77 and Spain a bad third with only 25. Italy came next with 20, followed by the British with 14, France and Argentina with 10 apiece, and Mexico 3. Italo-Spanish production chalked up six and Portuguese Spanish production one.

This low production figure has been and continues to be a nightmare to Spanish cinema leaders and to Spain's cultural and economic chiefs who want to purge the country of foreign intellectual and cultural influence and reduce currency exports to the absolute minimum, even though much is not being taken out now.

An existing law has made it a primary requisite for a foreign firm to produce one pict in Spain for every 10 import licenses granted. Furthermore present currency restrictions here made it impossible for foreign producers to withdraw their earnings from Spain.

The currency restrictions as applied to the industry admittedly was to oblige foreign producers to employ their frozen assets here for domestic production. Sold abroad, these picts would permit the foreign producers to indirectly get hold of the earnings frozen here by the profits realized outside of Spain on their Spanish production—Spain, of course, claiming a certain share of these foreign profits.

No Solutions for U.S.

This necessarily obliged foreign producers, especially Americans since it effected them most, to produce high grade picts. Second raters could not have found any market abroad and would not have solved the Yanks' problem as far as their frozen assets here were concerned.

In this way Spain subtly hoped to get Hollywood to create at its own expense an industry in Spain competing with its own for the South American market. It was asking the Yanks to improve Spanish production, to bring in first rate technicians, to construct new studios, bring in new equipment and to train Spanish thesps and technicians so that they could eventually stand on their own feet and produce for domestic and foreign consumption. Legislation may have done the rest.

The Yanks turned their backs to this bit of strategy. RKO did produce a pic, 'Baleares,' here but it's so bad and the Spanish claim 'historically untrue' that the authorities have banned it unless it is remade. Other Hollywood firms occasionally purchased a Spanish pict with their frozen assets for exploitation abroad. Results were poor, however, as it did not help the Yanks get their dinero.

Film Industry Took In $38,400,000 in '40-41

A review of what's happened in Spain during the last year shows that the industry collected $38,400,000 in receipts, or 480,000,000 pesetas, out of a total of $50,000,000 for all amustment receipts. A total of 248 picts were shown in Madrid. The Italo-Spanish pict, 'Siege of the Alcazar,' broke all records by having a run of 77 days at the Cine Avenida, grossing close to 1,000,000 pesetas. The German 'Heroes of the Track' ran 49 days as a first-run, Spanish pict, 'Quien Me Compra Un Lio,' and the Yank, 'Captains Courageous,' both 35 days. Rated the best picts of the year were 'Captains Courageous' and 'Siege of the Alcazar,' with other hits being Yank picts 'You Can't Take It With You,' 'Romeo and Juliet,' 'A Day at the Races,' 'Hardy and Family,' 'Boys Town,' 'Pasteur' and 'Marie Stuart' ('Mary, Queen of Scotland').

Rated tops among Spanish picts were 'La Gitanilla,' 'La Dolores,' 'La Tonta del Bote,' 'Julietta y Romeo' and 'El Famoso Carballeira.' The National Syndicate named 'La Dolores' as best Spanish film of the year.

Spencer Tracy, Carey Grant, Irene Dunne, Deanna Durbin, Mickey Rooney, Katharine Hepburn and Paul Muni were rated the best Yank b.o. draws, with Grant and Miss Durbin winning contest conducted by mag Primer Plano. Danielle Darrieux and Emil Jannings were popular among the Continentals.

Julio Pena, Jesus Tordesilla, Fernando Fernandez de Cordoba among the Spanish male thesps and Josita Hernana among femmes rated tops, with National Syndicate naming Jesus Tordesilla and Senorita Hermana best while Primer Plano selected Julio Pena and same femme. Imperlo Argentina and Conchita Montenegro unquestionably rate higher in acting talent than Senorita Hermana, but they only acted in Italian-made picts through 1940.

The National Syndicate named Cifesa as the most active producer for 1940, Eusebio Fernandez Ardavin best pilot and Rafael Gil best scenarist. Jose Lopez Rubio, Fernando Delgado, Florian Ray, Benito Perojo, Edgar Neville rate among the better of Spain's crop of directors while foreigners crowded out all Spaniards among the cameramen, with American Ted Pahl, Frenchman Andre Barreyre and German Heinrich Gaertner getting the nod.

Dave Rose

Continued from page 13

ing on the labor end because of the scarcity of technicians, Rose said any production was difficult just now because there were so few ace players to go around. Production is going on only at the Shepherd's Bush, Ealing and Denham studios. The whole end of Denham's plant was burned out after being hit by bombs.

Admitting it was difficult to cast 'Admirable Crichton,' the next picture set to go into production, Rose expressed hope that he might find a suitable English actor in Hollywood who would play the lead.

He stated that there was not much sentiment in Britain for having members of the British colony in Hollywood return to England for service. Feeling there today is that the Hollywood contingent of British had done its share in getting relief funds for Great Britain's war effort. Besides, as he explained it, their return would mean just that many more people to feed and clothe. (This is contrary to an item, by Quentin Reynolds, on page 4 of this issue.)

When different nationalities in Lisbon heard the British Broadcasting Corp. announce the start of the Russian-German war early on June 22, few people would believe it. It was not until later in the day, when other reports confirmed the broadcast, that they were convinced hostilities had started, Rose added.

Frozen Coin

Rose indicated that an effort is being made to form an opinion on the new frozen money pact, which goes into effect this fall. He had no knowledge of new developments regarding loosening up of presently frozen funds of American film companies in Britain. Rose explained that frozen funds could not be employed in buying theatres in England although this money could be used for distributor operations and in production to meet British film quota obligations.

Explaining that the present quota law had not been changed, he said that nearly all companies were in default on their quota obligations for the year ended last March 31.

Rose left for the Coast the same day he arrived in N. Y. because he wanted to talk with John W. Hicks, Jr., foreign chief, before he started back east.

TITLE CHANGES

Hollywood, July 1.

'Ball of Fire' is new tag on Samuel Goldwyn's 'The Professor and the Burlesque Queen.'

'The Do's and Dont's of Dancing' became 'Cuban Rhythm' at Metro.

'The Men in Her Life' is the third title for 'Tonight Belongs to Us,' originally 'Woman of Desire,' at Columbia.

Columbia switched from 'The Medico Rides' to 'Thunder Over the Prairie.'

'Strange Victory' became 'Any Girl Would' at RKO.

'Forward March,' Laurel-Hardy picture at 20th-Fox, became 'Great Guns.'

Monogram shifted from 'City Limits' to 'Father Steps Out.'

Pounce on Topical Idea, Sell It Fast, Becomes the Credo of Film Writers

Hollywood, July 1.

The current event, quickly translatable into coin, has lured almost the last of the screen scribes down out of their old ivory towers. The newspaper and the newsy magazines have become the household gods of the 'original' story writers, and clippings from the dailies now clutter desks once reserved only for the classics and the thesaurus.

Alert scanning of press dispatches, evaluation of headlines and banklines, of obscure items even, has largely taken the place of ancient and honorable hunch-getting and brow-beating as aids to dramaturgy. In a word, the lush topical item or situation is pounced on by the literary boys like pelicans on a Long Beach herring.

They—the literary practioners, not the pelicans, lay the still ink-wet selection, all dressed up in a fresh husk of 'treatment' or brief synopsis, and neatly garnished with a semblance of plot, at least, on the producers desks with the first morning mail—often within five or six hours after a first news publication. They may have worked all night getting together some kind of provocative continuity or thesis. Agents are at the studio doors before they open. The thing is done at fever heat, at a frantic pitch. The competish is fierce, and often breeds professional furies. As many as a dozen writers, staff and freelance, have burned the all-night bulbs and smoked the typewriter ribbons in the race to get first consideration on a news-born yarn during the past few months.

The current event or topical story for the screen has strong sales chances. Numerically, the topical stuff may not be more marketable than other types of film material. But it sells quickly, with probably the least effort and the best gamble for the freelancer. It need not even fit into any of the current cycles. The very 'heat' of the newsy story, with its exploitation values and public interest, puts a peculiar sales pressure on the producer and story buying executives. They've got to act fast, say yes or no right now, against their competitors. A topical classification gets broad clearance at the Hays office as amongst the major studios' priority rights. Sales are apt to be hustled, if not always judiciously made, under these circumstances. Time is the essence. A writer seldom has to wait more than a day or two for a decision on this kind of snap material. The pay in some instances has been fabulous.

Timid But Interested

It is only recently that the screen has been very considerably interested in echoing the news in its fiction features. Even yet, it is pretty timid in handling this kind of stuff, which is apt to have concealed controversial pitfalls and taboos under its surface.

History of motion pictures has had some obvious exceptions to that generalization, however, as when Warners started its gangster cycle and moved into the G-Man variation, and when Darryl F. Zanuck at 20th-Fox based many of his earlier production exploits on a zealous scrutiny of newspapers for a long list of topical successes.

One of the earliest film exploitations of matters of current moment was Warners filming in 1918 of the memoirs of James W. Gerard's 'My Four Years In Germany' as the American ambassador to Germany. It had been serialized in the newspapers prior to filming. Just a few years ago Warners again based a couple of its most widely exploited pictures on the increasing scientific matter being popularized through newspapers and magazines, notably 'Dr. Ehrlich's Magic Bullet'.

Preoccupation of film writers with all phases of the war is too obvious for comment. The Hess incident was on the desk of every producer in Hollywood within a few hours, in some elaborated story form or suggested addition to pictures in work or already in the editing processes.

In Multiple Version

The vigilant reading of news sheets and topical pictorial mags for film ideas by hundreds of Hollywood's ablest screen writers is bound, of course, to tend toward repetitious production. It has other complications. An item telling about the celebration of an anniversary of women suffrage granted by Wyoming, for instance, simultaneously produced scripts dealing with that picturesque historical event in at least four studios, none of which knew that another was working on it until weeks of preparation had gone on. Frank Lloyd finally made it as 'The Lady From Cheyenne'.

There are numerous other instances of such duplication, with much labor lost through secrecy of preparation. Numerous charges of plagiarism also have originated in these simultaneous story developments from the same news source.

An instance of pictorial mag inspiration for pictures was 'Kitty Foyle', an RKO production taken from the white collar girl life routine in a popular weekly. Several other studios also received tentative treatments on the same story.

The thumb-twiddling era of motion picture hunching is gone with the wind. The news peg is the prolific source of quick-selling film yarns for trained screen craftsmen.

Parsons Reelected

Hollywood, July 1.

E. W. Parsons has been reelected president of Local 40 of the International Brotherhood of Electrical Workers and carried his entire slate into office with him.

Walter E. Kenney is vice-prexy, Earl Counter, financial secretary; Harold Foss, treasurer; Al Speede, business representative.

MORE DRIVE-IN THEATRE BLDG.

Chicago, July 1.

Illinois Drive-In Theatre Co., headed by N. S. Barger of the burley Rialto, will open an auto theatre on the suburban northside July 12.

Spot will wind up costing about $150,000 and will have a capacity of 1,100 autos, each of which will have its individual sound outlet.

In addition to pictures, the Drive-In will purvey sandwiches, drinks and other refreshments. It marks the closest Drive-in competition city proper has ever had.

New Drive-In

Erie, Pa., July 1.

Skyway Drive-In opened here, on U. S. Route 6, seven miles west of this city. Owned and operated by Carl Guerrein, a localite. Business only fair. Weather for June chilly. Capacity 350 cars. Union projectionists.

Last Under the Wire

Montreal, July 1.

Probably the last Canadian moving picture theatre to be built in view of the law banning further construction of flick houses for the duration of the war, The Kent, 800-seater in the west end of the city, opened recently. It's being operated as an independent theatre, and all proceeds of the first week's operation, June 20-27, is being donated to the 'Wings for Britain' fund, the management announces.

The law permitted completion of theatres already well towards that stage at the time the measure was enacted.

New Des Moines Link

Des Moines, July 1.

New Eastown theatre at E. Grand near E. 16th, opened. Seats 575. Affiliated with Tri-State, Eastown will be managed by Louis Lepovitz; Vernon Carr, former chief of service at the Des Moines, assistant.

Warners' New Albany Nabe

Albany, July 1.

The 700-seat Delaware, nabe being built for Warner Bros., will open around July 15. It is the first chain playhouse constructed here since 1931, when the 3,800-seat Palace was placed in operation. Warners has four other Albany theatres, the Strand, Ritz, Albany and Madison. Fabian circuit operates three, the Palace, Grand and Leland. Harmanus Bleecker Hall, which was its fourth, has not been rebuilt since fire destroyed that historic theatre during the spring of 1940.

DECREE COMPLAINTS

Frisco's, First, Set for Hearing—Philly's Stickler

San Francisco, July 1.

July 15 has been set for hearing data on Frisco's first consent decree complaint, filed by Ray Syufy of the Rita, Vallejo, over clearance. Donovan O. Peters, attorney, named arbitrator.

Second complaint, also clearance, which was filed June 5, has not yet been scheduled for hearing. Brought by A. C. Karski of the Laurel, Oakland, it seeks reduction of clearance to 45 or 50 days. Named are RKO, Paramount, Loew's, Metro, 20th and WB, plus the Palace and Parkway theatres (Golden State), Dimond (Dimond Theatre Co.), Tower (Transbay Theatres) and Capitol (Foothill Amus. Co.).

A Stickler

Philadelphia, July 1.

Arbitrator H. Evans Rhell has been handed the stickler whether a complaint on proper clearance brings up the question of 'better runs,' in the case of the indie Palm theatre against the Warner circuit and three major distribs which opened for argument yesterday (Monday). Counsel for Paramount, 20th, and Metro claim the case is a 'better run' complaint and as such should not be heard at this time. (Under the consent decree all such complaints have been ordered held over until after the buying season in the fall).

Samuel and Morris Somerson, operators of the Palm, are asking that they obtain product seven days after the Stanley-Warner Kent and objected to being forced to wait 14 days after Warners' Richmond and Wishart, claiming the latter two houses were not in a competitive area. The case will be resumed tomorrow (Wed.).

AFL REFUSES AID ON EXTRAS' FIGHT

Hollywood, July 1.

The American Federation of Labor is refusing to interfere in the extra setup in the Screen Actors Guild. Following a complaint to the AFL that extras were refused a vote in the SAG, William Green, Federation prexy, sent the following wire to Harry Mayo, chairman of the Extras Advisory Council:

'The Executive Council found from an examination of records and facts it lacked authority to interfere in the Screen Actors Guild situation. The Council, however, wishes to be helpful in bringing about an adjustment in every possible way. Suggest you present your case to organizer Aubrey Blair, representative of the AFL in Hollywood.'

Mayo expressed dissatisfaction with the decision, and stated that the Council will continue its fight to get full voting privileges for Class B members of the Guild. He refused to say what action was planned, but from other sources it was learned that certain extra leaders have been in touch with representatives of the Congress of Industrial Organization.

The Council is now arranging protest meetings over the proposed new wage scales for extras. The SAG is preparing to conduct a mail referendum on acceptance of the new scales, which become effective Aug. 1, if approved by the Class A and Class B members of the Guild.

Greene's (Minnesota) Or-Else to Distribs

Minneapolis, July 1.

Gordon Greene, one of the trustees for the 4,000-seat Minnesota theatre, now in receivership, will be in New York this week to call on sales managers of major film companies with a request for screen product that will permit the reopening and operation of the de luxe $2,000,000 showhouse.

Failing in his endeavors to obtain sufficient major pictures, which hitherto have been sewed up by Minnesota Amus. Co. (Paramount)-Mort H. Singer pool in downtown Minneapolis, Greene says the theatre's trustees are prepared to bring a conspiracy suit or to institute other legal action under the anti-trust laws. Conspiracy indictments also may be sought, he declares.

The Minnesota theatre was opened briefly recently to house 'Fantasia' which had a successful six weeks run. On two other occasions during recent years, since its abandonment by the Paramount circuit, it unsuccessfully has tried vaudfilm, with independent films.

NW Indies Feel Better; Par's Chain Has Only Metro Signed Up

Minneapolis, July 1.

Revelations that Minnesota Amus. Co. (Paramount) has franchises with only one of the consent decree companies, Metro, instead of with four of the five, as originally believed, is relieving Minnesota independent exhibitors' tension resulting from the companies' ban on selling since enactment of the state law contravening the consent decree's groups-of-five selling plan and requiring distributors to sell their entire season's product.

Although Northwest Allied, which sponsored the law, recently voted to stand behind the measure even to the extent of helping to oppose the issuance of a temporary injunction to restrain its enforcement in case that its validity is attacked, some of its leading members had not been concealing their worry over the protracted ban on selling, now in its 10th week, and the distributors' seeming indifference as manifested by their delay in taking any legal or other steps to pave the way for correcting the situation.

Now, however, that it develops that the Paramount affiliate is virtually in the same boat with regard to product for the new season as the independents, the latter are breathing somewhat easier. The indies can't see the distributors letting the big Par circuit down and they predict that all the companies, excepting possibly Metro, will find some way to sell in Minnesota if it's at all possible to do so—even under the state law, providing that's necessary. Without 20th-Fox, Paramount and Warners the Paramount chain hardly could keep its houses open, the boys point out.

Local trade circles still believe the consent decree companies first will go before the federal court in New York and ask to be exempted from the decree sales' provisions in Minnesota. If the request is denied, it's expected that an attack will be made in the Minnesota courts on the state law's constitutionality and that a temporary injunction will be sought restraining the measure's enforcement until its validity finally is determined.

Although it isn't selling, RKO has announced tradeshowings of its first group of five pictures under the decree at the St. Louis Park theatre, July 14-19, and invitations have gone out to exhibitors.

Start Pecking Away, Boys

Hollywood, July 1.

Warners dealt out assignments to six writers on three plays, beginning with Ben Markson, who is working solo on the tale of 'Across the Atlantic.'

Others are Charles Grayson and Raymond Schrock on 'The Great Divide,' and Fred Niblo, Jr., Owen Crump and Thomas Lennon on 'The Man From the FBI.'

FRISCO'S 9 P.M. 'A' PIX FAVORED

San Francisco, July 1.

First mass attempt on Coast to start the main feature at 9 p.m. seems to be working out okay according to Hal Neides, district manager for 17 Golden State and San Francisco theatres. Introduced four weeks ago by Roy Cooper, assistant to circuit head Bob McNeil, plan permits patrons to catch the 'A' pic from the start and to skip the 'B' if they want to get home early.

Only plugging idea has had is a boxed line in the classified theatre section in the dailies, just below San Francisco and Golden State subdivisions, reading 'Main Features Starts Tonight at 9 p.m. At All S.F. (or Golden State, as case may be) Theatres.'

Loew-Metro Home-Office Staffers Stage-Struck

Office boys at Loew-Metro headquarters in New York are planning a musicomedy for fall, written, directed and played by themselves. Book, music and lyrics are virtually completed and the errand-runners are now seeking financing. They're looking to Charles C. Moskowitz, v.p. of Loew's, who had previously angeled their baseball team, for aid.

Book for the show has been written by Lee Goldsmith, of the purchasing department. He has also contributed some of the music, majority of which is being provided by Paul Klein, of the auditing department. Others aiding with music and lyrics are Bernard Weichselbaum, of the film department, and Bob Balsdon, of the exec office reception staff.

Femmes needed for the production will be mustered from secretaries, bookkeepers, etc., around the building.

New York Theatres

OPENS WED., JULY 2
GARY COOPER
—in—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
ASTOR BROADWAY and 45TH ST.
AIR-CONDITIONED

Opens Friday, July 4th
EDW. G. ROBINSON
MARLENE DIETRICH
GEORGE RAFT
in a New Warner Bros' Hit
"MAN POWER"
IN PERSON CAB CALLOWAY
STRAND B'way & 47 St.

RADIO CITY MUSIC HALL
HELD OVER
"BLOSSOMS IN THE DUST"
Spectacular Stage Productions

Starts THURS. Clarence Brown's Latest Hit
Air-Cooled Capitol Broadway 51st Street
Clark GABLE • Rosalind RUSSELL
'They Met in Bombay'
A Metro-Goldwyn-Mayer Picture

HELD OVER
BOB HOPE · DOROTHY LAMOUR
"CAUGHT IN THE DRAFT"
IN PERSON WILL BRADLEY AND BAND
JANE FROMAN
DANNY KAYE
Doors Open 8:30 A.M.
PARAMOUNT TIMES SQUARE

LOEW'S State TIMES SQ
Last Times Wed. Ray MILLAND Veronica LAKE "I WANTED WINGS"
In Person Bill ROBINSON Bert WHEELER
Start Thur., July 3 Irene DUNN • Cary GRANT "PENNY SERENADE"
In Person Carmen AMAYA EXTRA! SMITH and DALE

FANTASIA
9th MONTH
AIR-CONDITIONED
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way
Extra Show Sunday at 5:40 P. M.

ASLEEP AT THE WHEEL

Atlanta, July 1.

Falling asleep at the wheel H. W. Rutherford, assistant manager of Loew's Grand, was cut about the face when his automobile crashed into a street car safety zone on Peachtree street.

Advance Production Chart

(Continued from page 20)

screenplay, Barre Lyndon and Sheridan Gibney. Cast: Bruce Cabot, Gene Tierney, George Sanders, Joseph Calleia, Carl Esmond, Reginald Gardiner.

Universal

	Prom. 40-41	Com-pleted	Shoot-ing	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Features	40	40	0	9	0	9	4
Arlen-Devine Actions	7	7	0	3	0	0	0
Westerns	7	5	1	0	1	0	1
Frank Lloyd	3	1	0	0	2	0	0
Serials	4	4	0	0	0	0	0
Totals	61	57	1	12	3	9	5

Pictures in cutting rooms or awaiting release:

CRACKED NUTS, comedy; asso. prod., Joseph G. Sanford; dir., Eddie Cline; orig. screenplay, Erna Lazarus and W. Scott Darling; camera, Charles Van Enger. Cast: Mischa Auer, Una Merkel, Stuart Erwin, Astrid Allwyn, William Frawley, Hattie Noel, Ernie Stanton, Mantan Moreland.

BACHELOR DADDY, formerly **SANDY STEPS OUT**, comedy; asso. prod., Burt Kelly; dir., Harold Young; orig. screenplay, Robert Lees and Fred Rinaldo; camera, Milton Krasner. Cast: Baby Sandy, Edward Everett Horton, Donald Woods, Raymond Walburn, Evelyn Ankers, Kathryn Adams, Franklin Pangborn, Leonard Elliott, Bert Roach, George Meader.

HELLO, SUCKER (1941-42), comedy; asso. prod., Ken Goldsmith; dir., Edward Cline; screenplay, Maurice Leo and Paul Gerard Smith; camera, Charles Van Enge. Cast: Hugh Herbert, Tom Brown, Peggy Moran.

BEYOND THE LAW (1941-42), drama; asso. prod., Jack Barnhard; dir., George Waggner; orig. screenplay, George Waggner; camera, Stanley Cortez. Cast: William Gargan, John Litel, June Clyde, Anne Nagel, Mary Gordon, Addison Richards, Eddie Hart, Charles Sherlock, Chuck Morrison, Russell Hicks.

HALF WAY TO SHANGHAI (1941-42), drama; asso. prod., Marshall Grant; dir., Noel Smith; screenplay, Stanley Rubin and Roy Chanslor; camera, John Boyle. Cast: Charles Bickford, Evelyn Ankers, Frank Albertson, Cecil Kellaway, Truman Bradley, Willie Fung, Viola Vaughn, Keye Luke, Len Christy, Dorothy Vaughn, Grace Lem.

SEA RAIDERS, drama; asso. prod., Henry McRae; dir., Ford Beebe and John Rawlins; orig. screenplay, Clarence Upson Young and Paul Huston; camera, Jerome Ash. Cast: Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsley, Hally Chester, William Hall, John McGuire, Mary Field, Dick Alexander, Stanley Blystone, Ernie Adams, Jack Clifford, Anthony Rodgers, Joe Recht, James Blainem, Jerry Mandy, Mickey Simpson, Paul Newlan.

LAW OF THE RANGE, formerly **MARSHAL LAW** (tentative title), drama; assoc. prod., Will Cowan; dir., Ray Taylor; no writing credits; camera, William Sickner. Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Elaine Morey, Roy Harris, Ethan Laidlaw, Charles King, Hal Taliaferro, Jerry Harte, Pat O'Malley.

JAILHOUSE BLUES, formerly **BIG HOUSE BLUES**, formerly **RHAPSODY IN STRIPES** (1941-42), comedy-drama; asso. prod., Ken Goldsmith; dir., Albert S. Rogell; no writing credits; camera, Elwood Bredell. Cast: Anne Gwynne, Nat Pendleton, Robert Paige, Elizabeth Risdon, John Kelly, Charles Sullivan.

UNFINISHED BUSINESS (1941-42), comedy-drama; asso. prod., dir., Gregory LaCava; screenplay, Eugene Thackery; camera, Joseph Valentine. Cast: Irene Dunne, Robert Montgomery, Preston Foster, Eugene Pallette, Esther Dale, Walter Catlett, June Clyde, Dick Foran, Samuel S. Hinds, Kathryn Adams, Hugh Beaumont, Virginia Brissac, Mary Jo Ellis, Rev. Neal Dodd, Hope Landin, Frank Shannon, Thomas Ross, Phyllis Barry, Richard Davies, Virginia Engels, Beatrice Roberts, Chester Clute, John Sheehan, Matt McHugh, Fred Santley, Dorothy Granger, Grace Stafford, Phyllis Kennedy, Jack Voglin, Eddie Fetherston, Paul Fix, Dora Clemant, Reed Hadley, Boyd Irwin, Frank Coghlan, Jr., Hillary Brooke, Lester Dorr, Grace Hayle, Dorothy Vaughan.

RADIO REVELS OF 1942, musical (1941-42); asso. prod., Joseph G. Sanford; dir., Harold Young; no writing credits; camera, Elwood Bredell. Cast: Ken Murray, Frances Langford, Don Wilson, Skinnay Ennis and orch, Susan Miller, Senor Lee, Lewis Howard, Iris Adrian, Tom Dugan, Blanche Stewart, Elvina Allman, Hanley Stafford, Peter Sullivan, Six Sweethearts.

FLYING CADETS, drama (1941-42); asso. prod., Paul Malvern; dir., Erle Kenton; no writing credits; camera, John W. Boyle. Cast: Edmund Lowe, William Gargan, Peggy Moran, Frank Albertson, Frank Thomas, Roy Harris, Charles Williams.

MAN FROM MONTANA, western-action; asso. prod., Will Cowan; dir., Ray Taylor; no writing credits; camera, William Sickner. Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Jeanne Kelly, Butch & Buddy, William Gould, James Blaine, Dick Alexander, Karl Kachett, Murdock McQuarrie, Eddie Cobb, Frank Ellis, Kermit Maynard, Jack Shannon, The King's Men.

SING ANOTHER CHORUS, formerly **MAID IN MANHATTAN**, formerly **SING ANOTHER CHORUS**, comedy-drama (41-42); asso. prod., Ken Goldsmith; dir., Charles Lamont; screenplay, Marion Orth, Paul Gerard Smith and Brenda Weisberg; camera, Jerome Ash. Cast: Johnny Downs, Jane Frazee, Mischa Auer, Walter Catlett, Sunnie O'Dea, Iris Adrian, George Barbier, Nell O'Day, Joe Brown, Jr., Rosario and Antonio, Ronald Peters, Ed Kane, Greta Grandstedt, Ann Duran.

MOONLIGHT IN HAWAII, comedy-drama; asso. prod., Ken Goldsmith; dir., Charles Lamont; no writing credits; camera, Stanley Cortez. Cast: Johnny Downs, Jane Frazee, Leon Errol, Mischa Auer, Richard Carle, Maria Montez, Sunnie O'Dea, Marjorie Gateson, Elaine Morey, The Merry Macs, Jean De Briac, Charles Coleman, Jim Spencer, Eddie Lee, Mickey Simpson.

MOB TOWN, drama (41-42); asso. prod., Ken Goldsmith; dir., William Nigh; no writing credits; camera, Elwood Bredell. Cast: Dick Foran, Anne Gwynne, Dead End Kids, William Wright, Claire Whitney, Eva Quig, Dorothy Vaughan.

U Pix in Production

THIS WOMAN IS MINE, formerly **I JAMES LEWIS**, drama (41-42); prod.-dir., Frank Lloyd; no writing credits; camera, Milton Krasner. Cast: Franchot Tone, Walter Brennan, John Carroll, Carol Bruce, Nigel Bruce, Leo G. Carroll, Roger Imhof, Paul Hurst, Frank Conroy, Ray Beltram, Morris Ankrum, Lewis Mercier, Philip Charbert, Jerome DeMicclo, Walter McGrill, Dale Van Sickle, George Brogerman, Jerry Frank.

SAN ANTONIO ROSE, drama (41-42); asso. prod., Ken Goldsmith; dir., Charles Lamont; no writing credits; camera, Stanley Cortez. Cast: Robert Paige, Jane Frazee, The Merry Macs, Eve Arden, Shemp Howard, Lon Chancy, Jr., Louis DaPron, Roy Harris, Charles Long.

ALMOST AN ANGEL, drama (41-42); asso. prod., Joseph Pasternak; dir., Henry Koster; no writing credits; camera, Rudolph Mate. Cast: Deanna Durbin, Charles Laughton, Robert Cummings, Margaret Tallichet, Guy Kibbee, Leonard Elliott, Irving Bacon, Gus Schilling.

THE MASKED RIDER, formerly **THE MASKED CABALLERO**, western; asso. prod., Will Cowan; dir., Ford Beebe; no writing credits; camera, Charles Van Enger. Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Harry Woods, Guy D'Ennery, Virginia Carroll, Roy Barcroft, Dick Botiller, Al Haskell, Carmella Cansino, Rico De Montez.

RAIDERS OF THE DESERT, western; asso. prod., Ben Pivar; dir., Jack Rawlins; no writing credits; camera, John Boyle. Cast: Richard Arlen, Andy Devine, Linda Hayes, Lewis Howard, Maria Montez, George Carleton, Turhan Bey, Ralf Harolde, Harry Cording, Neyle Marx, Sid Arno, John Harmon, Evelyn Selbie.

HOLD THAT GHOST, comedy (1941-42); asso. prods., Bury Kelly and Glenn Tyron; dir., Arthur Lubin; screenplay, Robert Lees, Fred Rinaldo, John Grant; camera, Elwood Bredell. Cast: Bud Abbott, Lou Costello, Richard Carlson, Joan Davis, Mischa Auer, Evelyn Ankers, Shemp Howard, The Andrews Sisters, Ted Lewis and orch, Jeanne Blanche, LeAhn Sisters, Charles Whittier, Geraldine Ross, Kay, Kay and Katye, Janet Shaw, Marc Lawrence, Russell Hicks, Spencer Charters, Milton Parsons, Howard Hickman, Harry Hayden, Ed Deering, Ed Pawley, Nester Paiva, Frank Penny, Don Terry.

ARIZONA CYCLONE, western; asso. prod., Will Cowan; dir., Joseph Lewis; no writing credits; camera, Charles Van Enger. Cast: Johnny Mack Brown, Fuzzy Knight, Nell O'Day, Beatrice Roberts, Herbert Rawlinson, Dick Curtis, Robert Strange, Glenn Strange, The Notables, Buck Moulton, Carl Sepulveda.

THE AMERICANOS, western; asso. prod.; Ben Pivar; dir., William Nigh; no writing credits; camera, John Boyle. Cast: Dick Foran, Leo Carrillo, Andy Devine, Marcia Ralston, Ann Doran, Antonio Moreno, Francis McDonald, James Seay, Nester Paiva, Leyland Hodgson, Guy Usher, Tony Paton, Stanley Price, Beatrice Roberts, Carmela Cansino, Wade Boteler.

BOMBAY CLIPPER, drama; asso. prod., Marshall Grant; dir., John Rawlins; no writing credits; camera, Stanley Cortez. Cast: William Gargan, Irene Hervey, Charles Lang, Maria Montez, Mary Gordon, Lloyd Corrigan, Wade Boteler, Richard Davies, Turhan Bey, Truman Bradley, Roy Harris, Billy Wayne, Warren Ashe, Peter Lynn, Pat O'Malley.

HELLZAPOPPIN' (1941-42), comedy; prod., Jules Levey; dir., Henry C. Potter; no writing credits; camera, Elwood Bredell. Cast: Olsen and Johnson, Martha Raye, Jane Frazee, Mischa Auer, Katherine Johnson.

Warners

	Prom. 40-41	Com-pleted	Shoot-ing	Now Cutting	To Be Shot	Comp. 41-42	Shoot. 41-42
Studio	48	48	0	14	0	4	3
Capra-Riskin	1	1	0	0	0	0	0
Lasky	1	1	0	0	0	0	0
Totals	50	50	0	14	0	4	3

Pictures in cutting rooms or awaiting release:

THE BASHFUL HERO, formerly **STUFF OF HEROES**, drama; asso. prod., William Jacobs; dir., Ben Stoloff; screenplay, Ben Marksen and Kenneth Gamet; story by Harold Titus; camera, Arthur Todd. Cast: Eddie Alberts, Joan Leslie, Alan Hale, John Litel, William Lundigan.

MURDER ON THE SECOND FLOOR, mystery; asso. prod., William Jacobs; dir., D. Ross Lederman; screenplay, Anthony Coldeway; camera, Al Seigler. Cast: Frieda Inescort, Heather Angel, Bruce Lester, Paul Cavanagh.

SHINING VICTORY, formerly **WINGED VICTORY**, drama; asso. prod., Robert Lord; dir., Irving Rapper; screenplay, Howard Koch and Anne Froelich, from a play by A. J. Cronin; camera, James Wong Howe. Cast: James Stephenson, Geraldine Fitzgerald, Donald Crisp, Montagu Love, Richard Ainley, Barbara O'Neill, Bruce Lester, Frank Reicher.

THE BRIDE CAME C.O.D., comedy; asso. prod., William Cagney; dir., William Keighley; screenplay, Julius and Philip Epstein; camera, Ernie Haller. Cast: James Cagney, Bette Davis, Stuart Erwin, William Frawley, George Tobias, Jack Carson, Harry Davenport.

THREE SONS O' GUNS, formerly **MOTHER'S BOY**, comedy-drama; asso. prod., William Jacobs; dir., Ben Stoloff; story and screenplay, Fred Niblo, Jr.; camera, Arthur Todd. Cast: Wayne Morris, Tom Brown, William T. Orr, Marjorie Rambeau, Irene Rich, Moroni Olsen, Suzanne Carnahan.

HIGHWAY WEST, western; asso. prod., Edmund Grainger; dir., William McGann; screenplay, Charles Kenyon, Allen Rivkin and Kennett Gamut; camera, Ted McCord. Cast: Brenda Marshall, Arthur Kennedy, Olympe Bradna, William Lundigan, Slim Summerville, Willie Best, Dorothy Tree, Frank Wilcox.

GENTLE PEOPLE, drama; asso. prod., Henry Blanke; dir., Anatole Litvak; screenplay, Jerry Wald, Richard Macauley, Robert Rossen; from play by Irwin Shaw; camera, James Wong Howe. Cast: Ida Lupino, John Garfield, Thomas Mitchell John Qualen, Eddie Alberts, Aline MacMahon, Odette Myrtil, George Tobias, Leo Gorcey, Bernard Gorcey, George Homus.

KISSES FOR BREAKFAST, formerly **SHE STAYED KISSED**, comedy; asso. prod., Harlan Thompson; dir., Ray Enright; screenplay, Kenneth Gamet, from play by Seymour Hicks; camera, Arthur Edeson. Cast: Dennis Morgan, Shirley Ross, Jane Wyatt, Lee Patrick, Jerome Cowan, Una O'Connor, Romaine Callendar, Nydia Westman, Barnett Parker, Leon Belasco, Louise Beavers, Clarence Muse, Willie Best, Frank Orth.

SERGEANT YORK, drama; asso. prod., Jesse L. Lasky; dir., Howard Hawks; screenplay, Henry Chandlee and Abem Finkel; supplementary scenes and dialog, John Huston and Howard Koch; camera, Sol Polito. Cast: Gary Cooper, Walter Brennan, Joan Leslie, Margaret Wycherly, Ward Bond, June Lockhart, Noah Beery, Jr., Howard DaSilva, Dickie Moore.

BAD MEN OF MISSOURI, drama; asso. prod., Bryan Foy; dir., Ray Enright; orig. screenplay, Robert L. Buckner, Allen Rivkin, Robert Kent, Lester Cole, Charles Grayson; camera, Arthur Todd. Cast: Dennis Morgan, Wayne Morris, Arthur Kennedy, Jane Wyman, Howard DaSilva, Ann Todd, Willie Best, Roscoe Ates, Eddie Acuff.

MANPOWER, drama; prod., Hal Wallis; dir., Raoul Walsh, orig. screenplay, Jerry Wald and Richard Ma-

(Continued on page 55)

Solo Pix OK B. O.

Continued from page 7

towns where we have to let it run out, Bank Night,' says Fields. 'We cut down our number of changes to two a week, the pictures running four and three days where the product is strong enough to permit this. Otherwise, we have three changes, two for three days each and one for a surprise 'bargain day' when the admission is 16c instead of 40c. Previously, we had had a change on Sunday, one on Bank Night and two on Fridays and Saturdays.

'With the double bills discontinued, we get a late boxoffice play on Saturday nights that we never got before and our take for the day has been better.

'It has been definitely determined that it is better for us to hold a strong picture an extra day, as we now are doing, than to spot one without boxoffice appeal in order to change.

'While we are doing less business, our expenses now are lower and we're money ahead. Moreover, business has held up relatively better than in the B houses where the dual feature policy was unaltered.

'House managers are enthusiastic over the new policy and they declare that the public in their situations definitely are off of double features. We may possibly, however, occasionally run a double bill on a Sunday, say once in six weeks, where the pictures are short and sufficiently meritorious to warrant this. In such an instance, they might prove a stimulus. But as a regular diet the twin bills positively are out permanently.'

Showmanship

Continued from page 7

problems and it is up to each individual exhibitor to try and solve his own problems and not expect too much from Hollywood in the way of super-colossal productions because if it were possible for the producers to make better pictures such pictures would have been made under more favorable conditions.

The circuits should stop making office boys out of theatre managers—take off the handcuffs—give them some encouragement and some extra dough for exploitation—it will help. You can get more people into a theatre with a paste bucket and a tack hammer than you can with white flannel pants and a tuxedo.

The present emergency challenges the showmanship of the entire motion picture industry. You can't dictate public appeal; you must create it. People have been out of work so long now that they are making a few bucks they want to celebrate. The beer halls and the juke joints are getting the play.

If commercial corporations, selling soap, coffee, drugs, cigarettes, etc., find it good business to spend hundreds of thousands each week for radio programs and advertising, as a means of building good will to encourage the sale of their product, there is no good reason why the motion picture industry, catering to 85,000,000 patrons weekly, cannot conceive some constructive idea to encourage theatre attendance.

Instead of exhibitors groping in the dark, criticizing Hollywood and beefing about what is wrong with the picture business, they should take stock of themselves and try to solve their own problems. In many sections of the country the carnival spirit prevails; people working in the munition plans are on a spending spree. They are walking past the theatres to the nearest beer hall and bowling alleys. Why?

I suggest that VARIETY assume leadership in a move to induce the major distributors to offer cash prizes totaling $100,000 to encourage showmanship ideas possibly for a national radio or screen contest that will build theatre attendance throughout the country over a reasonable period.

VARIETY is referred to as 'the showman's Bible,' and it is read by showmen in the picture industry, the theatrical, radio and advertising field, and it is possible that an idea would eminate from the showmen who read VARIETY that might prove a shot in the arm to theatre attendance or at least a temporary stimulant to carry over until the various branches of the industry gets wise to themselves and puts their house in order.

The boys drawing fat salaries will probably say that because of the nature of motion picture distribution a national idea is not practical, etc. They had their chance with the quiz contest which cost the industry close to $1,000,000 and proved a terrible flop. So why not give everybody a chance

All the showmanship brains are not confined to the picture industry. Radio and the advertising agencies have out-maneuvered motion picture showmanship by keeping abreast with the ever-changing trends of public appeal which is largely responsible for the present opposition to the picture theatres.

It's a long shot, but long shots win once in a while.

Eddie Bonns.

DeRochemont

Continued from page 2

tine business while de Groot was on his way to a Boston hospital to have Yankee medicos overhaul his vision machinery, which had been dimmed by the Nazis. The commentator's eyes were badly seared when a bomb made an unscheduled landing alongside of him while he was aiding and abetting in the recording of an air raid.

Another clipper-tripper on the same ship was United Press' man Friday, Yan H. Yindrich, here to report to his city desk on his coverage of the Middle East campaign, where he toured the sand dunes with the British infantry.

Erika Mann, daughter of novelist Thomas Mann and wife of British poet W. H. Auden, was one of the straphangers on the Atlantic Clipper's eastbound voyage of the week, bound for Blighty, where she will scribble for the Toronto Star, PM and Liberty mag and will broadcast on the BBC outlets to her native Germans to tell them what chumps the British Ministry of Information believes them to be. Erika, born in Germany, but Britanized when she said 'I do,' stated that her papa is in California doing himself a job on his 'The Story of Joseph,' a tome on the spouse of the Mother of Christ.

Hitchcock In

Alfred Hitchcock, the director who recently completed the Cary Grant-Joan Fontaine starrer, 'Before the Fact,' for RKO, arrived at the airport on the sTWAtoliner in time to be guest expert on the Friday (27) 'Information, Please' air program.

Sundee (29) saw Virginia Dale, lovely lady of the films, off on an Eastern Airliner to Atlanta, Ga., while the same line transported into the field 20 of John Powers' squadron of beauty in from Quantico, Va., where the models had been the guests of your uncle's marine corps for the weekend.

The Sabbath also noted the arrival of Barney Balaban, paramount man of Paramount films, in on an United Mainliner from Los Angeles for a business session and the departure on the Dixie Clipper for the European scene of John Sanson Evans, Newsweek correspondent.

The seven-day section of June witnessed the departure of Ken Murray for L. A. on TWA; Mr. and Mrs. Gilbert Miller for the same town on the same line; the arrival of Billy Conn, Joe Louis' recent nightmare, from Pittsburgh, on TWA, to sign $25,000 worth of signature on a contract calling for his appearance in Republic's 'Kid Tinsel'; the arrival of Joan Bennett for a New York vacation, aboard an American Airline cloud-scraper from the western end of the line.

The weekend was hilighted by a charter flight when Harvey Gibson, prexy of the Manufacturers Trust Co., holder of enough mortgages on the town's nite spots to paper the airport's control tower, took a mess of guests to his summer place. Grover Whalen, Frank Andrews, Hotel New Yorker bosseroo, and a host of other lads who play first-base in the headline league, were among those enjoying the Gibson chow.

NAB ASST. MANAGER IN $533 ROBBERY

Oklahoma City, July 1.

Standard Theaters, Inc., is again the scene of repeated robberies, this time the Victoria to the tune of $533. W. F. McConnaughby, former assistant manager of the Victoria, and the recent assistant manager of the Folly, was placed under arrest for the robbery, which took place last Sunday night.

McConnaughby told the police that a friend, who has not as yet been arrested, took all of the money and had gone to Dallas, and that he was to receive his share of the loot later.

AD AGENCIES PLEAD FOR 2%

Stagehands Union in Television

IATSE Has Jurisdiction Under Contracts With NBC and CBS

NBC and Columbia last week signed contracts with the International Alliance of Theatrical Stage Employees (stagehands union) for electricians, carpenters and property men in television. Groups are the same classifications for which the networks already have contracts for their studio-playhouses in New York.

Deal does not give the IATSE an entry into the radio technician field. International Brotherhood of Electrical Engineers (AFL) and the American Communications Assn. (CIO) have both been organizing radio technicians for the last several years.

IATSE recently demanded from the American Federation of Radio Artists the jurisdiction over sound effects men, but never replied to an AFRA suggestion to submit the question to an American Arbitration Assn.-conducted election of the men involved.

Theodora Yates Directing 'When a Girl Marries'; Other Benton-Bowles Shifts

Benton & Bowles shifted director assignments last week on its various daytime shows. Under the revised setup, Theodora Yates handles 'When a Girl Marries' (Prudential Insurance) and 'Home of the Brave' (General Foods—Certo). Jack Hurdle directs 'Kate Hopkins' (Maxwell House), 'Portia Faces Life' (General Foods—Post Bran Flakes) and, during Don Cope's vacation, 'Lincoln Highway' (Shinola). Ken MacGregor has 'We of the Abbotts' (Best Foods —Hellman's Mayonnaise), while John Pickard and Frank Provo write-direct 'Young Dr. Malone' (General Foods—Post Toasties).

'Home of the Brave' is still tentatively slated to return to Young & Rubicam (Calumet and Swansdown) at the end of its current 13-week stretch with B. & B., which has nine more weeks to go.

ALICE FROST WEDS HER RADIO DIRECTOR

Alice Frost, radio actress, and Bill Tuttle, her director on 'Big Sister,' were married Friday (27) at Bedford Village, N. Y. Ceremony took place at the home of Janet Cohn, of the Brandt & Brandt agency. Couple leave Friday (4) for short trip.

Miss Frost was divorced about a year ago from Robert Foulk, dialog director at Warner Bros.

Novety Aces' Alias

Cincinnati, July 1.

The Novelty Aces, mixed instrumental and vocal quintet, who are in their fourth year of quarter-hour morning shots five days a week on WLW for Griffin shoe polish, are now doubling under the name of the Vocalaires. They started last week under the new name on the series of Friday night 30-minute Scramby-Amby quiz programs for Walter H. Johnson, Chicago candy manufacturing firm, on Crosley's 50,000 watter.

Latter stint is conducted by Ray Shannon and plugs Power House candy bars. It has been running for several months and is slated to spread to one of NBC's nets in September.

McGibney for Skelly

Chicago, July 1.

Donald McGibney has been set as news commentator for Skelly Oil over the NBC-Red web, replacing Capt. EDC Herne, deceased.

Account handled by the Henri, Hurst & McDonald agency.

Ray Linton in Wichita

Ray Linton has joined KFBI, Wichita, as national sales manager. Linton in recent years has been in the station rep business in New York and Chicago.

He's due in New York this week on a sales contacting tour.

NBC ARTISTS BUREAU AWAITS BIDS

CBS has gone all the way in disposing of its talent booking interests. Latest move is the sale of the artists bureau operated at WCCO, Minneapolis, which the network owns. It has been sold to John Williams and Urbane Boddin, employes of the bureau. Meanwhile Al Shean, who headed the talent booking staff, goes over to the WCCO's program staff. Artists bureau did most of its booking with state fairs, barn dances and theatres.

New York, Chicago and Los Angeles artists bureaus of Columbia become the property of the Music Corp. of America in another 30 days.

NBC so far hasn't received an acceptable bid for its artists bureau which was put on the block several weeks ago. Sidney Strotz, NBC v.p., in charge of programs, has sought to sell the company's higher-ups on the idea of keeping the business, but it was stated by a network official Monday (30) that NBC's intention to dispose of the artists service remains unchanged.

William Morris agency had another meeting on the proposition at NBC yesterday (Tuesday). J. C. Stein, of the Music Corp. of America isn't due back in New York until July 7, but NBC has informed his office that if he makes an acceptable bid in the meantime action on any other offer will be held up until he gets to New York.

Carroll Case Takes Over Mildred Fenton Duties At Hummert Office, N.Y.

Carroll Case, former free-lance writer, has joined the staff of Air Features, Inc., radio production subsidiary of Blackett-Sample-Hummert, in New York. Although he has no title, he has assumed most of the script editorial work formerly handled by Mildred Fenton, who resigned a few weeks ago to join the Ted Bates agency in charge of daytime programs.

Case is a son of Frank Case, boniface of the Algonquin hotel, N. Y.

Vallee Has His Way

Hollywood, July 1.

Rudy Vallee's trip east is finally on again. After being on and off a half dozen times, McKee & Albright agency finally yielded so Vallee can pass some time at his lodge in the Maine woods. New York pitch will be for a month beginning July 24.

John Barrymore is not making the trip on account of picture work.

Harold E. Smith, general manager of WABY and WOKO, Albany, has withdrawn his FCC application for the 1240 wavelength for Schenectady.

DECLARE RADIO'S EXAMPLE HURTS

Four A's Beseeches Networks To Grant Theoretical Assent to Stop Breakdown Of Whole Cash Discount System Among Newspapers And Magazines

WEBS' 'YES, BUT—'

'Radio's refusal to allow a 2% cash discount on advertising payments is jeopardizing our credit arrangements with magazines and newspapers.'

This is the complaint made by advertising agencies that have recently intensified their pressure upon the networks to allow the deduction of 2% as a premium for prompt payments. Radio as a whole, with some few local exceptions, has always refused to accept this practice, claiming it has full protection to assure speedy payment and pointing out that in some cases it gets a check in full the day after the broadcast.

Now, however, the growing volume of agency complaint, and the apparent seriousness to the admen of a growing disposition by publishers to abolish the discount and cite radio's practice as an excuse, have created a delicate problem. The webs don't want to provide the leadership of, or example for, a movement hurtful to their clients.

Both CBS and NBC have been holding meetings with The American Assn. of Advertising Agencies and are reported willing to accept the 'theory' if no actual cost to radio is involved.

Under the possible solution suggested recently, network rates would probably be advanced 2% and then this 2% would be allowed as the 10-day cash discount. The network could thereby be in the position of not fighting a practice dear and convenient to the agencies, and yet there would be no financial penalty and no actual change in payments as already existing.

This problem is primarily a financial one between agencies and publications. Under the 2% for prompt payment plan, agencies claim that all bills are paid, credit velocity is maintained and any disputes involving rebates, etc., are discussed and decided at leisure. With publications not granting a 2% discount there's haggling and the client holds up payment for adjustment of claims in advance. This causes a serious banking problem in billings. Outside the top handful of big agencies, the incoming-outgoing money problem is a major agency difficulty. Agencies argue that any system that makes them devote time to credit worries and bill-collecting is basically bad for everybody as it diverts them from their proper job as advertising counsellors and creative partners to business.

One large group of abolitionists in recent years has been station-owning newspapers. Such publishers increasingly tried to stop the 2% discounts on their sheets on the grounds their stations didn't pay them. Admen were recently disturbed when a large group of magazines, as a means to increase its net, was reported on the point of joining the 2% abolition movement. This apparently quickened the campaign to get radio networks to reverse their long-standing policy.

A Four A's committee last spring held several meetings with a station committee headed by Harry Wilder of WSYR, Syracuse, but failed completely to have a 2% discount embodied in the new local spot announcement contract.

Gallaher the Invincible

Minneapolis, July 1.

For the third consecutive year, Eddie Gallaher, sports announcer and quizzmaster, won the WCCO annual staff golf tournament.

He shot a 74.

Trammell Hint to Senate That Red-Blue Lump Discount Is Out Prompts Agency Queries

Some ad agencies have been inquiring of the NBC sales department as to when the network proposed to put into effect the policy, as enunciated by Niles Trammell before the Senate Interstate Commerce Committee, of eliminating a dual discount for advertisers using both the Red and the Blue links. Answer of the sales department in each instance has been that nothing official was known of such intentions.

Inquiring agencies explained that the only reason they were interested is for fear the switch in discount policy would not be so sudden as to ball up their client budgets. These agencies feel that if NBC should decide to abandon the practice of allowing a user of the red and blue links a lump discount they (the agencies) should be informed within a reasonable length of time so that they can get the clients to make the necessary budget readjustments.

WTRY Boosts Staff 10%

Troy, N. Y., July 1.

A 10% salary increase for all staffers of WTRY, owned by Harry C. Wilder, becomes effective today (1). Some 27 persons share in the pay hike.

WTRY has been on the air since April 15, 1940.

PRESS GROUP READY FOR FCC DATE

Steering committee of the Newspaper-Radio Committee which met last Friday (27) in New York voted not to ask the Federal Communications Commission for another postponement of the latter's proposed investigation in newspaper-station ownership and newspaper F-M applications. The committee decided that there was nothing to be gained by further delay and that they might as well take a chance on the data and arguments at hand. The FCC's hearing is slated to open July 23.

The committee's meeting in New York was the first since the National Association of Broadcasters convention in St. Louis May 15.

New Production Setup For 'B. Johnson'; New Writers, Director, Supporting Cast

Production setup for 'The Story of Bess Johnson' changes this week, effective with the serial moving from the Ward Wheelock to the Ted Bates agency with the Monday (30) broadcast. New scripters are Margaret Lewerth and Anne Daly, with Basil Loughrane taking over direction. Show was formerly written by William Sweets and previous to that, when it was called 'Hilltop House' and was produced by Ed Wolf Associates, was authored by Lynn Stone and Addy Richton. Chick Vincent was director of it for Wolf and Diana Bourbon subsequently took over for Wheelock.

Bess Johnson remains in the femme lead, of course, but the rest of the cast changes after this week. Replacements will include James Meighan, Florence Malone, Juliana Taberna and David Gothard. Frank Gallup remains as announcer and Dick Liebert as organist. Mildred Fenton supervises the show for the Bates agency.

Miss Fenton has assumed charge of casting for all Bates programs.

WOWO Now Full Time

Ft. Wayne, July 1.

Westinghouse WOWO, Ft. Wayne, went on full time operating basis, effective June 24. Station will operate daily from 6 a.m. until midnight.

Formerly split time with WWVA, Wheeling, West Va., has closed down for couple of hours late afternoon and nightly at 10:15 p.m.

Howard Meighan Weds

Howard S. Meighan, eastern sales manager of Radio Sales, Inc., CBS subsid, was married last Saturday (28) in Scarsdale, N. Y. The bride was Maryelaine Pryor, of that town.

Meighan will be back on the job after a honeymoon in Canada.

Peter Michael Air Credited As Sister Sandra Collabs On Revised 'Lone Journey'

Peter Michael, brother of Sandra Michael, is now billed with her as co-author of 'Lone Journey,' Procter & Gamble serial which moved origination last week from New York to Chicago. Miss Michael, who also writes 'Against the Storm' for P. & G., formerly received solo billing on 'Journey,' although her brother has been assisting on the script for some time. 'Journey' is handled by Blackett-Sample-Hummert and plugs Dreft.

Now that the show is produced in Chicago, Ted MacMurray has replaced Axel Gruenberg as director, the latter remaining in New York with 'Storm.' Cliff Soubier has moved to Chicago as one of the leads, while Art Jacobson, Mary Marren, Louise Fitch, John Larkin, Genelle Gibbs, DeWitt McBride, Dickie Holland, Willard Waterman, Betty Hanna and Herbert Butterfield have now taken over the other parts. Larkin, Miss Gibbs (Mrs. Larkin) and McBride were originally in the show when it debuted as a Chicago production, but dropped out when it moved to New York last fall.

Durward Kirby is now announcer.

VICK DECISION DUE

Morse-International Has Submitted 10 Radio Programs

Vick Chemical Co. will within the next two weeks get down to business of deciding what its radio campaign will be for next fall and winter. Morse International, agency on the account, has already submitted about 10 shows for network alignment and the indications are that the account will go both network and spot.

Randall M. (Mike) Dubois, time buyer for Morse, was called for service in the Navy last week on 24 hours notice. He's an ensign in the Naval Reserves. Lynn Barnard has resigned as time buyer at Pedlar & Ryan to take the Morse job.

Holzman's Defense Mfg.

Hollywood, July 1.

Ben Holzman is leaving the William Morris agency here to form a partnership with Jerry Baum in defense manufacturing enterprise.

For years Holzman was personal manager for Eddie Cantor.

Leonard L. Levinson is head writer on the Ransom Sherman summer replacement show for Fibber McGee and Molly (Johnson Wax), while latter are making an RKO picture. Levinson collaborates on the Fibber & Molly show regularly.

Chicago Meeting on WKRC Issue Fails But AFRA Postponement Of Network Strike Keeps Gate Open

Hulbert Taft, Jr., of WKRC was in New York Monday and Tuesday in connection with situation but did not see any AFRA execs. He stated to VARIETY yesterday afternoon that, in his view, it was 'now entirely a question whether a union in New York may force its terms upon a local station using the threat of a network boycott and not consenting to hold a majority vote of the local station staff.' WKRC has only four out of 17 employes on strike, he stated.

American Federation of Radio Artists strike deadline against all sponsored Mutual programs going to WKRC, Cincinnati, previously set for next Monday (7), has been set back to the following Saturday (12). Union's national board took the action to give Mutual's stockholders, meeting in Chicago next Tuesday (8), a chance to consider the entire AFRA-WKRC situation.

Mutual's decision to lay the matter before its stockholders followed an unsuccessful attempt at settlement at a meeting last Saturday (26) in Chicago, attended by representatives of the network, WKRC and AFRA. Those present at the session, which was reported to have deadlocked from the start on the issue of the union's demand for an AFRA-shop, were Fred Weber, Mutual general manager; Keith Masters, network attorney; Hulbert Taft, Jr., owner-manager of WKRC; Taft's attorney, and Emily Holt, George Heller and Henry Jaffe, of AFRA.

Reversing itself at the last moment, the AFRA national board decided late Tuesday (22) of last week not to serve immediate notice on the ad agencies and sponsors of its July 7 strike deadline against Mutual commercial programs fed to WKRC. Notification was held up and still has not been sent, but probably will be immediately after the Mutual stockholders' meeting, if that session fails to produce some signs looking toward a settlement of the strike against the network's Cincinnati outlet.

Mutual's Delicacy

Mutual is in a ticklish spot in the entire situation. Network executives explain that they are not opposed to AFRA's general aims but regard some of the union's specific demands upon WKRC as unreasonable. On the other hand, the network is reluctant to let AFRA (and possibly later the musicians' and technicians' unions) establish the precedent of forcing affiliate stations into line by pressure against the network. Because of this latter angle, both NBC and CBS are likewise watching the situation closely, although not taking any sides with their competitor.

Question of legal rights in case of a strike against network programs to a specific affiliate is admittedly an unprecedented one. Certain attorneys and officials in the industry argue that such a strike would constitute a secondary boycott, which the courts have ruled illegal. But AFRA leaders believe it would be absurd for members of a union to be forced to work as strikebreakers against their fellow-members, merely because the latter were in a different city. They assert that the legal aspects of the matter are for the courts to decide.

(Clause in the recently-signed transcription code gives AFRA the right to prevent transcriptions being used for 'strike-breaking.' Specifically, the normal supply of platters to an 'unfair' station may not be shut off and producers are not bound by the AFRA regulations in the matter, but the agreement states that 'neither AFRA nor AFRA members shall be subject to action for breach of contract or otherwise for complying with or enforcing such rules.')

Meanwhile, AFRA is negotiating with WCKY, the Cincinnati outlet of CBS, and claims 'substantial progress' is being made toward an agreement and contract. Union's demands at the Columbia outlet are said to be virtually identical as those being sought from, and refused by, Taft for his WKRC. These include AFRA-shop, minimum pay for staff announcers, actors and singers and a scale of 20% less than the regular network rate for commercials. Only other network station in Cincinnati is WLW, affiliated with NBC-Red, already having a contract with AFRA. Other stations in Cincinnati are WCPO and WSAI. AFRA has not yet approached either for a contract.

According to AFRA's national office in New York, pressure by the Cincinnati Central Labor Council has already resulted in six local sponsors withdrawing their shows from WKRC. Union heads further claim that all the remaining local sponsors have promised to cancel their shows as soon as present contracts expire.

Ban Singer at Opera

Cincinnati, July 1.

Helen Nugent, singer, who has stuck with WKRC through the present strike of AFRA has felt the reaction at the Cincy Zoo Opera.

She won't sing this summer.

The Name's Sam

In the absence of his sound effects man Sam Monroe on vacation Ben Bernie is indulging his whimsy on the Bromo-Seltzer program (Ruthrauff & Ryan) over NBC.

On successive weeks he is referring to Sam Trammell, Sam Strotz, Sam Kobak and Sam Kiggins, all in aly salute to NBC execs.

Chi NBC Remodels So Shows Go Out From Elsewhere

Chicago, July 1.

With NBC studios undergoing a series of structural enlargements under the expansion campaign started by NBC Central Division chief Harry Kopf, a number of key shows originating in Chicago from the NBC 'A' studio will necessarily be shifted outside of the NBC quarters.

Carnation's 'Contented Hour,' the Johnson 'Hap Hazard' program and the Holland Furnace 'Housewarming' shows will originate in the Goodman theatre. Brown & Williamson's 'Plantation Party,' Standard Oil 'Auction Quiz' and the Morris B. Sachs 'Amateur Hour' will air from the Women's Club. Other key programs will be shifted to smaller rooms in the NBC layout.

It is expected that the new enlarged studios at NBC will be ready for the start of the new season on Labor Day.

36 AGENCIES COMPETE FOR WARD

Ward Baking Co. had up to last Friday (27) been approached by 36 ad agencies with requests that they be permitted to submit presentations for the acount. It was reported in the trade that the agency holding the strongest in on the business was Ruthrauff & Ryan.

Sherman K. Ellis' resignation of the account takes effect in August.

LOCAL SHOWS INTEREST CORN PRODUCTS' AGCY.

Corn Products is buying spot schedules in scattered markets through the C. L. Miller agency. Product is Mazola and the required periods are daytime.

The inquiry is for announcement availabilities or what-have-you in the way of local shows.

Muriel Wageman Radio Head of Sorenson Agcy.

Chicago, July 1.

Muriel Wageman has been appointed radio chief for the Sorenson advertising agency here.

Miss Wageman has been an account exec for the agency for several years and previously had been with the Columbia web offices in Chicago.

ED AND POLLY EAST SET FOR FILM SHORTS

Ed and Polly East, conductors of White Rose Tea's 'Kitchen Quiz' on the NBC-Blue, have been signed by Columbia Pictures to turn out a series of short subjects based on the idea of the broadcast.

Shorts will be made starting July 15.

IBEW Gets Wage Hikes For Don Lee Technicians

Hollywood, July 1.

Agreement was reached last week between the Don Lee stations in California and the Hollywood local of International Brotherhood of Electrical Workers calling for increases to 75 technicians ranging from $25 to $75 a month. Affected are employees of KHJ, KFRC, KGB and KDB.

Only stations not yet signed by IBEW are the NBC outlets, KFI and KECA.

John Schramm, from WOV, N. Y., is new production manager at new WBNY, N. Y.

Cohan, Bowes, Various Commentators Among the Few Who Aren't in AFRA

Commentators, audience members on audience participation shows and 'bona fide' amateurs on amateur shows are the only ones appearing on network programs not required to be members of the American Federation of Radio Artists. Among the network commentators who are not members are Elmer Davis, H. V. Kaltenborn, Raymond Gram Swing, Boake Carter, Maj. George Fielding Eliot.

According to AFRA officials, none of them has ever been asked to join. Elmer Davis, president of the Authors League of America, is also a member of the Radio Writers Guild, as are several other commentators.

Among the commentators who do belong to AFRA are Gabriel Heatter, Bessie Beatty, Mary Margaret McBride, Dr. Henry Lee Smith, Maurice C. Dreicer and various people such as Clifton Fadiman, Franklin P. Adams, John Kieran, Deems Taylor, Oscar Levant, Bob Hawk and others regularly appearing on quiz shows.

Virtually the only actor who has appeared more than once or twice and nevertheless has not joined AFRA is George M. Cohan, for whom a waiver has been granted in each instance. As a member of Actors Fidelity, the anti-Equity organization dating back to the 1919 actors' strike, Cohan was exempted under the settlement agreement at that time of ever having to join Equity. His only screen appearances were made before Screen Actors Guild had a contract with the studios, so he has never joined that group. He has also refused to join AFRA.

Although 'bona fide' amateurs appearing on amateur shows are not required to join AFRA, the union rarely gets waiver requests from any of the regular amateur shows on that score. There have been no such applications from Maj. Bowes, for instance, in many months. That isn't necessarily indication that contestants on such programs are regular professionals. Probably few of them have appeared much on network shows. However, it's figured that nearly all of them have worked professionally at least a few times on the air and are thus not admissable as amateurs. Incidentally, Bowes himself is not an AFRA member.

From the Production Centres

IN NEW YORK CITY . . .

Sandra Michael back from Chicago....Mary Mason to Coast for visit with family, due back about July 15 to rehearse 'Male Animal' for Newport (R. I.) playhouse....She does the 'Maudie' series Thursday nights on CBS, starting Aug. 14, for General Mills....Hal James and Florence Sperl (Mrs. James), both of the Compton agency, vacationing in the Michigan woods, due back about July 14....Phyllis Jeanne, recently heard on several WGR, Buffalo, originations over Mutual, was guest soloist Thursday (26) on 'Open House,' with Joe Rines orchestra, on WMCA....Jay Jostyn bought a home at Manhasset, L. I.....Vera Allen, Bill Adams, Margot Stevenson and Norman Tokar set for 'Aunt Jenny' sequence starting July 7 and continuing through Sept. 13....It'll be the longest story yet offered on the show, the yarns previously continuing only a few days, or a week, at most....Norman Dicken will direct 'Amanda of Honeymoon Hill' while Stephen Gross vacations.

Helen Hayes will be guest lead tomorrow (Thursday) night in 'Two Face the World Alone' on the 'Sky Over Britain' series via WOR-Mutual ....Chester MacCracken authored the script and William Robeson will direct....Robert Allen added to 'Just Plain Bill' cast....Edgar Stanley and Lesley Woods joined 'David Harum' and Rena Mitchell new to 'John's Other Wife' troupe....George Coulouris and Anne Seymour added to 'Our Gal Sunday'....Louis Hector now on 'Lorenzo Jones'....Pete Donald will m.c. the 'Bright Idea' show when it returns to the air Saturday (5).... Arnold Jaffe doing Yiddish programs on WHOM during Hershl Levin's vacation....Al Burnham, WHOM chief engineer, laid up with an infected foot....Jay Sims doing new Thursday night show, 'Beyond the News,' on WOR.

Marion Barney succeeded Blanche Ring in the cast of 'Fight Camp,' on WOR-Mutual....Don Dunphy and George Barrie doing a new show, 'Batter Up,' on WINS....Leland Stowe doing three commentator shots on WOR-Mutual during Raymond Gram Swing's visit to England....First is tonight (Wednesday)....Phil Carlin, NBC-Red program head, vacationing-fishing at his place at Guilford, Conn.....Stan Hubbard, president of KSTP, Minneapolis, in town last week....so was A. Frank Katzentine, prez of WKAT, Miami Beach....Lester Damon gets the male lead, with Claudia Morgan, in the 'Thin Man' series starting July 2 on NBC-Red.

Margaret Cuthbert, director of NBC women's programs, at American Home Economics Conference in Chicago last week....and taking part of her vacation this week visiting Mrs. Knox Reeves at the latter's summer home in Minnesota....Upton Close moves his Sunday series July 13 from 4:15 to 2:15 p.m.....British War Relief benefit show will be aired July 13 from London, Boston and Hollywood, via NBC-Red....Hank Lawson band moved origination from WRC, Washington, to KYW, Philadelphia.... Until a few weeks ago the outfit was piped out of WTIC, Hartford, Conn. ....Mary Proul Lindecke, women's program director of WTCM, St. Paul and Jane Weaver, ditto at WTAM, Cleveland, visiting New York last week....Latter sailed Saturday (28) on a Caribbean cruise.

Joe Bier, WOR staff announcer, will sub for John Gambling during the latter's vacation . . . Charles Stark gets the announcer assignment on 'Claudia,' which starts on its own Friday night (4) . . . Henry Hull will guest Sunday (6) on 'Star Spangled Theatre' . . . Frank Forest, tenor on 'Double or Nothing,' goes to the Coast this week for a visit, and will be replaced by the Four Oklahoma Cowboys for the Friday (4) show and by the three Ross Sisters on the July 11 stanza . . . He'll be piped in from Hollywood for the July 18, Aug. 1 and Aug. 8 programs and will be back Aug. 15 . . . Charlotte Buchwald, formerly interviewer over WMCA, will do a show this summer from WBRY, Waterbury, Conn., for the strawhat theatre at Guilford, Conn. . . . Geoffrey Crowther, editor of the London Economist, will sub July 10 for Lester Velie and Merryle Stanley Rukeyser will ditto July 17 . . . Velie will be vacationing those dates . . . Claude Rains guests July 12 on 'Lincoln Highway,' with Burgess Meredith getting the assignment July 19 and Muriel Angelus on July 26.

Vic Ratner of Lord & Thomas will be a father second time come December . . . Bill Kostka, NBC press chief, and family off to Pennsylvania for vacation . . . Hugh Beville of NBC has new post in Market Research Council . . . Art Hayes, WABC sales mgr., underwent emergency appendectomy last week . . . William 'Morris' William Murray is associate director of Treasure Hour broadcasts (Defense Bonds) under Howard Dietz . . . This is the Texaco 'donation' program on which Connie Ernst is working . . . Herbert Bayard Swope, Jr., may leave CBS to join the United States Navy . . . Ronnie Ames will be the press agent when the British War Relief sends Winifred Ashford and Pat MacLeod, of the Women's Mechanized Transport Corps, on tour . . . Two Englishwomen were heard last Wednesday on 'Danger Is My Business.'

John B. Kennedy, WNEW news analyst, lectured at Syracuse U....Donald Briggs in lead as reporter in 'City Desk' show beginning July 5 over CBS....Hershl Levin, Yiddish language commentator on WHOM, vacationing, and place taken by Arnold Jaffe.

IN HOLLYWOOD . . .

Rudy Vallee drew an extension as conferencier on the Sealtest Show to Jan. 1....Maj. Marvin Young, NBC producer, feted by his confreres before shoving off for Washington and a hitch in the army's morale division....There also was a bending of elbows on the occasion of Tony Martin's last show for Woodbury....National Boy Scouts Council kudosed Harrison Holliway with a special award for his efforts in its behalf.... Nelson 'Pete' Pringle, KNX news bureau head, analyzes the news five times a week for Union Oil over Columbia's California network....Announcing staff at KNX added Wesley Mears, onetime studio guide.... DeSoto dealers bankrolling Frank Bull's 'Sports Bullseye' for a year on KFWB....Franklin Bingman rubbed down for another quarter of newscasting on NBC by his linament sponsor....Paul Pierce given the production helm on Columbia's Latin-American good-willer, 'Southern Cruise,' steaming out July 4 with Dick Powell, Frances Langford and Arthur Q. Bryan as first mates....Lester Linsk joined Music Corp. after checking out of Lyons & Lyons....Matrimonial bug nipped Grace Alworth and John Roder, producer; Barbara Smith and Richard Hall, scripter, all at KNX....James McFadden, radio head of McKee & Albright, hera to talk over summer plans with Dick Mack, Sealtest producer....Dave Rose, KHJ music director, dished up the tune, 'Hollywood Boulevard,' which Chamber of Commerce is calling its own....Bill Davidson transferred down from KFRC, Frisco, to KHJ for emceeing duties.

IN CHICAGO . . .

Four Vagabonds set by NBC for club date at the Civitan International convention in the Morrison hotel....Jonathan Hale added to cast of 'Scattergood Baines,' Viola Berwick, Roland Butterfield and Dorothy Meade to 'Road of Life' and Nanette Sargeant, Fred Barron and Herb Butterfield to 'Right to Happiness'....Jules Herbuveaux, NBC program chief in Chi, back from eastern headquarters huddle.

WIND has renewed its news commentators, Irving Pflaum of the Chicago Daily Times and Dr. Gerhard Schacher of the Medill School of Journalism at Northwestern U., and has added Associated Press wire service....Alexander McQueen going back on WGN with his 'Nothing But the Truth' program, riding Monday through Friday for five minutes each morning....Vera Lana will debut as WBBM singer and Cliff Johnson as announcer on the new 'Deep Night' program starting Monday (7) with Dave Bacal, WBBM organist, supplying the music base....After 12 years as secretary in the NBC press offices Agnes Seward has resigned.

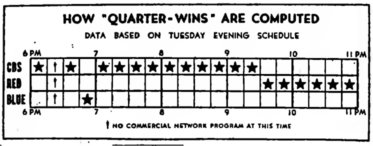
NOT-SO-CLEAR CHANNELS

CBS Tops in Quarter Hour Firsts

As summer sets in on the radio networks the latest Cooperative Analysis of Broadcasting reports reveals the Columbia Broadcasting System leading the Red and Blue webs of NBC, according to the quarter-hour breakdown system used in various advertising agencies for comparative purposes. This method divides the broadcast schedules into 15-minute units and credits the top ranking percentage to that period. This method skips over the uneven time question of quarter, half and full hours. This computation presently shows CBS with most quarter-hour firsts as follows:

	MORNING	AFTER-NOON	NIGHT	TOTAL
CBS	26	67	81	174
RED	22	65	33	120
BLUE	3	..	9	12

In visual explanation of how the quarter-hour comparisons work out as a picture of program popularities, network by network, the following chart for Tuesday night, CBS best night, distributes stars in the following sequence:



$1.18 Line Cost for $1 in Biz

Charges of Ex-Mutual Affiliate Put Senate Spotlight on 'Bigger-Than-ASCAP' Fixed Charges

Washington, July 1.

Grabby disposition of the telephone company (A.T.&T.) was criticized roundly last week during windup of the Senate Interstate Commerce Committee hearings on the proposed anti-monopoly regulations. Either a Congressional or an FCC inquiry into the reasons for and reasonableness of the tariffs imposed on broadcasters was demanded by Senator Homer T. Bone, Democrat, of Washington.

With a deep distrust of the Bell system, Bone caustically commented several times that the radio industry seems to be in the clutches of a Shylock who makes money even if nobody else does and somebody should do something to lighten the load on broadcasters. Bone called for data that will show the amount the A.T.&T. has sunk in the lines used for radio program distribution and the return, instructing Seymour Creager of the Commish legal staff to give him a report on what the regulators have done about supervising these tolls.

Bone showed lively interest after J. W. Lee, of KGFF, Shawnee, Okla., testified his line charges exceeded tha revenue from Mutual Broadcasting System, even though his station was hooked to the web only with Class C wires. Earlier Niles Trammell had related that NBC's annual bill is $4,000,000 against Columbia's $2,000,000 and Mutual's $1,000,000.

$1.18 for $1 in Biz

The Oklahoman testified that for every $1 received from MBS it cost him $1.18 for the wires that brought the web programs to his plant. He pointed out that a Class A wire, costing $8 per mile per month was more than he could afford and shocked Bone by explaining the charge for Class C lines is $5.10.

'It seems to me a little more rigid inquiry into the line charges might be wise,' the Washington Democrat remarked, noting the Shawnee station had to pay more than $60 yearly per mile. 'It's no wonder the telephone company pays dividends. The telephone company seems to have fastened itself on this business so that it makes money even if nobody else does.'

When Bone observed he'd like to know what the Bell System's 'overall take is' from the radio industry, he was advised by Creager that FCC records showed charges for regular links and special pick-ups cost broadcasters about $8,000,000 last year. Bone commented disgustedly that this sum substantially exceeded fees paid to ASCAP.

At another point, Bone said he felt the charges for special connections to make possible remotes are 'frightful' and wondered why the radio business doesn't make more squawks. He observed that the A.T. & T. seldom appeared at Congressional hearings, though it has a big stake in the industry welfare.

During the testimony of Charles B. Hasbrook of WCAX, Burlington, Vt., the caustic solon suggested 'you ought to get out of radio and go into the telephone business.' Hasbrook remarked 'they got there ahead of us.' Bone was 'astonished' the Bell System 'hasn't got around to the Pittsburgh-plus system,' the way in which the steel industry used to calculate costs from a 'basing point' and observed 'it's an idea they could flirt with.'

WOL CHIDES, SCRAMS N.A.B.

WOL, Washington, makes the seventh Mutual Network affiliate to resign from the National Association of Broadcasters. WOL submitted its exiting paper last week along with a blast which accused the association of 'undemocratic treatment' of the minority point of view.

The letter quotes from an N. A. B. memorandum on the hearings of the Senate Interstate Commerce Committee which stated that 'the purpose of this memorandum is to offer a brief review presented from the viewpoint of the majority opinion of the radio broadcasting industry' WOL's letter questioned whether the memo actually represented the majority point of view but added, that assuming it did, 'then where is the report representing the minority?'.

WOL's letter closed with the remark that when the N. A. B. again becomes representative of the entire industry the station will again apply for membership.

Durstine's Petrol Acct.

Roy S. Durstine agency has obtained the Macmillan Petroleum Corp., of Los Angeles, account, formerly handled by Erwin, Wasey.

Company sells Macmillan Ring-Free lubrication.

WCKY, CINCINNATI FIRST TO FILE

'Move Over' Petitions For Choice Berths Expected To Increase Following KOA, Denver, Case

D.C. INDIFFERENT

Washington, July 1.

General raid on the Class I-A channels, now that the Federal Communications Commission has refused to reconsider its decision breaking down the 850-kc ribbon formerly dominated by KOA, Denver, is anticipated in industry circles and the clear-channel group is getting set for a determined defense of the long-established policy upon which New Dealers are looking with apparent disinterest. The clear-channel gang isn't exactly on the ropes yet, but fears the cards are stacked against them.

Suggestions that the Commish call another general legislative hearing have been heard in industry circles. since a wholesale assault impends and the holders of the 24 remaining I-A stripes apparently will be hard pressed to preserve their status. A move may be made shortly to bring about a general confab over the present need for protecting the secondary service area of high-power plants, with the hope some binding policy can be established which will let everybody know just where the regulators stand.

Thinly-veiled fear that clear channels definitely are doomed has been reflected, especially since it is so doubtful if NBC's court challenge of the decision allowing WHDH, Boston, to operate full time on KOA's frequency, will succeed. An appeal has been filed, but it is limited from necessity to procedural questions, chiefly whether the FCC was on sound ground in restricting the right of NBC to fight the Boston plant's plea. At the best, the clear-channelites cannot hope for more than court action forcing the regulators to hold another hearing—and it is taken for granted the outcome in that event would be the same regardless of what evidence might be submitted on behalf of KOA and the other 24 I-A operators.

Since the Commish refused to postpone effectiveness of the WHDH decision, let alone reconsider the while matter, L. B. Wilson has moved quickly to take advantage of the apparent FCC feeling that secondary service should not be protected beyond a limited area. He asked the Commish on June 21 to shift his WCKY, Cincinnati, from 1490 to 640, on which KFI, Los Angeles, is the full-time plant, and there are three class II outlets (WOI, Ames, Ia.; WHKC., Columbus, and WNAD, Norman, Okla.).

Although the clear-channel issue is not presented, KSD, St. Louis, has petitioned for a transfer from 550 to 940 and a boost to 50 kw. Latter ribbon, in the Class I-B category, now is occupied only by WMAZ, Macon, Ga., a Class II transmitter. The St. Louis Post-Dispatch sees in the present attitude of the regulators a chance to get much better facilities than were provided by the four-way agreement with competitors in its area negotiated a year or so ago after prolonged scrapping.

While WCKY is the only station so far to try profiting from the philosophy voiced in the WHDH decision, numerous rumors have circulated that others will follow Wilson's lead until there may be so many requests that the fundamental clear channel policy will have to be reviewed. James M. Cox, the former Ohio governor, has shelved thoughts of asking full time on 640 for WHIO, Dayton, since it was pointed out somebody else might seek privileges of using the 740 stripe assigned to his WSB, Atlanta. Renewed talk is heard that Ed Craney, friend of Senator Burton K. Wheeler of Montana, again is on the verge of trying to get in on WEAF's 660 ribbon in order to get the long-desired right to boost his KGIR, Butte, to 50 kw.

The clear-channel group intends to go on trying to intervene in any proceeding that might result in arbitrary FCC reclassification of frequencies, despite the refusal to listen to its evidence in support of KOA's claim to exclusive night occupancy of 850. It would not be particularly surprising if this crowd, which has been trying to mobilize listeners in the farm areas, asks the Commish to open up the entire question, take evidence on social and economic as well as engineering factors, and redetermine the way the United States makes use of the stripes allotted under the Havana Treaty. This admittedly would be a gamble in view of the feeling shown by a majority of the regulators, some of whom wanted to throw clear channels out the window at the time the North American pact was placed in operation.

Edward G. Robinson's $100,000 Gift Climax of Dullish U.S.O. Broadcast

Hollywood, July 1.

Typical of Hollywood's full cooperation with the national defense efforts but not typical of Hollywood's better efforts to entertain was the CBS broadcast Sunday (29) for the United Service Organizations. It did contain one dramatic highlight when Edward Arnold announced over the air that he held in his hand a check for $100,000, a gift to the U.S.O. from Edward G. Robinson. Everything else paled by comparison with that gesture.

[The 100G is his studio salary in a forthcoming picture, 'The Man They Couldn't Kill.']

Hollywood's rally ran for an hour and was too talky, with production loosely knit, many pauses and miscued musical bridges interrupting even flow of star acts. There were few attempts at originality, and these fared badly. Most of the turns have been heard from other Hollywood benefits and no less than four of top-billed talent let it go at getting in a few words for need of morale in camps and coin in USO coffers. Most asked that coin be mailed them personally, to be turned over to fund. This is a new angle..

Military fanfare signed in show and brought Arnold to mike with 'Hollywood Goes on Duty Again.' Arnold turned over emceeing to several privates, acquitting themselves creditably. Norma Shearer opened with plea for fund, and Nelson Eddy followed with rendition of 'Song at Twilight' with Meredith Willson batoning. Burns and Allen pattered with army gags for first comedy interlude, and then Rudy Vallee and the brothers Barrymore did rowdy turn that had John and Lionel twitting each other. Too noisy to be too funny and at times on ragged edge. Whispered aside had one of the Barrymores muttering, 'Who the hell came with you, a blonde' After considerable persiflage having to do with the brothers, Vallee joined them in a ditty about the great profile.

Jane Withers got intro as concert star and then banged into 'Hut Sut.' Loretta Young put in her plea for contributions, but orchestra drowned her out at finish. Comedy bit by Fanny Brice and Hanley Stafford was followed by the Robinson 100G donation. Robinson previously had asked the country to contribute for camp entertainment and appended remarks on his contribution with 'my pleasure and expression of sentiment for the cause.' Frances Langford and Dick Powell dueted, and Tyrone Power pleaded for donations and asked they be sent to him personally.

Comedy sketch by True Boardman which he said would solve double-bill problem brought on Irene Dunne, Charles Boyer, Rosalind Russell, Cary Grant. One of those double-talk things in which the males and femmes spoke in unison. It may have been impressive to audience out front, but flattened on the air. Wasted talents of four top names.

Connie Boswell scored in 'Intermezzo' and then Bette Davis read wire from Secretary of Navy Frank Knox.

Leon Leonardi directed music on show, aided by Willson and Lud Gluskin. Charles Vanda produced, and Hal Medford scripted.

Travers Wells at Bates For Guy Lombardo Show

Travers Wells, recently of the Steve Hannagan publicity office and previously with Lord & Thomas, joins the Ted Bates agency July 28, as director-supervisor of the Guy Lombardo show for Colgate-Palmolive-Peet. Band is now sponsored by Lady Esther, but switches to the new account for the Aug. 4 broadcast.

Wells is taking a vacation before joining the Bates office.

15 Stations Get Ruggles Discs Via Zone Suds

San Francisco, July 1.

Some 15 new outlets for the Brisacher-Davis agency's 'Barrel of Fun' co-op show were lined up this week. Charlie Ruggles' transcriptions have been spotted on three Alaska stations, KFQD, Anchorage; KFAR, Fairbanks; KGBU, Ketchikan, plus KHSL, Chico, Cal., and KXO, El Centro, Cal., for Acme Brewing. WIBX, Utica, WJTN, Jamestown; WMRN, Marion, O.; WMAN, Marshfield, O., and WLEU, Erie, Pa., get Pancakes via Brewing Corporation of America through Hubbell agency, Cleveland.

WCHA, Charleston; WBLK, Clarksberg, and WWVA, Wheeling, W. Va., are set for Fort Pitt Brewing, via B.B.D.&O., Pittsburgh. On WFTB, Sarasota, and WDBO, Orlando, Fla., for Southern Brewing, through Peninsula Advertising of Tampa.

BOTH I.Q. SHOWS IN SAME TOWN SAME TIME

Chicago, July 1.

Both of the Mars Candy shows, Dr. I. Q. and Dr. I. Q. Junior, will move to Minneapolis this month.

Dr. I. Q., currently originating in the Fox, Detroit, shifts to the Orpheum in Minneapolis on July 14.

On the day preceding (July 13) the Dr. I. Q. Junior show will move into Minneapolis from Toledo.

Grant agency here handles account.

AP's radio subsidiary, Press Assn., Inc., is now issuing complete news feature scripts cued for music and sound effects, ready for production.

Welbourn Kelly Supervising Radio Scripts for Navy; Continues 'Lower Basin St.'

Welbourn Kelley, NBC staff writer, resigned last week to become supervisor of scripts for the radio section of the Navy Department, in Washington. Started his new duties yesterday (Tuesday). He will also continue writing 'Chamber Music Society of Lower Basin Street' series.

Before joining the NBC scripting staff, Kelley was with the network's publicity department and previous to that was with the AP and various newspapers.

Checking Up on the Washtub Weepers

The daytime serials are better technically than their collective reputation artistically. Some of them are downright good. Some range to padding and excessive gobs of hoke. But all in all, after careful, patient, and perhaps courageous, exposure to two dozen or more serials in the last week or two VARIETY reviewers report that the scripts, the directing and the acting are generally better than a year or two back. With, however, more than a couple conspicuous examples of slightly indigestible corn pudding.

The plots of current sequences are touched upon in the follow-up comment below. The plots are the sum and substance of the soap operas, which is not to belittle the leading lady's tremolo. The daytime serials put the housewives of America through a daily emotional wringer, and no wonder real-life husbands sometimes find the little woman preoccupied at dinner, the way she toiled over a hot radio all day.

'Stella Dallas,' with Anne Hummert given air billing as author, is currently involved in a tangle of husbands and wives, ex-dittos—and their assorted offspring. It's apparently aimed at the self-analytical housewives who constantly examine their own situations to find out why life and love and marriage hasn't been just all one long dream. Stella, a tough-voiced dame with a crude background, has been seeing her ex-hubby, to virtually everyone's insistently-expressed disapproval. Obviously her intentions are the best, but of course no one else, in the script recognizes that. It's inclined to be pretty heavy going (NBC Red) and, to the casual tuner, rather too complex. On a recent Wednesday show, Beatrice di Silvara, who's apparently something extra-impressive in the beauty biz, appeared in person to plug Phillips' milk of magnesia facial cream.

'Backstage Wife' is weathering a terrifically tense sequence these days. It deals with gangsters, threatened murder and all sorts of skullduggery. Pretty hokey at times, but rather skillful, particularly the way the script draws suspense steadily upward to the fadeout climax. Piano accompaniment to some of the action mars the illusion, and the way some of the characters talk to themselves to tell the audience what's going on is a bit transparent. But generally a credible stint. Commercial punches hard on the fact the Dr. Lyons is in powder form. On NBC-Red.

'David Harum,' Babo's cracker-barrel handyman and rural Good Samaritan on the NBC Red, outsmarted himself recently when he got the local hawkshaw so confused in legal complications that that worthy gent resigned and handed over his town constable badge and a baffling murder mystery to the old boy. So now Harum has to uncover the slayer of Gregory, the knavish butler of mystery writer Jeffers. All the clues point to the author, but Aunt Polly (in one of the most quavering trick voices in AFRA history) insists he's innocent. In its way, the show is palatable hoke. Title character is well scripted and nicely played, but the whodunit author sounds almost as old-maidish as Aunt Polly. Chapter caught built to a punchy surprise climax.

'Martha Webster' continues to be one of the saintliest of the serial heroines — no mean achievement. She's such a tolerant, kindly, sympathetic, generous, courageous CBS dame. However, the part is well played and some of the supporting characters have enough color to relieve a bit of the script's saccharine. Current sequence has to do with young Virginia and the wiles of Lloyd, the husband from whom she's separated. Seems he gave an automobile to her kid brother, which just goes to show what a cad he is. Pretty homey stuff, with Ralph Dumke still providing a lively ingredient. Martha introduces the chapters with philosophical soliloquies. And Del Sharbutt suggests a smile in his reading of the Campbell's vegetable soup plugs.

'Road of Life' (NBC-Red) is about to witness some ultra-devious doings by members of the medical profession. And when the daytime serials show doctors as anything but saints, where's the future of romance? In fact, where's the future? Anyway, it seems Dr. Jim Bent has a jealous rival physician who's out to get him, with no prescriptions barred. Question, too, whether Dr. Jim is going to remain too blind to marry that pretty nurse who adores him so. Two things appear obvious—Dr. Parsons is a villain in medico's clothing and Dr. Jim won't marry the nurse. How can he? What would happen to the rating? Chipso's commercials are of the C.A.B.-defying length.

'Valiant Lady' is getting the emotional works on NBC-Red at present. But the serial isn't so named for nothing. Her hubby, Dr. 'Tubby' Scott, may be going loco, but she'll stay in there and suffer for dear old Bisquick if she has to yank the housewife listeners' nerves to shreds doing it. Meeting hubby's old friend Alec, the brain surgeon, in a drugstore the other day she unburdened herself through the montage-chatter of customers, 'My husband is deranged, doctor. He's out of his mind. He used to love me; he doesn't any more.' Both were quavery and ultra-tense. Then Dr. Alec went to see 'Tubby,' who, it seems, was knocked goofy by a gang of hoodlums. But hubby spurned his old pal. 'Get out,' he ranted, ever more violently, 'get out, get out.' Wives at least learned that Bisquick is excellent for use for outdoor cooking on camping trips.

'Life Can Be Beautiful' is stretching the title a bit in its current sequence on CBS. Story is about a gal named Patricia who, though married to a trainee named Barry, is sliding toward an affair with her old beau Logan Smith (not to be confused with essayist Logan Piersol Smith, as scripters Carl Bixby and Don Becker fail to mention). She's apparently kind of dim-witted, as well as self-centered, according to the dialog—'will you go away if I kiss you goodbye?' Other characters on the show include a gal named Chichi, who isn't going to tell hubby about Patricia because Smith (a regular serial heel) gave her a better job in his father's store if she'd keep quiet, a guy named Steve and a Hebe-accented David Solomon. Procter & Gamble's extra-length commercials for Ivory flakes are identical with those on 'Against the Storm' on NBC-Red.

'Romance of Helen Trent' on CBS aims particularly at the yearning-to-be-young-again housewives with the intro that 'romance need not be over for a woman of 35—romance may begin at 35.' Plot itself is now localed in that glamor capital, Hollywood. Wednesday's (25) episode was mostly a long, leisurely confab between Helen and hubby, the art director at a film studio. Both were being pretty thankful that they're not going to be blind after all—and because the baby is coming. Little action on the show and only a single scene change. Commercials plug Bisodol as cure for 'excess stomach acidity' and 'acid distress.' Also mentioned an illustrated article about the program in a radio fan mag.

'When a Girl Marries' she's apt to become involved in all sorts of melodrama, according to the serial's goings-on heard Wednesday (25) on CBS. Current sequence deals with a perjury-loaded divorce trial of Phil and Eve Stanley. A low-life named Wilde has apparently cooked up the dirty work, topped when a Mrs. Ashby dropped dead on the witness stand after giving a flock of whopper evidence. Bad-man Wilde has a convincingly sinister sound, while about-to-be-divorced Eve Stanley was ultra-tremulous. 'Prudential Insurance' commercial urged listeners not to let policies lapse, lest they be unable to get another and because they'd be in a higher age bracket and thus pay increased premiums.

'Arnold Grimm's Daughter,' her brother Tom and the latter's wife Bernice, are all pretty upset because the old man has gotten in the clutches of a scheming dame named Mrs. Stephanie Sommers. In a single, conversation-loaded scene Wednesday (25) on NBC-Red, they all belabored the subject until finally Senator Jeff Corbett, the swain of daughter Connie, admits he's known for some time that Grimm is going to divorce his wife (who wants him back, of course) and marry Mrs. Sommers. That was the climax and the only hint of action in the entire episode. Plot outline should last a long while at that rate. Commercial copy told about an aviatrix named Rolf, one of those 'women who do things,' who eats Kixx. In fact, she even lets her name be used for testimonials.

Dorothy Lowell, in the title part of 'Our Gal Sunday' on NBC-Red, is notable amid a welter of indistinguishable actresses on daytime serials. Without overemphasis, she somehow projects a blend of tremulousness and vitality that is quietly, yet dramatically, appealing. Program is wading in capital-lettered 'plot' currently, having wandered via a misdirected plane flight, to the East Indies. There, of course, tropical passions are smouldering all over the studio. And the next boat won't be along for months. It's terrific.

'Against the Storm,' on NBC-Red, uses the curious and somewhat puzzling narrative device of a line or so of dialog at the intro, before the opening commercial, and another at the close, after the closing plug. In the latter case, such as on the Wednesday (25) program, the dialog is from the following day's episode. Obviously, that's intended as a teaser to clutch listener suspense, but makes the show that much more complex. Actress playing Lucrece in the current sequence has a persuasive voice quality. Incidentally, since the program's title doesn't contain the name of any character on the show, the story doesn't have to stick to any particular person. Therefore, 'Storm' has no permanent lead, as some scripts do.

'Ma Perkins,' the veteran Procter & Gamble heroine on NBC-Red, is still in her rocking chair on the front porch back in Rushville Center, but her daughter and son-in-law, the Paul Hendersons, are at last meeting some pleasant bigwigs in Washington, where his work as Congressman has won him only enemies and abuse. Writing on the show has several original and effective slants. Author Orin Tovrov makes deft use of cut-backs to parallel scenes in different places. He also provides scope for musical background to the action, at times using the same music for different, but concurrent scenes. And he doesn't immediately tip off his characters. Thus, a seemingly gracious couple, the Bermans, with Mrs. Berman's friendly sister, may turn out to be as nice as they seem or villains in society clothing. Like all P. & G. commercials the Oxydol plugs are plenty long.

'Guiding Light,' on NBC-Red for Procter & Gamble, is going through one of those sequences so typical of serials. Torchy, who shares an apartment with Judy, sees her roommate in love with Gordon Ellis, a painter with whom she herself was once in love. She has told Judy of him only as 'Mr. Nobody from Nowhere,' but now it appears (in one talk-filled single, slow-moving scene) that she'll have to tell all to poor little Judy. It's obviously apparent to the entire femme audience exactly what slangy, ungrammatical Judy is going to have to go through and how Torchy is going to have to suffer with her. And obviously the audience is going to have to suffer, too, which appears to be just dandy with housewife serial audiences. Opening musical theme on the show is rather loud organ chords, but the dramatic

(Continued on page 28)

20 Winks

Those early morning programs on New York stations all have one thing in common—the engineering is awful. Difference in volume between a commercial and the playing of a record drives a listener nuts. It means continous twisting of the volume control for the listener. A film operator in the booth of a theatre can ruin a picture, so an engineer at the control panel can make a bum of a radio program. Take a bow, boys, you're lousey.... Manhattan has five stations on the air 'till 4 a.m., WHOM, WHN, WEVD, WNEW, and WOR. After four o'clock just WNEW and WOR fight it out; WHN quits at three. But it plays the loudest records, positively. If a disk is just wild that's not enough for WHN, it's got to be frantic....Sunday nights David Niles (WEVD) has New York to himself from three to four. And what does he do with it? Nothing. Davey ought to change that maudlin paragraph introducing his final 15 minutes in which he 'rests, relaxes, and reminisces.' Hear it twice and it starts to take on a comedy angle. But Davey must like it because he serves it regularly at 3:45.

Meanwhile, the opposition gets tougher. But WOR's Jerry Lawrence can't just coast on 50,000 watts. It's nice, but it's not everything. Even the birds sound good some times at 4:30 ....Ear-catching themes: Duke Daly's, Charlie Teagarden's, Alvino Rey's, Whiteman's....Gene Austin could do himself, and WOR, a lot of good if the station would give him 30 minutes and he'd give his routine some thought. To suddenly hear someone who can really sing a song, at 1:30 a.m., after a salvo of those hokey-pokey band vocalists, is something. But 15 minutes for Austin isn't enough except if he doesn't care. Then it's too much.

Shudders of the week: Teagarden's (Charles) murdering of 'Aurora'? Vaughn Monroe's dirty trick to 'Pagliacci'? All singing song titles. Whiteman's 'Maria Elena.' Not because of the way he plays it, but because of how often he plays it.

'FRONT PAGE FARRELL'
With Carlton Young, Virginia Dwyer, Ethel Intropidi, Frederic Tozere, William Shelley, Lucille Meredith, Bill Bond
15 Mins.
Daily, 1:30 p.m.
WOR-Mutual, New York.
(Blackett-Sample-Hummert)

As the first business given to WOR-Mutual by the New York office of Blackett-Sample-Hummert, as well as the network's first sponsored serial out of New York, other than recorded repeats, 'Front Page Farrell' is supposed to be something of a test. On the basis of the Wednesday (25) episode, the third of the series, it's also a test of the American listening public. For if audiences will swallow such deliberate super-serial hoke as this, they will seemingly accept anything. It's as though B-S-H, the mass producer of serials, had set out to show the ultimate in daytime claptrap. It's a serial to end serials.

Just consider: 'Front Page Farrell,' the by-line reporter of the New York Eagle, is so outraged when fellow-reporter Sally tells him she's going to marry millionaire Everett Somebody, even though she doesn't really love him, that he 'sweeps her off her feet' (that's what the script said) and rushes her to the altar himself. While the gal's mother wrings her hands in anguished frustration, Farrell and jilted old Moneybags meet and exchange Sunday-supplement threats. Sally keeps them from swapping punches, but she obviously can't help their corny dialog. Apparently no one can.

'I'll get you yet,' hisses the millionaire, in approximately those very words. 'When you see other women riding in the sort of fine cars you could have, while you trudge the streets, you'll come back to me.'

'How dare you talk to my wife that way,' storms Our Hero. 'Why I'll spread your dirty past all over the front page of the Eagle. I'll print the dope on that crooked stock deal. I'll expose how that model committed suicide off your yacht. I'll show she didn't fall overboard—she was pushed.'

'You try to smear me and you'll have the same fate she had,' the Villain sneers in reply. 'I'll ruin you if I have to buy your filthy paper to do it.' And so on and on. Aside from the fact that the supposedly heroic newspaper man has very dubious professional ethics, the dialog might have been lifted verbatim from 'The Drunkard,' or some other of those humorously-antiquated tear-jerkers. How can anything of the kind be judged by serious critical standards? It's strictly incredible. Of course, with daytime serials, anything is possible. According to the moron-audience school of thought, 'Front Page Farrell' should be an exploitation bonanza for Anacin. If so, it's an appalling commentary on the intellectual level of housewife audiences.

According to the credits, the show is scripted by Cecilia Lipschutz, from a story outline by Frank and Anne Hummert. Martha Atwell directs, assisted by Norman Sweetser. Bill Bond is announcer, Carlton Young plays Farrell, Virginia Dwyer is Sally, Ethel Intropidi is the girl's mother and Frederic Tozere is the millionaire. William Shelley and Lucille Meredith have supporting parts. *Hobe.*

'MINNESOTA TO THE DEFENSE'
With George Grim
Drama
15 Mins.—Local
Sustaining
Thursday, 9:45 a.m.
WCCO, Minneapolis

Inaugurated with a visit to the Josten manufacturing plant at Owatonna, Minn., this transcribed series aims to publicize in dramatic form the state's defense activities and counteract an impression that little Government defense spending is taking place in Minnesota. George Grim, the commentator and producer, is Minneapolis Star-Journal-Tribune newspaper radio director.

In accomplishing his purpose of acquainting the public with the defense work in Minnesota and making the public defense activity conscious, Grim has done a workmanlike job for a starter. While entertainment value seems impossible for attainment in this type of program, he nevertheless has injected sufficient drama into the script to make it compelling.

A bit of romance at the outset found a girl and boy plighting their troth following high school commencement exercises. This opening scene, calculated to grab off audience attention, fits in because the Josten plant manufactured high school commencement rings before it received the Government contract to turn out surgical instruments for the defense forces.

Grim explained how such small towns as Owatonna may be fitted into the defense program. A visit to the factory followed. The establishment's vice-president, in an interview with Grim, told the way in which the plant was converted from jewelry to surgical instruments. Sound of the machinery in action provided the atmosphere. Various employees were interviewed and related how glad they were to do bit in the defense program. *Rees.*

PLATTERBRAINS
With Bob Bach, Milt Gabler, Leonard Feather, Bea Wain, Tommy Dorsey
Quiz
25 Mins.—Local
Friday, 10 p.m.
WMCA, New York

Informal get-together of 'experts' who try to answer musical quizzes fired by listeners with conductor Bob Bach makes up an interesting session. But it would be much more interesting and much clearer if Bach could devise some way of controlling the board both in their answers to his queries and in extemporaneous remarks. This program came over a hodge-podge of voices, none too clear unless one got in his say alone. Too, all concerned are apparently grouped around one mike in a small studio.

Permanent board of authorities on jazz, etc., is made up of Milt Gabler, operator of Commodore Music Shop, N. Y., who gives albums of recordings to listeners stumping the experts; Leonard Feather, jive authority from England, and two guests each week. Bea Wain and Tommy Dorsey teed-off the guests. Except for her early answers, Miss Wain and Dorsey almost were shut out by the other two.

Program is built on records and questions range from 'what band and what tune' to tougher things like 'who played the trumpet solo in this number?' It's okay stuff, though its audience appeal is limited by an almost strict jazz groove. That was tipped off by Bach's early crack that 'very few 'Hut-Suts' and plenty hot stuff will be heard.' *Wood.*

'AMERICA THE FREE'
With Victor Arden orch., Myer Rappaport chorus, Ford Bond
30 Mins.
ANACIN
Saturday, 10:30 a.m.
WEAF-NBC, New York
(Blackett-Sample-Hummert)

To its already extensive radio exploitation, Anacin has added two more network shows, 'Front Page Farrell,' a serial on WOR-Mutual, and this 'America the Free,' half-hour musical stanza Saturday mornings on NBC-Red (WEAF). This one seems expertly designed to catch mass appeal. Principal limit would seem to be the size of the potential audience for morning musical shows.

As heard Saturday (28), the stanza was sub-billed, 'Songs of the Country You Love,' and offered a mixture of current pops, marches, folk ballads and a hymn. Latter, 'Battle Hymn of the Republic,' was somewhat incongruously (considering the feeling of a large part of the south) announced as 'the song of a united America.' As a matter of fact, the title and the whole slant of the program seems a bit of an effort to grab the coat-tails of the current nationalistic drive.

Opening and closing with a march tune, the show caught included the 'Hut Sut Song,' 'Billy Boy,' 'Yippee Kiyay,' 'Things I Love' (without billing for Tchaikowsky's original), 'Band Played On,' 'Turkey in the Straw,' 'Kentucky Home' and 'Battle Hymn.' Myer Rappaport chorus supplied backgrounds for nearly all numbers but the marches, with individual members of the group providing occasional vocal solos. As usual with Hummert-Victor Arden presentations, the arrangements were unpretentious and made frequent use of the hokey 'Paramount finish.'

Few announcements and those brief. Commercials followed Anacin's current theme of plugging the assertion that 'your physician or dentist has probably given you Anacin in an envelope' and that the product contains 'not just one, but several ingredients.' Ford Bond delivered them in his familiar high-voltage manner. *Hobe.*

'THE MAN FROM WASHINGTON'
Serial
20 Mins.
Friday, 7:15 p.m.
BBC, London

Author of this one flew in the face of tradition by having Scotland Yard stuck and obliged to send for an American G-Mon. If that's not enough, BBC is fixing to have him clean up this messy drug-traffic business in six weeks—one rat each week. In case there might have been any mistake about that, the fella says so right out, and the Yard chief says 'Marvelous' the way only a Yard chief can.

Those responsible for this script seem desperately anxious their audience should not be constrained to think. Every little move is staked out like a pelt, the ingredients time-tried, pulp-lined and syrup-fed; question and answer dialog does more than its share, with each character addressed by name in case voices on their own are not enough. Script is weighty with 'Superintendent' and 'Mr. Cordell,' you can almost feel them raise those hard hats with which Scotland Yard biggies are pictorially invested.

There's also a feeling 'The Man From Washington' has been here before, in some guise or other.

Pappy Cheshire, maestro of KMOX, St. Louis, hillbilly galaxy, reports offer from 20th-Fox to do a picture based on the 4-H and to co-star with Jane Withers.

FACTS ABOUT WKRC AND AFRA

Sponsors, advertising agencies, radio stations and networks: Do not be misled by misrepresentations and half trusts—CONSIDER THESE FACTS:

WKRC's RECORD	AFRA's RECORD
New management has increased wages, improved working conditions and increased employment for radio artists—(contrary to misleading claims of AFRA, WLW is only station in Cincinnati area with AFRA contract).	Forced a strike against the will of overwhelming majority of staff artists—only four out of seventeen on strike.
Recognized right of its employees to select representatives and offered to have Labor Board election for this purpose.	Refused to have Labor Board election.
Offered to arbitrate differences.	Refused to arbitrate.
Offered to permit outcome of NLRB election determine shop provisions.	Refused to permit NLRB election.
Offered to accept verbatim terms of contract signed by AFRA with KYW, Philadelphia.	Refused to sign this contract.
Offered to accept full AFRA shop for all artists, to be effective when competitors signed similar contract with AFRA.	Refused this offer, although it has granted similar concessions in other cases.
Offered to accept AFRA shop for two of three classifications of artists.	Refused although recently signed contracts with other stations covering only announcers.

AFRA called this strike against the wishes of the overwhelming majority of the staff artists. Only four out of seventeen staff artists are on strike even though AFRA has resorted to threats and intimidation to force out all artists. The NLRB has not made any findings against WKRC. In an effort to defeat a NLRB election of WKRC artists, AFRA recently, in desperation, filed charges which, if true, should have been filed weeks ago. WKRC denies these charges and will prove them false.

Again in desperation, AFRA now threatens illegal boycotts of advertising agencies producing network shows in New York, Chicago, San Francisco and elsewhere. This dictatorial, undemocratic and illegal procedure, if successful, will place advertisers, affiliates and employees at the mercy of a few paid AFRA organizers, because by threatening to eliminate chain programs, these organizers can compel the affiliates and their employees to bow to their will, even though that will is unfair to the employees, the public and the station.

CONSIDER THESE FACTS AND THEN DETERMINE WHO HAS BEEN UNFAIR AND UNREASONABLE

Since the strike was called, WKRC's billings have INCREASED. Bookings signed since the strike's inception have offset minor suspensions of accounts three-fold.

(Signed) HULBERT TAFT, JR., Gen'l Mgr. Radio Station WKRC.

Radio Daffodils

Boston—Shortly after lightning struck William R. Williams, local automobile salesman, while he was playing golf, he was interviewed from his bedside during the Loose-Wiles-Sunshine dramatized news program over WNAC.

Sioux City, Ia.—Station KSCJ, local NBC outlet, joined the K. A. Murray Motor Co., local Studebaker dealer, in staging a four-block traffic race between a horse and a Studebaker car. Charles Sebastion followed the race in another car and described it via portable shortwave transmitter. The horse won.

Schenectady — Vic Campbell, WGY assistant program manager, while doing production on 'Speaking of Books,' reluctantly left his stop-watching to answer an 'urgent' out-of-town phone message. A Utica woman, of Scotch birth, had made the 75-mile call to protest strenuously against the use of the word, 'England,' rather than 'Great Britain,' in program then in progress. 'Now don't hang up,' said the Scotch lady, 'I've paid for three minutes.'

'The White Cliffs of Dover' Done on BBC But Not as Solo Reading as in America

London, June 13.

BBC's broadcast of Alice Duer Miller's poem of Anglo-British sentiment, 'The White Cliffs of Dover' was broadcast here by a method quite different from that used in America last season when Lynn Fontanne's reading (as reviewed in VARIETY) was one of the dramatic highlights of the broadcast season. Constance Cummings had the sad-sweet lines of the American girl who marries an Englishman, loses him in one war and sees her half-English son go off to fight in another war. But for BBC's version there were other actors (among them John McKechnie, Gladys Young) and there were too many musical bridges and interruptions.

(Yanks were not altogether pleased with the musical score even in the highly-praised Lynn Fontanne reading referred to by VARIETY's London reviewer above.—Ed).

However the subject matter could not fail of heart-tug and appeal here any more than in the U. S. Miss Cummings gave the central figure an intelligent treatment after a somewhat slow warming up in which the production of Val Gielgud seemed to obstruct rather than aid the telling. On the whole it was good stuff with the chief criticism a seeming failure of adaptor M. H. Allen and the BBC maestro to harmonize words and music better.

Experienced

Minneapolis, July 1.

When 800 youngsters suffered heat prostrations during the celebration of Children's Mass at the National Eucharistic Congress and KSTP was apprised of the situation, Stan Hubbard put entire staff to work calling medical societies and hospitals.

Congress officials had wanted KSTP to put out a radio appeal for doctors and nurses, but Hubbard believed that would unduly alarm too many parents.

KGA, Spokane, to 10,000 W

Spokane, July 1.

KGA, NBC Blue network outlet in Spokane, was granted a construction permit Wed. (25) authorizing installation of new transmitting equipment, directional aerial, and an increase in power from 5,000 to 10,000 watts. Approximately $200,000 will be spent in installing new equipment, which will be located in the same building with the 5,000-watt KHQ transmitter.

Both stations are owned and operated by Louis Wasmer, Inc., KHQ is the red network outlet here.

KSTP Salesman Killed

Minneapolis, July 1.

Jerry Voyer, 27, KSTP salesman, and his companion, Miss Blanche Blundell, 26, Minneapolis model, were instantly killed when Voyer's car collided head-on with another machine.

Accident occurred in a Twin Cities suburb.

Follow-up Comment

Continued from page 26

intro is toned down and more atmospheric.

'Vic and Sade,' as heard via transcription repeat on WOR, New York, Tuesday (24) night, was a talky bit between the title couple and their son, Rush, about a four-foot piece of railroad track, weighing 440 pounds, which Uncle Fletcher is going to give them as a door-stop. It'll be covered with plush and have an embroidered motto on it. There were a couple of mild snickers in the chapter, but it was generally kinda uneventful. Usually, Vic's dry humor uncorks several genuinely amusing slants at Sade on each stanza—and either Sade or Rush can dish out the wit, too. Author Paul Rhymer had an off day this script.

'Aunt Jenny's Real Life Stories' used a slight variation, Wednesday (25) on CBS, of that threadbare serial theme, the heroic surgeon who has lost faith in himself because one of his patients died. As a switch, 'Aunt Jenny' told about a woman surgeon who had lost faith, etc., but who regained her confidence when she was forced to perform a highly difficult emergency appendectomy on her husband. It was acceptable commercial corn. Show continues the legend that the yarns are the honest-to-McCoy actuality. Announcement at the close asserts that 'true names are never used in Aunt Jenny's Real Life Stories.' Commercials also work on the true-life angle, as 'Aunt Jenny' and garrulous friends spiel on about the marvelous pies baked the 'Spry full-flavor way' with 'Spry, the flavor-saver.' There's even a testimonial letter.

'Manhattan at Midnight' (NBC-Blue) Wednesday night (25) seemed to be vieing with the lesser daytime soap operas for low honors in literary salami. The spot was so far-fetched and involved that the narrative at several points threatened to break down from sheer ridiculousness, while the behavior of the characters themselves served little else but to dramatize the writer's contempt for the intelligence of the average radio audience. The story had something to do with the heart-break of a refugee Austrian girl when her American husband deserts her for another dame and of the complications that ensue when her husband's brother tries to arouse her back to faith in her fellow men. The refugee was played by Maria Pichler, a Viennese actress for whom this constituted a radio debut. Her reading was far above the level of the dramatic stuff to which she was fastened.

'One Man's Family,' veteran series for Standard Brands (Tenderleaf Tea) out of San Francisco, was over-talky Sunday night (29) on NBC-Red. Episode had too many characters for clarity or story movement and on one occasion used an extremely unorthodox, if not forbidden, scripting device—picking up one end of a shouted, long-distance conversation and then continuing the action from the other end. In other words, the locale was changed without a change of scene. Script was also repitious and the scene-setting introduction virtually a travelog. An inferior script, with the in-character dramatized commercial at the close probably effective merchandising, but possibly weakening dramatic illusion.

WOODSIDE, N.Y., NABE 250-WATTER GETS 5 KW

Power boost from 250 watts to 5,000 watts day and night has been granted WWRL, located in the Woodside, L. I. (New York City), section, by the FCC. Station will build a new transmitter at a site to be selected and expects to be ready for operation with the increased power early in the fall. Additional studios will also be built at the present location.

Outlet shares the 1,600 kc. band with WCNW, Brooklyn, the former having five-eighths of the time. Both outlets have English and foreign language programs.

Kansas City—WMBC announcing staff has Grayson Enlow, formerly of KCMO. Bethyl Davis is new music librarian.

Stenographers 6% Less Interested

Agency handling a dramatic show which has been a click consistently year after year was recently jarred when the account involved put in a stiff complaint about the quality of the programs this season. The agency, admitting itself puzzled, went over the list of the productions and the roster of stars used, and came to the conclusion that the all-around quality was superior to what it had been the year before. Ratings this season were also relatively higher.

The tipoff as to what it was all about came a week later. The agency learned that the account had taken a poll of the stenographers in the home office and found that whereas last year 65% of them listened regularly to the series, this season the stenos were fans only to the extent of 59%.

STUNTY KGO-KPO

Announcer Covers Ice Rink From a Sled—Other Remotes

San Francisco, July 1.

KGO-KPO, NBC outlets here, is upping its outside pickups and stunts. During past week alone, station had an announcer milking from a sled during a performance at the local ice rink; a Dude Ranch musical pickup from Community Playhouse; a production show for Frisco-Oakland Electric Clubs in Palace Hotel.

Also inaugurated a new weekly remote from Hotel St. Francis in which Mildred Brown Robbins, society editor of the Chronicle, chats with guests at her luncheon table. Station also sent home-ec expert Gladys Cronkheit to Lodi for a p.a.

Jim Sanders Heads Texas Show for Cotton Oil Co.

San Antonio, July 1.

South Texas Cotton Oil Co. (Crustene Shortening) will sponsor a new series starting July 11 over the Texas Quality Network. Jim Sanders heads variety type show.

Music under direction of Floyd Tillman.

John Paul Goodwin is radio director for Segall & Weedin, the agency handling the show.

KXOK's Press Spending

St. Louis, July 1.

Weekly ads in 82 newspapers of various sizes in the St. Louis listening area of KXOK, to run for an entire year, at a cost of approximately $9,000 based on rate cards for this display, is part of the station's most elaborate advertising campaign just teeing off. To bolster the campaign the station is broadcasting two weekly salutes to cities and towns in the area.

City fathers and civic biggies are invited to the station to participate in the posy-tossing.

KMAC Petitions FCC

San Antonio, July 1.

KMAC, operated by W. W. McAllister and Howard Davis, has asked the FCC for full time and a new frequency. Station at the present time shares time with KONO here. Both operate on 1,400 kilocycles with a power of 250 watts.

Petition asks for full time on 1,240 kilocycles with no increase in power. If move is granted by FCC will give this city five full time stations.

I HATE—

By SIDNEY BURTON

Phoney radio patriots.

* *

Over-genial radio announcers.

* *

Sponsor gags.

* *

Gag writers' gags.

* *

Word-twisting radio comedy routines from burlesque.

* *

The hilarious 'and here comes—all dressed up in, etc.' announcer.

* *

Chi-chi cosmetic commercials.

* *

Emcees who say—'And, now, Sir.'

* *

'No other—can-make-that-claim' blather.

* *

'Rare ingredient' goo.

* *

Nervous quizmasters who tell others not to be nervous.

* *

Basso profundo, voice-of-doom newscasters.

* *

That endless ASCAP-BMI fight.

* *

The 'be sure and ask wour mother to buy a box' kiddie ga-ga.

* *

The 'see-your-own dentist' (or doctor) hedge.

* *

Boy-soprano tenors.

Neal Hopkins Joins NBC Script Division in N. Y.

Neal Hopkins, former free-lance writer, has joined the NBC script department to author 'Spin and Win with Jimmy Flynn,' plus documentary and special events shows and editing for the Southernaires.

Before going with NBC, he wrote a number of programs, including 'Two on a Shoestring' and 'Your Unseen Friend,' and supplied material for Ed East and Ralph Dumke.

Tomlinson Tours for NBC

Edward Tomlinson, author and lecturer on South America, has been named by NBC as 'Inter-American Advisor.'

He will leave Aug. 1 on a three-month trip to Argentina, Brazil and Uruguay sponsored by the company.

The Sun of the T·V·Area

It's really shining its brightest! One hundred and ten million dollars going for three TVA dams and power plants! . . . Textile mills and other industries on 24-hour day! . . . Aluminum Company doubling capacity of plant! Full details of these teeming activities . . . and how they affect *your* market . . . free, of course, on request . . . Ask the Branham Company.

Scripps-Howard Radio, Inc.
CBS . . . 990 Kc.
5,000 W. Day, 500 W. Night

C. P. GRANTED
10,000 Watts Full Time

WNOX
KNOXVILLE

SCIENCE MEASURES SHOWMANSHIP

(AND VARIETY WILL TELL THE STORY)

BEGINNING IN NEXT ISSUE

One Button Says:

'I LIKE THIS PART OF PROGRAM'

Other Button Says:

'I DON'T LIKE THIS PART OF PROGRAM'

DAWN OF A NEW TECHNIQUE—Scene during test with the Stanton-Lazarsfeld push-button mechanism which records on a moving tape a correlation of audience reaction to every minute of a radio program. The photograph was made at Station WOR, New York.

HOW TO DIAGNOSE YOUR RADIO PROGRAMS AND COMMERCIALS

By HORACE SCHWERIN

First to use the Stanton-Lazarsfeld program analyzer mechanism for extended audience tests Schwerin provides provocative answers to basic problems of radio advertising. The findings of the research director of the Spector Agency will be published in four installments starting next issue (JULY 9TH).

ANOTHER VARIETY EXCLUSIVE

FCC Analysis of Radio's Payroll

Washington, July 1.

Radio's payroll last year shot up $107,295 weekly, with nearly 22,000 persons employed on a full-time basis during 1940, the Federal Communications Commission has reported. Average check of $47.13 was $1.23 more than in 1939.

Total weekly bill for services, not including talent hired by sponsors, was $1,020,348, the survey showed, while part-time helpers, numbering 4,007, got $110,144 in addition. Figures include staff artists and musicians.

The tabulation for the first time included separate figures for networks, showing the major chain execs averaged $251.68 weekly and the employes in other brackets drew $57.55. Latter was $16.50 more than the average for the entire industry.

The sample week showed 21,646 persons employed in radio, an increase of 1,773 over 1939. There were 215 more execs in the individual stations and 1,490 more employes. The national chains had three more bosses and 14 less hired hands.

The 19,326 full-time employes below executive ranks received an average of $41.68, a rise of 60c over the 1939 scale. Station execs got $84.69, a rise of $4.99.

Payroll Traffic

Dayton, O.—Robert H. Moody has become commercial manager of WHIO, Dayton, succeeding David A. Brown, resigned. Moody has been on the sales staff for the past six years.

Longview, Texas—Bruce Dennis now KFRO engineer. Comes from WMCI, Columbus, Miss. Replaces Johnnie Dunn, who joins the government.

Cincinnati—Herbert Flaig moves up as assistant to Robert E. Dunville, general sales manager, and being supplanted by James Cassidy, from the press department, on special events for WLW, WSAI and WLWO. Cassidy also will act as announcer on some of the special events broadcasts. He reports to Cecil K. Carmichael, administrative chief of publicity, special events and remotes.

Flaig succeeds Eldon A. Park, who was recently promoted to WLW's sales staff in New York.

Forth Worth—J. Robert Crouse has been called to active duty with the United States Navy. Was radio engineer and operator at station KFJZ.

San Antonio—KTSA has Nat Safir in sales handling the Mexican Commercial Hour. Bob King is new on the announcing staff.

Weslaco, Texas—Frank Dent, former KITE program director and NBC announcer, has joined the announcing staff at KRGV.

Fort Worth—J. Robert Crouse, radio engineer and operator for KFJZ, has just reported at Charleston, S. C., for active duty in the United States Navy. He's attending a three-month school at Charleston before receiving regular assignment.

New York City.—Francis Garufy, formerly of the engineering staff of WNLC, New London, has replaced Charles Harrison at the WOR transmitter, Carteret, N. J. Helen P. Burke joined the WOR engineering department in a secretarial capacity.

Regina, Sask.—Roy Cahoon, manager of CBK, Watrous, Sask. to Montreal for work with the Canadian Broadcasting Corp. Lawrence Marshall replaces.

Roy Malone added to CKCK, Regina, spieler lineup.

Des Moines.—Ray Stauffer has been transferred from WHO, Des Moines to WOC, Davenport, Iowa, as chief engineer. New man at WHO's transmitter is Jack Volk, from the WOC staff.

Buffalo—Al Haley, former WBNY spieler, into Army. Also Frederick Bayne, organist from WHLD, Niagara Falls.

Schenectady—Edith Natalie Stark, formerly women's commentator on WEBN and writer for the Buffalo Evening News, is now handling the 'Musical Matinee' show on WGY, Schenectady. She takes the place of Betty Stokes.

Sioux City, Ia.—Bill Treadway, formerly with KFBB, Great Falls, Mont., has joined the staff of KTRI, Sioux City, to handle the home baseball broadcasts of the Sioux City Redbirds. Carl McGee, formerly with KWYO, Sheridan, Wyo., has succeeded Carleton Gray as chief engineer at KTRI. Gray left to join the 7th Army Corps as chief radio engineer, stationed in Omaha.

Nashville.—Irving Waugh, WLAC's Esso newscaster, left recently. He went to WTAM, Cleveland. Charles Chumley, WLAC announcer, has departed for his now post as announcer at KRBC, Abilene, Texas. No replacements so far have been made.

Buffalo.—Gordon Redding, formerly with WEBR here, is now on WBNY's spieling staff. Army got ex-WBNY spieler Al Haley and WBEN actor Dr. LeMoyne Bleich, latter getting commission in medical corps.

Philadelphia.—Jim McCann, formerly with WIBG and WPEN, and George Edwards of WNBF, Binghampton, N. Y., have joined the announcer staff of KYW.

Ashtabula, O.—Thurse F. Sigman, press agent and news commentator for WICA, Ashtabula, O., since its inception three years ago, gone to the public relations division of American Rolling Mills Corp., Middletown, O.

Chicago.—Robert L. Smock, formerly continuity editor of WIRE, Indianapolis, has joined the Chicago office of McCann-Erickson to do radio writing and production.

Kansas City—Paul Fonda, KMBC engineer for 12 years, reported for active army duty at Ft. Leavenworth recently. Will later go to Army air base at Sacramento, Cal.

Edwin Browne, religious and educational director of KMBC, installed as pastor of the Bennington Church of Latter Day Saints (Mormons).

Mildred Bohnsack, music librarian for KMBC, left last week to join her husband in St. Paul, where he began his interneship at Anker hospital.

New York City.—John W. Power, head of the traffic department of Sherman K. Ellis, has been upped to assistant account executive. John A. Thackston succeeds him as traffic department head.

Yankton, S. D.—John Wilson, of Kansas City, and Kenneth Relf, of Vermillion, S. D., have joined the engineering staff of WNAX, Sioux City-Yankton.

Portland, Ore.—Peggy Williams, who handles several news and women's public events programs over KGW-KEX, local NBC outlets, has been named director of women's programs for the stations.

Sioux City, Ia.—Hugh Harper, formerly with WSUI, Iowa City, and KGNO, Dodge City, Kans., has joined the announcing and continuity staff of KSCJ, Sioux City.

Portland, Ore.—Joseph Messmer, of the sales staff of KGW-KEX, local NBC outlets, has taken a leave of absence because of ill health.

Denver—With the leaving of Glenn Gasscock, control engineer KOA, to navy duty, Douglas D. Kahle moves up to that job. Howard S. Johnson is the vacation relief engineer. Milton Shrednik is again director of music at KOA, succeeding Chester Smith, resigned, who left on a tour of Canada.

George Hinds is summer relief announcer at KLZ; and Harold Stein, Jack Neubauer and Fred Olinger are now operators on the same station.

San Francisco.—David A. Williamson has been added to the KSFO sales staff effective July 1. Comes from post as promotion manager of American Meat Institute on the Pacific Coast.

Dallas.—WFAA has Frank Lucas as new spieler.

Fort Worth.—Ralph Maddox has joined the staff of WFAA-KGKO as announcer and a producer. Comes from WJDX, Jackson, Miss.

Niagara Falls, N. Y.—Jack Weaver, ex-WBNY, Buffalo, spieler is now on WHLD's staff succeeding Larry Lawrence, now at WAGE, Syracuse.

Buffalo.—Roger Coleman, WGR-WKBW singer, gets Uncle Sam's call this week.

Abilene, Texas—Charles Chumley, has joined announcing staff here of station KRBC. Comes from WLAC, Nashville.

Cincinnati—Neil K. Searles, formerly of WJBK, Detroit, joined WLW's staff of announcers recently. He replaces Bill Frost, who reported June 21 for selective service training.

San Antonio—June Haggin, of the KABC traffic department, takes over similar duties at station KGKO, Fort Worth, following a brief vacation.

Chicago—Baker Ostrin, radio writer, formerly with Ruthrauff & Ryan, and C. H. Dykeman, copy writer, formerly with the Maxon agency, have joined the Chicago office of Sherman K. Ellis.

Milwaukee—John Cannon has left WBBM in Chicago to join the announcing staff of WTMJ.

Philadelphia. — Alwyn Bach, vet announcer, now at KYW, coming here from WOR, New York.

After three months in a Naval Reserve training station, Lew Fisher returned to his announcing berth at WCAU with a reserve ensign's commission in his pocket.

Bill Edmunds leaves WFIL announcing staff for a similar post with WHN, New York. Joe Novenson, doing Summer relief work at WFIL, steps up to a permanent post.

Philadelphia — Terry Allyn has been added to the announcing and special events staff of WDAS, making her the only gal gabber at the outlet.

Spartanburg, S. C.—Dan Crosland, former Greenville, (S.C.) News radio editor and more recently manager of WMCR, Greenville, will manage new station, call letters undetermined, to be opened at Greenwood, S.C., in September.

Howard Brown, formerly of WJRD, Tuscaloosa, Ala., new relief announcer at WIP.

Saskatoon, Sask.—Art Walls, radio editor of the Saskatoon Star-Phoenix for the past five years, has joined the Royal Canadian Air Force as a pilot officer.

Regina, Sask.—Bill Walker, announcer with CJRM, Regina, Sask., with the air force.

Prince Albert, Sask.—New additions to CKBI, Prince Albert, are Jim Maxwell, formerly of CFQC, Saskatoon, Sask., and Arthur Holmes. Bill Hart, chief announcer, upped to sales manager.

Kansas City.—C. V. McGuigan has left WHB to enlist in the navy where he will enter the officers training course.

Nashville.—Earl Melby is WLAC's new Esso reporter, replacing Irving Waugh who has joined NBC staff in Cleveland. Charles Chumley also left WLAC to take post as announcer and student in Abilene, Texas, with KRBC.

Marion, O.—Morris Kline, regional winner in a high school competition, has become staff pianist at WMRN. Also added to WMRN staff is Bert Stifle, formely with WBNS and WOSU, Columbus, O., as announcer and dramatic editor.

Jersey City.—Ed Laus, former announcer, has been made news editor of WAAT.

Hartford.—Sereno Gammell named news director of WTHT.

Miami—Earle J. Pudney, formerly production manager at WAGA, Atlanta, is acting program director at WIOD, Miami.

Oakland — Glenn King new at KROW as producer and special-eventer.

Salisbury, N. C.—Carl Watson has been made chief engineer at radio station WSTP, Salisbury, N. C. He replaces James R. Yost, who resigned to accept a position with WIOD, at Miami, Fla.

New York City—Frank Dunne, formerly of WTAG, Worcester, Mass., and Joe Ripley, formerly chief announcer at WSLS, Roanoke, Va., and before that at CBS, have joined the announcer staff at WOR, New York.

Dallas.—Richard Perry has returned to WFAA-KGKO news announcing staff.

Troy, N. Y.—Jerry Lansing, announcer on WTRY, Troy, since April 15, 1940, has taken over as program manager of WMAS, Springfield, Mass.

Bob Lewis, from Detroit, has joined WTRY as an announcer.

Carl Quirk, WTRY transmitter engineer, has been inducted into the Army and sent to Fort Dix, N. J.

Schenectady.—Wilbur Morrison, of WGY's news department, shed 15 pounds, in order to pass the physical examinations for the U. S. Army Air Corps.

Ft. Wayne—Hugh Hines, baritone, now on WOWO accompanied by Jeane Brown at organ.

St. Louis—Robert DeVoe, from CBS's New York auditing department, arrived here today to become auditor of KMOX, local CBS outlet. Succeeds Robert W. Carpenter who goes on local sales staff.

Miami—Norm Sherr, formerly pianist with WBBM and other Chicago stations, has joined WQAM staff as musical director.

WJR
50,000 WATTS
DETROIT
CBS
WJR the Goodwill Station is Michigan's greatest advertising medium
Ask any Edw. Petry office for more information about WJR, one of the sixteen CBS 50,000 watt stations

TOLEDO
A Fort Industry Market
SET YOUR "SALES"
—For bigger volume on Northwestern Ohio's 5,000 watt, NBC-Red outlet.
A Fort Industry Station
WSPD

BRITONS TOPS IN BRAZIL

YANKEES SURVEY RADIO HABITS

Dance Music Is U.S.A.'s Best-Liked Shortwave Offering According to First Research Job By Modern Methods

DOMESTIC VS. DX

Brazilian radio listening habits have recently been surveyed by American research methods for the first time. The data obtained reveals that England is apparently the clear-cut shortwave leader in Brazil. Two-thirds of all set owners of sets capable of picking up BBC listen to London at least occasionally. The United States is described by Lloyd Free of American Social Surveys, Inc., which prepared the data as a 'poor second' hardly ahead of Germany. Taking the Yanks and Nazis as about equal, their shortwave has only 66% as many Brazilian listeners as the British. Italy is a poor fourth and Argentine an outsider.

Report suggests that the American newscasts have not been advertised or built up adequately. Whereas news is the BBC's chief appeal it's dance music has the greatest appeal to Brazilians among the items shortwaved from the United States.

'Simpatico' (i.e. a feeling of friendship or compatibility) was 4% for England in the research effort to trace reasons of Brazilians for tuning in the DX of specific countries. Germany, Italy and Uncle Sam rated 2% in 'simpatico.' In contrast, in shortwave (small compared to domestic listening). Yankee music had a 42% appeal.

It has occasioned much interest in Washington circles that U. S. A. shortwave news does not rate higher on the score of reliability alone. That England, a belligerent, should so notably outdistance the newsgathering facilities and lack of censorship of the U. S. A. is a surprise.

In what shortwave listening to the United States there is NBC had the clear leadership of Brazil by a large margin. General Electric (Schenectady) was second.

Brazilians shortwave news listening is as follows:

England	85%
Germany	47%
U. S. A.	42%
Italy	16%
Argentine	5%

ALASKAN PRO-BRITISH SUBSCRIPTION STUNT

Juneau, Alaska, July 1.

KINY has begun special half-hour broadcasts in the interest of British War Relief. Programs are aired by Alaska Life Magazine as part of a subscription drive, half of proceeds to go to the relief fund. Goal is $1,500 for a Mobile X-ray Unit.

Time is donated by the station and listeners phoning in their subs will have their conversations broadcast during the program.

Says Stanley Richardson—

Stanley P. Richardson, co-ordinator of shortwave broadcasting, denied last week the report that he is undertaking to edit a special program which will be interspersed between the programs of the various shortwave outlets directing their signals toward Latin-America.

Richardson said he hadn't worked out any policies or program but that he was still merely feeling his way around.

Spartanburg, S. C.—Robert F. Anthony, formerly with WOLF, Syracuse, N. Y., joins WORD here as program director. Lew Epps, announcer, upped to production manager.

Brazilian Listening Habits

Between February and May of this year American Social Surveys, Inc., conducted 2,297 personal interviews with Brazilians in 18 urban and 12 rural areas of that country. The sample was made 'representative' according to income group ratios, etc. These are over-all pictures.

DOMESTIC (LONGWAVE) LISTENING

	Listen Regularly	Listen Occasionally	Listen Never
Urban (men)	50	33	15
Rural (men)	14	39	47

SHORTWAVE (FOREIGN) LISTENING

	Regularly Listen	Occasionally Listen	Never Listen
Urban (men)	15	10	75
Rural (men)	2	1	97

95-1 Vote on Axis Investigation As Argentine Ministers Softpedal

Buenos Aires, July 1.

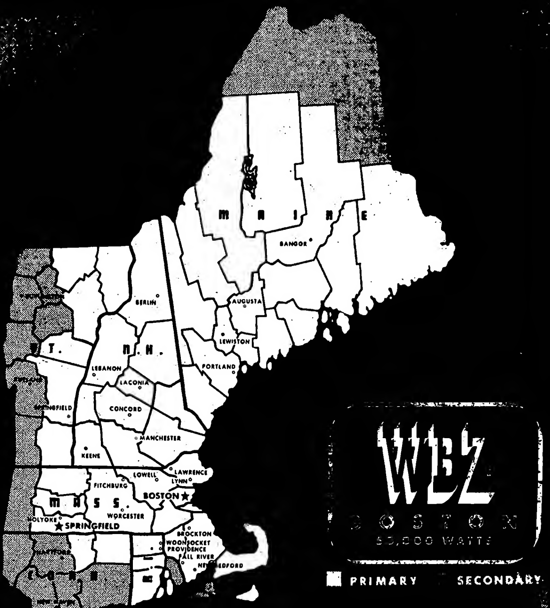
An investigation of totalitarian propaganda in Argentina, especially use of local radio stations and newspapers in the spread of Axis-inspired ideas, has been ordered by the Chamber of Deputies here following extensive debate in which high government officials attempted to minimize the danger. Chamber voted 95 to 1 for the probe despite assurances by minister of the interior Miguel Culaciati that there was 'no cause for unrest.'

(Unwillingness of acting president Ramon S. Castillo to take any strong stand against the dictators has been the cause of much dissatisfaction here especially from those strongly pro-democratic).

Same day the probe was voted Dr. Horacio C. Rivarola, director general of posts and telegraphs which has charge of radio broadcasting, announced the Radio Callao

(Continued on page 34)

We give you NEW ENGLAND!



WBZ BOSTON 50,000 WATTS

PRIMARY SECONDARY

THE mighty impact of WBZ's new 50,000-watt transmitter has swept back radio's frontier in New England with compelling force.

Here, in print and in fact, is the new pattern of WBZ-WBZA coverage. It is a pattern wrested from the sensitive dials of signal measuring instruments, and from the fingers of 50,822 listeners who wrote us letters. It is a pattern showing 65 per cent increase in Primary county coverage alone - a pattern rendering obsolete all other WBZ-WBZA maps.

This matchless coverage of New England and the all-important market, Greater Boston, is yours for those vital summer and fall campaigns... *at no increase in rate.*

Phone or write any NBC Spot Sales representative for the detailed presentation, "We Give You New England!"

WESTINGHOUSE RADIO STATIONS Inc
KDKA KYW WBZ WBZA WOWO WGL WBOS
REPRESENTED NATIONALLY BY NBC SPOT SALES

Investigating Australian Radio

Private Broadcasters Fear It May Lead to Control—Labor Party Forces Probe on Menzies

Sydney, July 1.

Robert Menzies, Prime Minister of Australia, has appointed a Parliamentary committee to probe both the national, tax-supported 'A' stations and the private, advertising-supported 'B' stations. This is in response to continuing pressure from Labor groups who have for some time viewed with suspicion the tendency of large business interests to acquire radio stations and string them together into networks.

John Curtain of the Labor opposition in Parliament has stated 'as radio is of paramount importance it is essential it be a publicly controlled utility.'

Private broadcasters are somewhat dismayed that this may be the beginning of full Government control of radio. A dual system, not radically different from Canada, has been the policy here.

WRUL, BOSTON, OPENS IN N.Y. AUG. 1

WRUL, Boston shortwaver, will open studios in the International Building, Radio City, N.Y., on Aug. 1. Present studios and transmitter will remain in Massachusetts.

Station, it was confirmed last week by Don Francisco, chief of the communications division of the Rockefeller Committee on South American Relations, will get $200,000 from the committee for a guaranteed number of night program hours beamed to the Latins during the government fiscal year beginning yesterday (1).

WRUL had already been receiving aid from the Federal government for its program of world-wide shortwave broadcasting. That contract, involving considerably less than the $200,000 for 1941-42, expired Monday (30). Station had no other source of regular revenue, depending upon contributions.

Station will have $40,000 from Reconstruction Finance Corp. to bring its power up to 100,000 watts from the present 50,000. When new studios in New York go into use it is expected that WRUL will add Associated Press to Transradio News, which it now depends upon for its heavy schedule of foreign newscasts.

London Calling

London, June 6.

'Picture Reporter' folding at termination of its sixth session. More publicity than listeners.

Arthur Askey without his straightman, Richard Murdoch, who's gone into the Air Force. Askey is figuring to use a femme in the BBC spot. It's a full hour session.

Evelyn Laye set with BBC to do six shows, spread over 12 weeks. Series will be biographical. Aubrey Walker scripts.

'Blue Stockings,' comedy by Moliere, adapted by Cynthia Pughe for radio. It will go out first on local air, with probability of shortwave to follow.

Queen's Hall, a sufferer in the blitz, deprives BBC of one of its main orchestral outlets. Hall was used for housing famed BBC Symphony Orchestra, apart from its long association with things musical for Londoners.

Mabel Constanduros has scripted a new serial for the Monday evening drama spot.

Michael Arlen story to go radio is 'Lady Here's a Flower.' Novelist has been a steady provider of material to BBC since script shortage first hit the Drama Department. Val Gielgud produces the 15 min. piece, with Hugh Williams and Ann Todd from films.

John Gielgud airing 'Richard of Bordeaux' Hugh Stewart arranged for radio.

Robert Speight, radio thesp, has put into script form his impression of the U.S. attitude to Europe's current conflict. He was in America till the spring of this year, and his documentary version covers trends of public opinion from the outbreak of war to passing of the Lend-Lease Bill.

Claire Luce drew spotting with Leonard Urry's 'May We Introduce'. Actress has been this side since coming over with 'Mice and Men,' and figures on sticking. Right now she's active with U.S. charity aids for Britain, and one of the committee-founders of The American Eagle Club, hostel for Yank members of the Empire services.

Bertram Mills, son of the circus founder, told radio listeners the big show is under wraps for the duration but will be right there when the big day comes. He's a pilot officer in the Air Force now, and still keeping tabs on the tent-show acts through the mail.

Anna Instone presents a new BBC series 'Stars In Their Courses.' It's a go-over of name actors and actresses, with Harry Welchman airing in the opening session.

GOOD WILL FOR EXPORT

By Robert J. Landry

Yankees have lately re-discovered Latin America 450 years after Columbus. They made out South America by the light of advance flares dropped from Nazi plans. It surprised the Yanks to realize what a considerable stretch of terra firma and what a large body of homo sapiens they had been overlooking. This has produced a somewhat boyish and distinctly tardy excitement on the part of some Yankees and, in turn, evoked a certain amount of pique from the cultured and culture-conscious pro-European classes of the Latin lands who did not and do not appreciate this abrupt recognition of their existence. While the Latins are at least courteous in greeting strangers and in entertaining good will missions they still have allowed the Yanks to understand that there were dischords in hemispheric close harmony.

Perhaps it is always a bit incredible to the mind of a Yankee that all the world does not necessarily share his conviction that the United States is the finest nation and civilization in the world. And the Yank has been a bit condescending. If he thought of the South Americans at all the average Yankee probably thought of them as tango-dancing cowboys from the pampas or llama-shepherding hillbillies from the Andes mountains. To discover that the South Americans, far from having an appropriate sense of their own backwardness, actually regarded the Mr. Big Stuff Yankee as an untutored rural yokel, has been a chastening experience for some of the boys from God's front yard.

HURT FEELINGS

If the United States has a war psychosis, undoubtedly its chief fixation is South America and the possibility of Nazi economic capture or infiltration of large parts of that continent. We have been told since 1939, and, without quite thinking it through, are generally willing to accept it as a truism, that Nazi and Yankee spheres of influence and ideologies cannot co-exist in this hemisphere. Thus for the sake of a continent we seldom thought about or visited; for the sake of export markets that have hardly ever been considered by the average citizen, Yankees quite generally see trouble with Germany sooner or later. We get a little hot at the mere idea of Germany having the audacity to steal our 'good neighbors' good will and our sensitivities are hurt that certain South Americans frequently express admiration for Germans, and even Nazi Germans.

But once convinced that something ought to be done about something, the Yankee is the man to act. Just now we have under way in the United States and in Latin America innumerable good will activities, many of them still pretty vague, but all designed to charm the South Americans and check the Germans. We are exchanging students and tenors, army officers and broadcasters. At least two U.S.A. magazines are issuing Spanish language editions. Articles and photographs and social notes from Argentina, Brazil, Chile, Mexico, Peru have begun to appear in our publications. (VARIETY, too, has a growing volume of Latin news). Most significant—and astonishing—of all is that Yankee business men in the U.S.A. are studying to speak Spanish. They speak it atrociously but it's still Spanish.

One of the most spectacular Yankee undertakings of recent months has been, of course, the trip to South America of a party from the Columbia Broadcasting System headed by its president, William S. Paley. Visiting every country in South America (while another Columbia executive visited Mexico and Central America), the Paley party signed up 64 radio stations to form a network throughout the 20 Latin republics. Thus, in one audacious coup, Columbia, for one, has 'done something' about the Germans.

(Actually the National Broadcasting Company, and particularly John Royal, has been operating out of South America intermittently for 10 years).

YOUNGSTERS RESPONSIVE

It would be brash in anything as many-sided and controversial as Pan-Americanism to indulge in snap judgments. Nevertheless there is support for the view that the United States must win the Latin youngsters and, to a certain extent, resign itself to the arched eyebrows and skeptical smiles of the older generation who may perhaps be softened toward the Yanks but not wholly convinced. It is not for today but the generation of tomorrow that new and better impressions of the Yanqui need to be substituted for the old peso-squeezing, marine-landing, bigstick-waving caricature.

'Good will,' apparently, is a peculiarly subtle thing not conveniently packaged either for export or import. All the elaborate technique of 'contact' in a year's time may fail to offset a single drunken sailor's fantastic behaviour during one purple-hazed hour ashore. The brawling in Mexico City of a famous film actor from Hollywood was an international incident some years ago, involving as it did not only disturbance of the peace in the first degree, but an insult to the armed forces of the country.

'ROMANCING' TOO ABRUPTLY

Meantime, it is generally agreed a too precipitate 'romancing' of our hemispheric co-tenants is not desirable. This is particularly dangerous if there is not wider Yankee appreciation of the elements of the problem and if anachronisms continue to flourish in Yankee thinking. The emphasis upon 'culture' without defining it, the thoughtless bunching of Peruvians and Mexicans, Bolivians and Costa Ricans as if there were no distinctions or differences between the countries of South America, as among the countries of Europe, may all lead us into errors of judgment. We will only be shadow-boxing with the problem of Pan-American relations if these differences, including language, are not correctly understood to start with and a 'simpatico' is not introduced.

On the whole it is perhaps more important, negatively, to refrain from ill-considered stunts than, positively, to hope to 'make a hit.' Even so routine a matter as the wrong kind of Spanish dialect on shortwave programs has been resented. (We must apparently go further afield than Cuba for our experts on speech and manners).

ANGLO-SAXON VIEWPOINT

There is also the question of the jarring 'intrusion' of the Anglo-Saxon viewpoint on international affairs. While our news bulletins are tremendously respected in South America for their impartiality and completeness and freedom from doctrine, and this Administration is well-regarded, the fact remains that Latin leadership often chafes at the 'assumptions' in our comment upon the war and upon political ideologies. Recently a large oil company has been sponsoring over the NBC shortwave from New York Spanish-Portuguese translations of the scripts used the day previously in the United States by Raymond Gram Swing. This immediately stirred questions of policy. On the one hand Americans and Britons resident in the Latin republics even sent cables to express their delight to have their point of view so eloquently and clearly articulated. Against this reaction was the Nazi-inflamed comment of some South Americans that 'we do not need to be told what to think.'

Shortwave radio's role in modern propaganda is very considerable, but sometimes for reasons and in ways not always fully understood. Shortwave is also very limited. Surveys show that our U. S. shortwave radio listening is only about 30% of the total listening. This seems odd when related to the fact that shortwave reception capabilities of sets have been a 'selling point' of radio merchants for years. We simply do not listen to shortwave very much. The British (including BBC's New York rep, Gerald Cock) know this and have employed all possible publicity means in the United States to draw attention to their nightly 'Britain Speaks' shortwave (8:30 p.m. NYT) program from London. The Germans recently resorted to the stunt of offering to pay the cable charges for questions from Americans to be answered on the Nazi shortwave program. They did so not to get cables but to get listeners.

Dictatorships use shortwave a little to directly propagandize the masses in other lands but perhaps chiefly to instruct agents, nations or partisans in the 'line' of argument or propaganda to be used.

The best thought in the United States is that we must have a long view with regard to 'good will' exporting. Expediency must not tempt us from complete veracity in factual reporting and from discretion in comment upon Latin, and perhaps even European affairs. Most of all, and this may be particularly true of the history-remembering Mexicans and the unpredictable beef-selling Argentinea, we must exercise infinite patience and forebearance. We must not be led to hasty actions that smacks of Yankee high pressure.

HAMS ARE SPANKED

But Government Agrees They Were Not Subversive Violations

Washington, July 1.

Fascination of communicating with foreign countries in a period of national emergency last week cost 13 hams a 60-day suspension for violation of Federal Communications Commission Order No. 72.

Caught by the Commish's National Defense Operations Section, individuals were absolved of any evidence of subversive activity but were told that their suspensions were 'exemplary of emergency requirements and demonstrate the futility of trying to flout the ether patrol.'

XEQ's Baseball Team

Mexico City, July 1.

The staff of local radio station XEQ has organized a baseball team. F. A. la Torre, a musician, is the captain.

The team turns out for practice daily—some days at 7 a.m.

4 Network Successes in 4 Years—*In Succession!*

UNDISPUTED SUPERIORITY

At present doing shows for two major agencies.

FRITZ BLOCKI

PRODUCER-WRITER-DIRECTOR

CHICAGO

MORE THAN $1,000,000.00

Total Cost of Shows Handled By Blocki—*Not One Failure!*

SEVERAL NEW SHOWS NOW AVAILABLE!

Inside Stuff—Radio

As a patriotic gesture, Arde Bulova, watch magnate and owner of six radio stations, decided to give small enameled American flag pins to listeners of his New York key station WOV. Accordingly, an order was placed for 3,500 pins and an appropriation of $500 set aside to cover their purchase and distribution.

The offer of the free pins was made over the air for three successive days, starting June 11, by the stations' five emcees and its newscasters. As a result, more than 75,000 mailed requests were received by WOV and the cost of handling the offer will exceed $12,500. WOV's emcees, all of whom handle record shows, are Dick Gilbert, Kennedy Ludlam, Allan Strong, Alan Courtney and Dan Richards.

Herbert S. Moore, head of Trans-radio News Service, is one of the stockholders of the newly incorporated Hemisphere Publishing Co., Hartford, Conn. Latter has bought the offset printing plant of the defunct Hartford Newsdaily which Transradio serviced.

Hemisphere is authorized to publish newspapers and to collect news reports and relay them by way of radio or television, but, according to the incorporators any newspaper that it does publish won't be a daily. Other incorporators are Sims Guckenheimer, Harold E. Mitchell and John S. Murtha.

Number of Arch Oboler radio scripts have been done recently for British war fund-collecting purposes. Sir Cedric Hardwicke did 'The Flying Yorkshireman' in Canada, Herbert Marshall and Miriam Hopkins aired one of his comedies for the Canadian War Loan drive, Val Gielgud is doing his 'Of Human Bondage' adaptation for BBC for the London bombing fund.

Also, the Telecommunications department at Nassau will broadcast the scripter's plays, 'Catwife' and 'Mirage,' as part of the Red Cross drive there. Oboler waived fees in each case.

Celebrating the completion of 52 weeks on the air for Alka-Seltzer, some 60 Quiz Kids gathered at the Stevens hotel for a first anniversary party. Affair was staged by Lou Cowan, manager and p.a. for the Kids, and who conceived show idea.

Unique idea was carried out with the Kids dressing in costumes signifying the type of career they would like to follow in future years. Using the ingenuity they are famed for on the air the Kids came up with some novel and interesting costume ideas.

More than 100 stations off the main radio line are airing the transcribed programs of Lum and Abner, now being broadcast over Pacific NBC network. Invasion by Alka Seltzer of small communities marks the first time that a national advertiser has used the Keystone network, which is said to service a 'neglected' area of 38,000,000 population. Plattered series started June 30 and within a few weeks will spin four times a week on the turntables of 120 stations.

Station in two-transmitter San Diego seemingly is trying to surpass its own record for lackadaisical operation. Soft-drink account airing on the outlet switched to the opposition when a salesman called, because station in question never bothered to ask for a renewal when the contract ran out. Another instance is cited where a prospective sponsor phoned the station to send somebody around, but nobody showed up, and the secondary unit got the biz.

CBS has ordered from General Electric three FM relay transmitters for two circuits, to carry short wave programs from the New York City studios to its international short-wave transmitting station at Brentwood, Long Island. Investigations have shown that Frequency Modulation transmission is ideally suited for such application, according to GE. One transmitter equipment will be used as a standby program circuit.

WNAX, Yankton, S. D., will have the tallest transmitter tower on the North and South American continents and the second tallest in the world when construction on its 927-foot structure is finished. The tallest is said to be in Budapest, Hungary, which is 1,020 feet. Paul Huntsinger, chief engineer for the Iowa Broadcasting Co., and Cliff Todd, WNAX chief engineer, are supervising construction.

Walter Brown of WSPA (CBS) and WORD (NBC), Spartanburg, South Carolina, complains, 'I just returned from a 2,000-mile trip. I talked with 100 national advertisers in many sections of the country. At least 50% of them called my home city 'SpartanSburg' when its Spartanburg.' Will VARIETY please help me get rid of that extra 'S'.'

William L. Shirer, former Berlin rep of CBS, has a best seller in his Knopf-published 'Berlin Diary' ($3) which earned Shirer a $10,000 advance, unusual in book biz. Volume is being hailed as only important radio-produced war document to late. Meantime CBS gave away 500 copies of book last week to advertising agencies, et al.

Romantic leads on one of the more sugary daytime serials have become so bored with the sappy dialog they're given to spout day after day that they now kid each other about their boy-and-girl act.

Call themselves Bill and Coo.

KFEL DENVER 5000 WATTS MUTUAL NETWORK
Broadcasting Nightly from Elitch's Trocadero Ballroom

MacQUARRIE FROM FRISCO

San Francisco, July 1.

Haven MacQuarrie's Continental Baking 'Marriage Club' has been set for four local dates.

CBS originations will come from Oakland Civic Auditorium July 17 and 24, and from San Francisco Civic Auditorium July 31 and Aug. 7.

PAULINE HOPKINS
AND
OWEN VINSON
WRITERS AND PRODUCERS
"JIM BREWSTER AND FAMILY"
"MIDSTREAM"
"THE MAD HATTERFIELDS"
"HIS FATHER'S HOUSE"
CHICAGO - - - ILLINOIS

WDAS' Aluminum

Philadelphia, July 1.

WDAS first of the local stations taking initiative to plan city-wide campaign to collect aluminum for national defense. Large crates will be placed in front of studio building and in studio lobby with a series of depots set up in all sections of the city.

Each contributor will get a marker to serve as admission to defense quiz with defense bonds and stamps for prizes.

M. M. McBRIDE SET FOR HEAT

Mary Margaret McBride, who winds up her CBS series Friday (4) for Florida Citrus Fruit, begins a combination sponsored-and-sustaining setup Monday (7), three days a week on the network and two days locally on WABC, New York. She'll continue to air at the same 3-3:15 p.m. time.

Local show Tuesdays and Thursdays will be bankrolled by Bohack stores, one of the broadcaster's participating sponsors when she had her 'Martha Deane' series on WOR, New York. Deal will run an indefinite period, probably ending about Sept. 1, when Miss McBride expects to have a new national sponsorship setup ready. Meantime, the Bohack stores will run a series of special sales and special days at the various stores in Brooklyn and Long Island, with Miss Bride plugging them on her two-a-week shows. Freystadt is the agency on the deal.

Monday, Wednesday and Friday stanzas will be the same as for Florida Citrus, except that they'll be sustainers.

ANOTHER YEAR OF WITT

KNX Sales Manager Again Heads Southern California Assn.

Los Angeles, July 1.

Another term as president of Southern California Broadcasters Ass'n, Inc., was voted last week to Harry Witt, KNX sales manager. Ben McGlashen, KGFJ owner, was made a vice prez, the only new officer.

Others holding over are Lawrence McDowell, KFOX, Long Beach, as secretary-treasurer, and the following committee chairmen: Fox Case, KNX, legislative; McGlashen, engineering; Cal Smith, KFAC, agency recognition and code; Van Newkirk, KHJ, educational.

Phil Elman's New Chore

Washington, July 1.

New York youngster, formerly on the legal staff of the Federal Communications Commission, now is law clerk to Associate Justice Felix Frankfurter of the United States Supreme Court.

Philip Elman, 23, a graduate of Harvard Law School in 1939, resigned his commish job, where he had been since last August, to join Justice Frankfurter's staff this week. At one time he was law clerk to Calvert Magruder, senior judge of the First Judicial Circuit, Boston.

CAROL IRWIN RETURNING

Carol Irwin, head of daytime radio for Young & Rubicam, flies back to New York next week after a month on the Coast.

She's been checking the local Sanforising programs in Los Angeles and San Francisco.

Buffalo—New spieler at WBEN is Ed O'Connor from WJNO, West Palm Beach, Fla. Succeeds Robert Denton, now with NBC in New York.

Oscar Davis is out as em-cee at WBEN. Thrush Vera Holly doubling in 'International House Party' series in his spot.

Robert Field, ex-B. A. Rolfe singer, is at WGR-WKBW succeeding Roger Coleman, who switched to Uncle Sam's uniform.

Lincoln P. Simonds, former manager of the local office of the Texas State Network, has joined sales rep Joe Weed.

CBS' National Defense Programs

Defense problems, promotion of the sale of U. S. Treasury bonds, discussion of national policy and the German world revolution, the growing exchange of programming with Latin-American republics are all evidenced in the service to American democracy and patriotism being carried on by the radio industry. Typical of the present summer's scheduling of public interest broadcasts of these kinds is the following summary from the Columbia Broadcasting Systems of programs from today (Wednesday) onward into next week:

Wednesday, July 2.—(9-10 p.m.)—Premiere of 'Treasury Hour.' Time contributed to U. S. Treasury by the Texas Company to help sale of Defense Bonds. Runs 13 Wednesday evenings on 88 CBS stations coast-to-coast. First show includes Fred Allen, Judy Garland, Mickey Rooney, Charles Laughton, Lyn Murray, Ray Block's Choir, Irving Berlin, Barry Wood, Grace Moore, the cast of 'Information, Please' and Al Goodman's orchestra. Earle McGill directs. Larry Elliott announces.

Wednesday, July 2.—10:15 to 10.30 p.m.).—Robert V. Fleming, president and chairman of the Board of Riggs National Bank, speaks from Washington on defense savings drive.

Friday, July 4.—(4:55 to 5:15 p.m.)—President Roosevelt. Marine Band then plays three bars of the 'Star Spangled Banner'—and bands the nation over take up the beat and play the anthem through in unison. Mayor LaGuardia arranged the event as director of the Office of Civilian Defense.

Friday, July 4.—(8:30 to 8:55 p.m.).—Premiere of 'Southern Cruise' with Dick Powell and Frances Langford, Lud Gluskin's orchestra. Another program to aid friendly relations with Latin America. Program also goes out via shortwave on CBS-WCBX, New York. Program originates in Hollywood.

Friday, July 4.—(9:30 to 10:00 p.m.)—Senator Josiah W. Bailey (Dem., N. C.) from Asheville on 'Our Republic, It Must Be Preserved.'

Friday, July 4.—(10:30 to 11 p.m.)—'Proudly We Hail.' A salute to defense workers.

Saturday, July 5.—(12 Noon to 12:30 p.m.)—'Columbia's Country Journal' conducted by Charley Stookey, presents C. C. Thompson, president of the Federal Barge Lines, describing the haulage of commodities and material via the nation's waterways.

Saturday, July 5.—(4:00 to 4:30 p.m.)—'Calling Pan America' is focussed upon Caracas, Venezuela, with a broadcast from that point.

Saturday, July 5.—(7 to 7:30 p.m.)—Four average Americans and Lyman Bryson on 'People's Platform' discuss 'Russia and the War.'

Saturday, July 5.—(10:15 to 10:30 p.m. EDST).—Howard Hunter, Works Project Administrator, discusses 'WPA Workers and National Defense.'

CKAC's 'La Revue Khaki'

Montreal, July 1.

Designed to step up the lagging recruiting drive for 32,000 men which has been dragging along past two months, CKAC has been given official acceptance by Military District No. 4, covering the province of Quebec, of 'La Revue Khaki,' which will open July 10 and will be broadcast every Thursday from 9:15 to 10:15 p.m., sustaining.

The revue, which is produced and scripted by Henri Letondal and Ferdinand Diondi, will have a cast of 25, some professional, some soldier talent drawn from the eight French-Canadian military camps in the province which it will visit.

WGN's Army Emphasis

Chicago, July 1.

Bruce Dennis, WGN publicity director, has been assigned to devote the major part of his time to exploiting special events programs such as defense and army-navy broadcasts. First of these will be known as 'Your Army' and entail much use of the station's mobile unit.

WLS is another local outlet that is preparing to put on a heavy schedule of defense programs.

Defense Stamps as Prizes

Seattle, July 1.

KIRO is giving Defense Savings Stamps as prizes on new kid's quizzer, begun June 20.

'KIRO School Quiz' is recorded at Seattle playfields and fieldhouses by Jack Kinzel and broadcast later.

Glenn Snyder's Camp Shows

Chicago, July 1.

Glenn Snyder, WLS general manager, has set up a schedule of national defense activities for the station. Included are pickups from camps located in the WLS four-state area.

Soldier talent will be utilized. Production chief Al Boyd trips to each camp several days before broadcast to line up the broadcast. Plans are to bring some of these soldier performers to Chicago for broadcasts coast-to-coast on the WLS National Barn Dance.

Meyerhoff, Brown, Wilson Confer at War Dept.

Chicago, July 1.

Arthur E. Meyerhoff, agency chief, Columbia producer Bobby Brown and writer Ray Wilson are in Washington currently for confabs at the War Department.

Discussion involves Army life depicted in the 'Dear Mom' series for Wrigley. Trio will offer all cooperation to the War Dept. so that the 'Dear Mom' program can be an integral part of the national defense campaign.

Fred L. Allen Resigns

Wichita, Kas., July 1.

Fred L. Allen, general sales manager of radio station KFBI for past year, has resigned. He left Wednesday for Los Angeles where he may join one of the west coast advertising agencies.

Allen was formerly member of KLZ staff in Denver for 10 years.

San Antonio—Lucille Davis at KABC to replace June Haggin in the traffic department. Comes from KTBC, Austin.

WBNX NEW YORK
. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE
LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap · 99 44/100 % pure
LISTEN IN TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

NBC Blue to Carry Philly Fights For Adam Hats; WFIL Sets Deal

Philadelphia, July 1.

Major commercial event of the past week in Philadelphia radio was WFIL's deal with Herman Taylor, who conducts fights at Shibe Park and Convention Hall, for broadcast rights to 10 events. WFIL did the negotiating for the NBC-Blue, which will carry the series under the Adam Hats banner. Sam Taub and Bill Stern will man the mikes.

First bout under the contract will be the one between Sammy Angott, lightweight champ recognized by the National Boxing Association, and Ray Robinson, New York Negro fighter. Four events will come from the park, and the remainder from the indoor stadium of Convention Hall.

WFIL: Steel Pier, Atlantic City (amusement park), six participations weekly for rest of summer; Philadelphia Dairy Products, (ice cream), five 15-minute shows weekly, through Scheck Advertising; Clicquot Club Co., 10 e.t.'s weekly, through N. W. Ayer; A.B.C. Credit Corp., six participations weekly on service programs, through Solis S. Cantor; Lydia S. Pinkham Co., 10 e.t.'s weekly, through Erwin, Wasey; Doyle Packing Co. (dog food), six participations weekly on Anice Ives program (13 weeks), through H. M. Alexander Associates; West End Furniture Co., 234 spots, through Cox & Tanz; Vick Chemical Co., six studio programs weekly (13 weeks), through Morse International.

WCAU: Renuzit, 39 participations in Laura May Stuart program, 'For Women Only,' through Feigenbaum agency; Ivory Soap, local tie-in announcements on 'Life Can Be Beautiful,' through Compton Advertising; Florida Citrus Fruit, 65 participations in Stuart program, through Arthur Kudner; Phillips soup, 26 announcements, through Aitken-Kynett; Borden cheese, 26 participations on Stuart airer, through Young & Rubicam.

WIP: Moss Brothers Nut Co., 348 announcements, through Wellman agency; Tru-Site Optical Co., 15-minute news show weekly (32 weeks), through DeHaan agency; Gilbert Spruance Co. (paints), 135 announcements, through May Co.; Passons' Sporting Goods Co., one announcement weekly, 13 weeks, through Cox & Tanz; Bandler's Furniture Co., 234 spots, through Harry Feigenbaum; Lane Bryant (women's wear), six spots; Anacin Co., five 15-minute programs weekly (52 weeks) through Blackett-Sample-Hummert; American Home Products, five 15-minute news programs weekly (51 weeks), through Blackett-Sample-Hummert.

WIBG: A 312 spot announcement contract for Quaker City Supply Co. (house furnishings).

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	9,738	9,870	—1.2
Local	20,712	20,804	—0.4
Nat'l Spot..	4,420	4,355	+1.4
Total	34,870	35,029	—0.4

(Included: KYW, WCAU, WDAS, WFIL, WIBG, WIP, WPEN)

Bill Hillman-Ray Clapper Draw Radio Sponsorship

Tremont Co., maker of Clippercraft Clothes, will underwrite the Thursday evening instalment of the William Hillman-Raymond Clapper news comment on the NBC-Blue starting in September.

The hookup will run around 60 stations.

Vaseline for Radio

Cheeseboro (Vaseline Products) is contracting for local programs in miscellaneous markets.

McCann-Erickson is the agency but deals are being made direct by the account.

Earl Glade Heads C.ofC.

Salt Lake City, July 1.

Earl J. Glade, vice prez of station KSL was elected this week as President of the Salt Lake City Chamber of Commerce.

Has just completed a year as vice president of the Chamber.

Thad E. Horton has resigned from commercial department, WSPA-WORD, to join WMRC, Greenville, S. C.

Bulova's Specials

In addition to it regular 52-week schedules Bulova watch is in the market for a special time-signal campaign which will begin in September and extend to just before Christmas. It's for a single nightly spot seven nights a week.

Blow is the agency.

GUNTHER'S BEER EXTENDS QUIZ ON WFBR

Baltimore, July 1.

Airing of nightly baseball games over WCBM helping local national spot in weathering usual seasonal slump. Other classifications are fairly steady, with summertime specialties also helping, especially in local figure.

WBAL: California Fruit Growers, through Lord & Thomas 51 spots; Procter & Gamble (Duz), through Compton Adv., 13 spots; Gittings Auto Supply, via Jos. Katz, 101 75-word spots; Gossman's Gingerale, through Jos. Katz, 78 spots; I. Greenhood (furs), through Theodore Newhoff, 201 spots; Tru-Ade Beverages, through Beaumont & Hohman, 78 50 - word announcements; Royal Farms Dairy, through Paul Brown, 26 spots; Lydia Pinkham, through Erwin, Wasey, 20 one-minute announcements.

WCBM: Royal Farms Dairy, through Paul Brown 50 spots; General Radio Corp., through J. Ellison Hurwitz, 300 spots; Fisher Fur Co., via Louis Schecter, 15 spots; Schindler Peanut Products, through J. Courtland Ferguson, 260 spots.

WFBR: Lord Baltimer Laundry, through Paul Brown, participations on early a.m. program; Yager Linament, through Harry Massengale, participations; Manhattan Soap, via Franklyn Bruck, newscasts; Gittings Auto Supply, through Jos. Katz, announcements; S. J. Vogt Co., through Clements Co., added participations; Noxzema, through Ruthrauff & Ryan, renewed half-hour 'Bugle Call Jamboree' from nearby Camp Meade; Gunther's Beer renewed, through Ruthrauff & Ryan, half-hour weekly 'Quiz of Two Cities'; Free State Brewery, through Harry J. Patz, participations.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	8,180	8,085	+1.2
Local	4,621	4,638	—0.3
Nat'l Spot..	2,485	2,382	+5.2
Total	15,286	15,083	+1.3

(Included: WBAL, WCAO, WCBM, WFBR)

Fred Mahlstedt Transfers

Fred Mahlstedt has been transferred from CBS' sales promotion staff to Radio Sales, Inc.

His initial duties on the new job are coordinating survey data.

TRUE STORY ADS ON KDYL; CHICLETS, KSL

Sal Lake City, July 2.

Hot weather finally struck, but customary follow-up slump still in abeyance. Few national or network cancellations, with local fairly strong. It all adds up to another week which can be tagged 'better than last year this time.'

W. E. Wagstaff, commercial manager of KDYL, off to attend the Pacific Advertising Club Association convention at Santa Barbara, California. Special events crew at KDYL covered the Utah State Open Golf Championship for the fourth year, Friday through Sunday (29).

KSL loses two men to the Reserve Army. Lieutenant Wayne Richards of the promotion department to report to Mather Field, California, July 17, for administrative duty in the Advanced Flying School. Scott Clawson, newly married, will leave for the third division of the Field Artillery.

KDYL: Troy Laundry, 156 one-minute announcements, through Gillham Advertising Agency; Reed's Riteway Stores, 52 announcements on KDYL Dude Ranch; American Mutual Building & Loan, 52 announcements, through W. E. Featherstone Advertising Agency; J. W. Brewer Tire Company, 52 news announcements; White Distributing company, 26 announcements; Capson Bowman Realtors, 52 five-minute programs; 'Intermountain Speedways Association, 52 announcements, through R. T. Harris Advertising Agency; Fruzola, 52 announcements, through Francom Advertising Agency; Service Garage, 52 spots; Utilities Engineering Institute, 13 five-minute live talent programs, through First United Broadcasters; Macfadden Publications, 13 chain-break announcements, through Arthur Kudner, for True Story magazine.

KSL: P & G (Oxydol), through Blackett-Sample-Hummert, series of one-minute announcements; American Chicle, through Badger, Browning & Hersey, series of spot announcements.

KUTL: Western Auto Supply, 26 announcements; Mrs. McDonald Ice Cream Company, 26 announcements; Black Rock Beach Resort, 26 announcements.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	6,962	7,088	—1.7
Local	2,174	2,383	—8.7
Nat'l Spot..	1,225	1,246	—1.6
Total	10,361	10,716	—3.3

(Included: KDYL; KSL, KUTA)

Argentine

Continued from page 31

(LS 10) only B. A. station regularly carrying pro-Axis Stefani and Transocean news bulletins, had been ordered off the air for 48 hours. Timing of the order was regarded by some deputies as an 'appeasement move' by the post office. Those strongest in demanding the probe say they will not be satisfied with such mild actions, explaining that if the station was fifth columning it ought to be knocked out for good.

Raul Damonte Taborda, son-in-law of Antonio Bottano, publisher of 'Critica,' strongest pro-democracy paper, is a prime mover of the investigation demand.

Active National Accounts

ACCOUNT	AGENCY	TIME PURCHASES
American Home Products	Blackett-Sample-Hummert	¼ Hours
Brown & Williamson	Russel M. Seeds	¼ Hours
Carter Products	Spot Broadcasting	Announcements
Denalan dental plate cleanser	Rufus Rhoades	Announcements
Gardner Nursery	Northwest Radio	5-Mins.
Horlick's Malted Milk	Erwin, Wasey	Participations
Kellogg (Pep)	Kenyon & Eckhardt	Announcements
Macfadden (Liberty)	Badger, Browning & Hersey	¼ Hour News
Megowen-Educator (Crax)	John W. Queen	Announcements
Murine (eyewash)	BBD&O	Announcements
Omar flour	Hays MacFarland	Announcements
Pall Mall cigarettes	Ruthrauff & Ryan	Announcements
Penn-Rad motor oil	Harry Feigenbaum	Participations
Phillips Packing Co.	Aitken-Kynett	Chain Breaks
Starr Pen Co.	United Adv. Agencies	Participations

Chiz Biz: Chapter —

Latest chiz biz fly in the station reps' ointment is a watch company which, the reps claim, not only likes to buy according to what it thinks a package is worth but depresses the price after the rep has induced the station to accept it. The account has an agency but the latter doesn't figure until after the deals have actually been closed.

Watch company's initial step is to inform the rep that it would like to buy a package on a station in his list, how much the account has to spend in that market and what it expects for its money. The rep looks on the proposition as a broad piece of chiseling but he submits it to the station anyway. Then comes the next squeeze in the account's routine.

The rep calls up to say that the station has finally agreed to accept the account's offer of so much money for so much time and the rep adds that he trusts that the thing is now a deal. 'Wait a minute,' rejoins the fellow with the watch company, 'what amount was that you mentioned?'

'Why, $3,000,' says the rep.

'Three thousand! You must have misunderstood our Mr. Fishbait. He was authorized to put the limit at $2,500, and . . .

'But,' interrupts the rep, 'I distinctly remember hearing the amount $3,000, and as a matter of fact I jotted down the figure while your Mr. Fishbait was talking to me.'

'Sorry,' the account's ad manager commiserates. 'I'd suggest you get back to the station and tell 'em you misunderstood the figure and if you can get an okay within the next 24 hours it's a deal.'

The rep hangs up, muttering things he didn't pick up at Sunday school and tempted to throw the station's wire of acceptance into the wastepaper basket and forget about the whole thing. But a moment later he's dictating a wire of explanation to the station.

P. & G. Stanzas On KOA; Northwestern Yeast Signs KLZ

Denver, July 2.

Top sales include Frumess Jewelry Co. and Max Cook each signing for daily newscast for one year over KFEL; Procter & Gamble (Dash), 260 quarter-hours on KOA; Manhattan Soap and Northwestern Yeast for 39 quarter-hours each over KLZ, and Paul Weiss, optician, contracted for three news a week for three months over KMYR.

KFEL: Frumess Jewelry Co., one newscast daily, one year; Jennie Berkowitz, 13 spots; Max Cook, through Ted Levy agency, one newscast daily, one year; Kilpatrick Baking Co., through Ball and Davidson, four five-minutes a week, six months; Rocky Mountain Beverage Co., five quarter-hours weekly, 'Adventures of Jimmy Allen,' six months; Veto's Cabaret, 12 announcements.

KOA: Procter & Gamble (Dash), through Pedlar & Ryan, 260 quarter-hours; Joe Kavanaugh, through Betts-Koerber, 312 temperature reports; Millar Coffee Co., through Robertson agency, 364 announcements; Dupler's Art Furriers, through Ted Levy agency, 364 announcements; Carey Salt Co., through McJunkin Advertising, 130 announcements; First Industrial Bank, through Max Goldberg agency, 12 temperature reports; Morton's Apparel Store, through Ted Levy agency, 104 announcements; Amter's Store, through Raymond Keane agency, 104 announcements; Republic Orthopedic Shoe Co., 52 spots.

KLZ: Denver & Rio Grande Railroad, through C. F. Cusack agency, 26 announcements; Wilson & Co. (Ideal dog food), through U. S. agency, 442 temperature reports; Manhattan Soap Co. (Sweetheart Soap), through Franklin Bruck agency, 39 quarter-hour newscasts; Lever Bros (Rinso), through Ruthrauff & Ryan, eight announcements; Pioneer Wholesale Tailors, through Earl A. Pivan agency, 104 announcements; Northwestern Yeast Co., through Hays MacFarland, 39 quarter-hours.

KMYR: Paul Weiss, through Wooley & Hunter, three five-minute newscasts weekly, three months; Ranier Ginger Ale, through Buchanan agency, 50 100-word announcements; Globe Furniture, through Ted Levy agency, 250 100-word spots; Carson Crockery, through Collins agency, 13 announcements.

Comparative Unit Count

	June 28	June 21	Change
Network	8,195	8,045	+1.9
Local	8,231	8,312	—0.9
Nat'l Spot...	2,464	2,521	—2.2
Total	18,890	18,878	+0.06

(Included: KFEL, KLZ, KMYR, KOA, KVOD.)

JANSEN OFF TO TACOMA

San Francisco, July 1.

Edward Jansen moved his KSFO sales staff resignation up two months and departed this week for Tacoma to take over general managership of Tacoma Broadcasters, Inc. Call letters KTBI have just been assigned.

Letters formerly belonged to the Bible Institute in Los Angeles, which went off the air several years ago.

13.3% OFF ON NAT SPOT IN L.A.

Los Angeles, July 1.

National spot sales went into a tailspin last week and took a thick slice out of that unit count. Other departments plugged along with only slight fluctuations.

KHJ: Aspertane, 260 quarter hours, through Blackett, Sample & Hummert; Anacin, 260 quarter hours, through Blackett, Sample & Hummert; Pioneer Builders, 52 five-minute transcriptions, through Charles Mayne; Pall Mall cigarets, 312 one-min. transcriptions, through Ruthrauff & Ryan; Metropolitan Federal Savings, 10 participations in 'Let's Play Bridge,' through Elwood Robinson.

KNX: Los Angeles Times, 13 half hour broadcasts of 'Who, What, Where and Why?'; Ball Bros. (Mason jars), 26 announcements, through Applegate agency; Catalina Island, 21 quarter hour periods, through Arthur Meyerhoff.

KFI: Lawrdon Chemical, 65 participations in Art Baker's 'Notebook,' through Allied; Beckman furs, 15 announcements, through Glasser-Gailey; Hires root beer, 40 announcements, through O'Dea, Sheldon & Canaday; True Story magazine, 23 announcements, through Arthur Kudner.

KECA: Kelley Kar, 157 quarter hour newscasts, through Allied; Pennant Oil, 25 five-min. transcriptions, through Brisacher-Davis; Pall Mall cigarets, 390 one-min. transcriptions, through Ruthrauff & Ryan; California Federal Savings, 37 one-min. transcriptions, through Elwood Robinson.

Comparative Unit Count

	June 28.	June 21.	% of Change
Network ..	11,734	11,811	+ 1
Local	4,328	4,346	— .4
Nat'l Spot..	1,726	1,990	—13.3
Total	17,788	17,947	— 9

(Included: KECA, KFI, KHJ, KNX)

NUMBERS SUFFICIENT

No Lack of Attorneys for the Defense of Radio

Washington, July 1.

Legal day of reckoning which the broadcast industry appeared this week to be facing will not be lost for want of radio a'.orneys.

Added to uncounted dozens of young Blackstones who have been admitted to practice before the Federal Communciations Commission are:

Samuel T. Cranik and James Francis Foley, Washington, D. C.; John T. Cahill and Julius Schein, New York; Bernard Eskin, Philadelphia, and George J. Zimmerman, Chicago.

Froman for Coca-Cola

Jane Froman may join the Coca-Cola program with Andre Kostelanetz. Some 'ifs' still pending.

Biggest if: contract with ASCAP.

RADIO MARKETS INDEX
(Comparative Pulse as Shown by VARIETY Sample)

	This Week Compared to Same Week, 1940	Year to Date Compared to Same Time, 1940
NETWORK	—1%	+14%
SPOT	+2%	+3%
LOCAL	—2%	+6%
TOTAL	—1%	+9%

SPOT CAMPAIGN ON WOAI FOR GROVE LABS.

San Antonio, July 1.
With the race for the seat in the United States Senate coming to a close Saturday (28), the past week was a hectic one in local radio circles. Several of the stations had to curtail the sale of spot announcements during the week as there was no time for that all ready sold.

WOAI: Grove Laboratories (Dr. Porters Oils), through H. W. Kastor, 39 announcements; Globe Laboratories, through Ray K. Glenn, four announcements per week for 52 weeks; Swift & Co. (Jewel shortening), through J. Walter Thompson, six e.t.'s per week for 26 weeks; Shaler Co., through Kirkgassen-Drew, seven 100-word announcements; Martin-Neal Motor Co., direct, two special announcements; Sunshine Laundry, through Coulter-Mueller-Grinsted, two announcements per week; Starkist toothpaste, 12 election returns spots; on the political side, Martin Dies seven quarter-hours on Texas Quality Network; Gerald Mann, 16 quarter-hours over TQN. Lyndon Johnson, 19 quarter-hours over TQN; W. Lee O'Daniel, nine quarter-hours over TQN.

KABC: Martin Dies, five quarter-hours over Texas State Network; Lyndon Johnson, five quarter-hours over TSN and four quarter-hours locally; Gerald Mann, five quarter-hours over TSN; two quarter-hour programs and 10 spot announcements on 'Billy the Kid' moving over for another week's run at the Texas; Northwestern Yeast Co. (Macca Yeast), three quarter-hours per week through the TSN; on the baseball side of the ledger, Seven Up four games and Wheaties four games.

KONO: Ernest Cude, for the State Representative, 10 spot announcements; Alamo Piano Co., 15-minute studio program each Friday; Spector Bros. Bargain Store, one quarter-hour program.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	7,803	7,162	+8.9
Local	10,727	11,300	—5.0
Nat'l Spot..	2,380	2,410	—1.2
Total	20,910	20,872	+0.1

(Included: KABC, KMAC, KONO, KTSA, WOAI)

WOWO, Ft. Wayne, New Biz

Ft. Wayne, July 1.
WOWO New Business is as follows:

Allied Mills (Wayne Feeds), 156 anns., direct.
Starr Pen Co., 39 15-minute shows with Bob and Norm, through United Advertising Co., Inc., Chicago.
Orpheum Dry Cleaners, 13 100-word announcements, direct.
American Chicle Co., (Chiclets) 65 100-word announcements, through Badger, Browning & Hershey, N.Y.
Johnny Jones exposition, 17 50-word announcements, direct.
Horace Heidt, for stage show, 19 50-word announcements, direct.
Kay Jewelry, 300 quarter-hour re-motes 'Man On Street,' direct.
China Inn, 26 50-word participations, 'Where To Go,' direct.
Miller's English Tea Room, 26 50-word blurbs, 'Where To Go,' direct.
Foster-Milburn Co. (Doan pills), 105 one-minute transcriptions, through Spot Broadcasting.
Annie Oakley shooting galleries, 52 50-word announcements, 'Where To Go,' direct.

Kitchen Rebellion

Portland, Me., July 1.
Boston & Maine railroad's new series of interviews-with-housewives, 'Boston and Milady,' on WGAN, is at variance with balance of station's us-girls chatter. In latter Gwen Graves, outlet's kitchen queen, strives to make handling leftovers thrilling and darning socks an adventure.

But in new railroad series housewives are asked whether it wouldn't be wiser to throw in sponge and take a trip for forgetfulness.

PABST TESTING IN 3 MARKETS

Chicago, July 1.
Pabst is readying a test campaign of announcements and will spot them on four stations in three towns. Using WGN and WIND, Chicago; WISN, Milwaukee, and WDEL, Wilmington (Del.). Being placed through the local offices of Lord & Thomas.

Meanwhile the Chicago agencies are beginning to line up considerable air time to start in the autumn, particularly network stuff and a lot of these contracts should be signatured within the next two or three weeks.

Evans Fur Co. came through for a renewal of its schedule of 15 minutes daily, Monday through Friday, on WMAQ, through the Critchfield agency. On July 18 the NBC-Blue outlet, WENR, will pick up a weekly 30-minute program through network feeding of the new Standard Oil of Indiana show, 'Auction Quiz,' placed through McCann-Erickson.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	9,310	9,380	—0.8
Local	6,420	6,456	—0.6
Nat'l Spot..	11,357	11,388	—0.2
Total	27,087	27,224	—0.5

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

DETROIT LOCAL GAINS

Other Categories Fade—Sweetheart Soap on WJR

Detroit, July 1.
Sole bulwark this week for Detroit's six stations was local business, which recorded a slight gain to continue far ahead of the same kind of business a yea. ago. After plugging the leak for the last few weeks, network and national spot here again ebbed, the latter down better than 6%.

However striking comparatives for the 1940 season, business is up here this year better than 2,400 units for the same week of last year. Local business is running 2,000 units ahead of the same week in 1940; network is up 800 units, although local spot is the weakest, bein 400 units off.

WJBK: Michigan Milk Producers Association, six spot announcements daily, 26 weeks, direct.

WJR: Manhattan Soap Co. (Sweetheart), Jimmie Stevenson newscasts, 15 minutes, three a week, 13 weeks, through Franklin Bruck, Inc.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	8,219	8,334	—1.4
Local	12,980	12,831	+1.1
Nat'l Spot..	4,501	4,792	—6.1
Total	25,700	25,957	—1.0

(Included: CKLW, WJBK, WJLB, WJR, WWJ, WXYZ)

DES MOINES SKIDS

Local Plunges 8.9%—Nat'l Spot Holds Gains

Des Moines, July 1.
Des Moines local biz took a fast trip down, with most other brackets tumbling after. National spot struck out in the opposite direction, however, to chalk up a comfortable 3% gain.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	7,500	7,688	—2.4
Local	3,096	3,401	—8.9
Nat'l Spot..	3,190	3,097	+3.0
Total	13,786	14,186	—2.7

(Included: KRNT, KSO, WHO)

Team Changes Owners, Optimism Converts Dud Air Time Into a Buy

Milwaukee, July 1.
When the Milwaukee Baseball club of the American association played such poor ball that it quickly landed at the bottom of the list, WEMP, which has the broadcasting privilege, was unable to sell the time ahead of and after the game because seemingly no one was interested in what the Brewers did or didn't do. However, the club was sold last week to Charley Grimm and Bill Veeck, formerly of the Chicago Cubs, and the morning following the sale C. J. Lanphier, manager of the kilocycle cabin was confronted in his office with several prospective clients clamoring for this time.

Fellenz Coal & ock Co. got the time because its representative was at the station first.

KIRO'S 50,000 WATTS GOES INTO OPERATION

Seattle, July 1.
Big news in Seattle this week is the formal opening of KIRO (29) on 50,000 watts, with visiting biggies from CBS, Hollywood and New York City, in attendance. 'I Was There' for General Petroleum also airs over KIRO next day; show put on at Music Hall theatre.

Al Pearce will hold a Talent Quest Monday (30) over KJR. Hour show is sponsored by Ben Tipp, jeweler. Pearce, in Northwest on fishing trip, decided to hold the Quest because of past success in finding talent here.

Lots of activity at KOL with 'Twilight Trail' with Dick Todd for Brown & Williamson, 'Front Page Farrell' for Anacin, and John B. Hughes for Aspertone, all five times a week, going on the air. Mutual station also began two new local programs, Carroll Carter commentating across the board on a sustaining spot, and organist Don Isham being sold for three times a week show for fuel dealers Napier & Scott.

Canceling of some network shows on KIRO cut down the week's total, but setback is expected to be only temporary.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	7,367	7,475	—1.4
Local	6,748	6,707	+0.6
Nat'l Spot..	795	788	+0.9
Total	14,910	14,970	—0.4

(Included: KIRO, KOL, KRSC)

New Biz in Miami

Miami, July 1.
Russel M. Sceds agency of Chicago has contracted for daily newscasts, beginning July 1, over WQAM for Avalon cigarettes.

National Airlines, through Griffith agency of St. Petersburg, using spots on WQAM.

Hudepohl beer has taken over sponsorship of WIOD's 'Don Q' audience participation show.

WKAT originating new quizzeroo from Opa-Locka naval base. Pitting different teams from the base against one another.

Gen'l Mills Uses KROD

El Paso, Texas, July 1.
New biz at station KROD includes 'Hymns of All Churches' and Betty Crocker for General Mills.

Also series of 25 quarter-hour programs to be aired six days per week in behalf of the candidacy of Gov. W. Lee O'Daniel for the U. S. Senate.

Gardner Nursery on KPO's 'Musical Clock'; Arrid Spiels on KFRC

San Francisco, July 2.
NBC's local two outlets, KPO and KGO, have contracted to stage a weekly two-hour show for the Lucky grocery chain, composed of 21 units in the East Bay area, in the Oakland Civic Auditorium starting July 26. Only an hour of the show will be broadcast. Grocery chain had budgeted $2,000 for talent. Bob Seal will produce and the cast will include a 40-piece orchestra. Series will be exploited as an anniversary good-will gesture. During the interim five-week campaign the chain will emphasize radio - advertised products. Oakland Post-Enquirer will figure in a publicity tieup, while Milt Samuel, the stations' publicity manager, has several novel stunts lined up for the campaign.

Bank of America, which has been going for special-eventers, has placed its first on KFRC in the current series. Don Lee outlet will cut 30 minutes of the Salinas Rodeo for a 9:30 p.m. delayed broadcast July 17. Feature will be fed to KDON, Monterey, also. Rodeo is one of the biggest affairs of its kind in the west and draws heavy play from all over the state.

Participating shows continue to headline Frisco buying, with all stations reporting takers for their musical clocks and women's features.

The picture presented by the unit count was not a cheerful one. National spot lost heavily, falling off nearly 16 percent. Local stayed above the line, but only by the slightest margin.

KGO: Sommer & Kaufmann (shoes), through W. J. Wilkin, three quarter-hour participations, Musical Clock, and five spots; Loma Linda Food Co. (Ruskets), through Gerth-Knollin, 25 twice-weekly participations, Ann Holden Home Forum; Ice Follies, through Allied Advertising, 12 spots.

KPO: Gardner Nursery, through Northwest Radio, 41 quarter-hour participations, Musical Clock; Progressive Optical System, through W. L. Gleason, 104 Sunday spots (renewal); Swerl Products (soap), through Lord & Thomas, 26 Wednesday evening spots; Lehn & Fink (hand cream), through William Esty, 12 weekday spots; Ice Follies, through Allied Advertising, 10 spots.

KFRC: Sunnyvale Packing (Rancho soups), through Lord & Thomas, 20 five-minute participations, 'Bess Bye'; Pacific Brewing & Malting Co. (Wielands beer), through Brewer-Weeks, 27 spots; E. Raymond Shane, chiropractor, through Ewing C. Kelly, 39 Monday, Wednesday and Friday quarter-hour participations, Rise and Shine; Carter Products (Arrid), through Spot Broadcasting, 28 one-minute ET spots; Henry Doelger (builder), through Yeomans & Foote, 368 100-word spots; W. T. Hanson Co. (corn salve), through Leighton & Nelson, three one minute ET spots weekly, 13 weeks.

Comparative Unit Count

	June 28.	June 21.	% of Change.
Network ..	9,253	9,440	—1.9
Local	3,566	3,565	+0.03
Nat'l Spot..	1,453	1,728	—15.9
Total	14,272	14,733	—3.1

Biz Rivals at Lunch

Minneapolis, July 1.
WCCO gave luncheon in honor of Tom Buechner, Ted Bates agency exec in town visiting his brother, Bob, a WCCO salesman. Among the 17 guests were:
Merrill Hutchinson and Vernon Churchill, McCann-Erickson office.
Jack Cornelius, of BBD&O.
Vic Breytspraak, Mitchell-Faust, Chicago.
John Jerome, Minneapolis Times' advertising manager.
C. T. Hagman, station manager, WTCN.
Sam Howard and Harold Perkings, Minneapolis Star-Journal.
Also attending was a smattering of prospective clients for all those present.

KIRKMAN SOAP RENEWS WMCA

The current heat wave has melted Gotham biz down near the vanishing point, with only a handful of renewals and new accounts to report.

WMCA: Kirkman & Sons, through N. W. Ayer, 13-week contract for 10 announcements weekly; St. Christopher's Inn, 52-week renewal on WMCA and 26-week renewal on WIP (Philadelphia) of 'Ave Maria Hour,' half-hour weekly.

WOR: Strauss Stores Corp., through Thomas F. Harkins, participations in 'Moonlight Saving Time,' Monday through Saturday; Bayuk cigars, through Ivey & Ellington, renewal, quarter-hour 'Inside of Sports, Tuesday, Thursday and Saturday; Florida Citrus Commission, through Arthur Kudner, announcements, Monday through Friday; Look magazine, direct, quarter-hour 'Trans-radio News With Jay Sims,' Tuesday, Thursday and Saturday; L. M. Renault & Sons, through Gray & Rogers, renewal of announcements, Tuesday, Thursday and Saturday; Blue Moon Foods, through H. B. LeQuatte, renewal of quarter-hour 'Dear Imogene,' Monday and Thursday; J. L. Prescott Co., through Monroe F. Dreher, renewal of announcements, Monday, Thursday, Friday and Saturday.

Horse-Yard Advertising

Schenectady, July 1.
The Saratoga Racing Association, for its August meeting of the geegees, will add 21 daily and weekly papers to the newspaper schedule, and will use at least 10 radio stations. Although the setup is not completed, dramatic announcements ranging from 28 to more than 100 will be broadcast over WGY, Schenectady; WOKO and WABY, Albany; WTRY, Troy; WKIP, Poughkeepsie; WBRK, Pittsfield, Mass.; WFBL, Syracuse; WIBX, Utica; WNBF, Binghamton, and WMFF, Plattsburgh. Other stations may be added.

Leighton & Nelson is the agency.

A Mysterious Germicide

Blackett - Sample - Hummert has wrapped in much mystery the germicide for which it is seeking to place one minute spot announcements in the New England area. The schedule will be five blurbs a week, night time.

Markets will include Boston, Providence, Hartford and Portland.

Williams Adds WTRY

Troy, N. Y., July 1.
WTRY, Troy, was added this week to the NBC blue stations carrying 'True Or False,' quiz show conducted by Dr. Harry Hagen for Williams Shaving Cream.

Franklin Bruck Agency has purchased three quarter-hour morning periods weekly on WGY, Schenectady, for newscasts by Gene O'Haire, for Sweetheart Soap.

Tarcher Asks Smith Bros. Options for Chainbreaks To Start After Nov. 15

Tarcher agency is making an unusual request from stations in behalf of Smith Bros. cough drops and syrup.

Though the campaign isn't to start until around Nov. 15 the agency wants stations on the NBC-Red and CBS to sign up for a stipulated schedule of chainbreaks which would run for 17 weeks.

Grain Bins on Air

San Francisco, July 1.
Sioux Steel Co. of Sioux Falls, S. D., will plug grain bins on KSFO's Farm Journal with participating spots starting this week. Deal was set by Brewer-Weeks agency and is first of its kind on Coast.

Garfinkel agency has spotted Paul Pry on the same station for Eagle Vineyard Products Co. (wines) in five-minute slots Tuesdays and Fridays at 5.55. Pry will do a gossip stint, starting today (1).

Six New Operas At Met in '41-'42; Elizabeth Wysor, Newcomer, May Sing the Lead in 'Cenerentola'

Metropolitan Opera has a number of revivals and new operas planned for the coming season. At least six works not heard this year will probably be given.

These will be the 'Magic Flute,' mentioned two weeks ago in VARIETY, for Jussi Bjoerling (although latest reports say the Swedish tenor may not be able to come as the Trans-Siberia route is now closed); 'Fra Diavolo,' in English for Lily Pons, Irra Petina, Salvatore Baccaloni, Charles Kullman, Virgilio Lazzari, Louis D'Angelo, with Gennera Papi conducting. 'Amelia Goes to the Ball,' with Muriel Dickson, and a new opera being commissioned by the Opera Guild by John Carlo Menotti.

Last of the new works mentioned is the probability of Rossini's opera 'Cenerentola,' never given at the Met and presented infrequently in the U. S. since its birth in 1817. Opera was starring vehicle for Maria Malibrun and Marietta Alboni in the first half of the 19th century, but lack of a great contralto with a three octave range has prevented its being used since.

Salvatore Baccaloni is scheduled to appear in the revival, and as 'Cenerentola,' the Met is planning to use the American contralto, Elizabeth Wysor, who possesses range of over four octaves. The singer is known to have created a very favorable impression with her singing of arias from the opera; and while Met officials refuse comment on next season's plans, and the singer denies the reports, it is likely she will be the 'sleeper' the Met will use for next season.

Failure of Kirsten Flagstad to return from Norway will mean a considerable reduction in Wagnerian operas, with Helen Traubel, American dramatic soprano taking over the Norwegian's roles. Miss Traubel, who goes to the Coast this week, is reported to have been told to learn the three Brunhilde's, 'Isolde,' 'Aida' and 'Gioconda' by next season. Gaetano Merola will probably use her at the San Francisco season as his replacement for Flagstad. Miss Traubel will sing at the Hollywood Bowl in July.

VIVIAN DELLA CHIESA OPENS GRANT PK. DATES

Chicago, July 1.

Vivian Della Chiesa, lyric soprano, has been engaged by the Grant Park Concerts here to open the season on July 8. The soprano is booked for a hectic first week of July, flying to Cincinnati at 11 p.m. Sunday (29) for rehearsals for 'Carmen' in which she appeared yesterday (Tuesday), and repeats tomorrow (Thursday).

She then returns by plane to N. Y. for a good will broadcast to South America with Frank Black's orchestra, and on Sunday sings with the American Album of Familiar Music.

Others set for the Grant Park Concerts which have drawn as many as 500,000 people are Lily Pons, Giovanni Martinelli, John Charles Thomas, Lawrence Tibbett, Jascha Heifetz and Mischa Elman. Concerts are free to the public with $80,000 needed to carry them for the season. The Chicago City Opera Orchestra supports the singers.

Menuhin S.R.O. in B. A.

Buenos Aires, June 24.

Yehudi Menuhin cracked all house records at the Colon Opera house with his first recital here during the week. The violinist is completely sold out on his three concerts.

He is booked at Port of Spain, Trinidad, July 9, and at the Philadelphia Dell on July 15. Lewisohn Stadium, N. Y., will hear him July 21 and Ravina Park, Chicago, July 24 and 26. The Hollywood Bowl, on Aug. 19, will conclude summer engagements.

Montreal Symph to NBC

Montreal, July 1.

The Montreal Symphony Orchestra will broadcast its summer program from July 3-Sept. 25 over NBC every Thursday night.

Takes the spot now held by the Toronto Symphony.

HAVANA SOLOISTS

Iturbi, Schipa, Fray and Braggiotti Among Those Set

Havana, July 1.

The Philharmonic Orchestra here will present seven soloists during the 1941-42 season. All told 15 concerts will be given.

Soloists include Jascha Heifetz, Jose Iturbi, Tito Schipa, Fray and Braggiotti, Jose Echaniz, Greta Menzel and Ollando Barera. The season is under the direction of Massino Freccia, and includes 150 chorus voices, and a 90-piece orchestra. Ludwig Lustig, general manager, is now in N.Y. signing soloists.

McARTHUR NOT RITZY LIKE ITURBI

Jose Iturbi, Spanish maestro, last week withdrew as conductor of the Philadelphia Orchestra's concert at the Robin Hood Dell next Tuesday (10) because Benny Goodman was slated as feature soloist.

Iturbi declared it was below his dignity. He is booked Nov. 9 to conduct the Rochester Civic Orchestra. Larry Adler, 'harmonica virtuoso' is to be guest soloist.

Adler has been making a number of longhair appearances lately. He played with the Bronx, N. Y., Symphony about a month ago, is to play with the Cleveland Symphony July 11 and the New York Philharmonic at Lewisohn Stadium, July 14.

Edwin McArthur, will substitute for Iturbi free of charge. Calling Goodman 'one of the great virtuosi of the clarinet,' McArthur said 'it would be a distinct honor and privilege to conduct the Benny Goodman concert.'

In volunteering his services gratis, McArthur took a slap at Iturbi's walkout on the Goodman date. He praised Goodman as 'a distinguished addition to your list of great musical names' and declared: 'Mr. Iturbi's action has made me feel the need for an American conductor to take up the cudgels and show how we really feel about this sort of thing.'

McArthur is breaking up a Maine vacation to fill the podium for the Goodman concert.

CHERYL CRAWFORD PROMOTES CONCERTS

Cheryl Crawford will branch into concert this year, and will present a number of recitals at the Maplewood, N. J., Playhouse late in September. She is booking artists now.

First set to open the series is Lottie Lehmann, Met soprano.

Muriel Dickson, Dudley Savoyarding in Philly

Muriel Dickson, Met soprano, and John Dudley, Met tenor, have been booked for a series of six excerpts from Gilbert and Sullivan Operas this summer. First gets under way July 17 at Robin Hood Dell, Philadelphia.

Both singers are from D'oyle Carte.

Hofmann at Lewisohn

Josef Hofmann will fly from his summer home in California to make an appearance as soloist with the Philharmonic orchestra at Lewisohn Stadium, N. Y., on July 7. The pianist will play the Chopin E Flat Minor piano concerto.

Hofmann will spend the summer resting and working on an invention to improve the tone of the piano. His tour opens in January, with 40 dates set, first of which will be in Akron.

Stoki Kiddies in S. F.

San Francisco, July 1.

Leopold Stokowski paid a quiet visit to Frisco Friday (27) with his American Youth Orchestra, presented at Civic Auditorium by Joseph Dyer, who is also head of the municipal art commission. At a $2.50 top, single concert broke even.

Stoki arrived in the a.m. from Sacramento without fanfare and moved on after his one-nighter to finish his tour with a concert in Pasadena Sunday (29).

Sigfrid Prager Asks AFM Protection of Reputation For Milw'kee Cancellation

Milwaukee, July 1.

Dr. Sigfrid Prager has appealed to the New York office of the American Federation of Musicians to aid him in collecting damages from Milwaukee county because of his replacement as conductor of the Wisconsin Symphony orchestra's 'Music Under the Stars' summer concert programs in Washington Park, where concert and operatic stars are guest attractions.

After Dr. Prager had been widely billed throughout the state as conductor, following four years in a similar capacity, he was replaced in the eleventh hour by Jerzy Bojanowski, Polish-American leader.

Park officials claim Prager was employed on a per concert basis at $100 per night. He admits having no contract, but claims to have been told he was to conduct this season and made his plans accordingly. He wants coin for loss of salary and damage to his professional standing.

MET CAST'S 'PASQUALE' OPENS BEEGLE SERIES

Pittsburgh, July 1.

The May Beegle Concerts will present nine attractions for the 1941-42 season, opening Oct. 17 with 'Don Pasquale' by a Metropolitan Opera cast, and closing April 24 with Lily Pons. Season tickets range from $9 to $24 for the concerts.

Other soloists appearing will be Richard Crooks, Don Cossack Singers, Maracci Dancers, Salvatore Baccaloni, Jascha Heifetz, Nelson Eddy and Vladimir Horowitz.

Considering Copland For N. Y. Post Music Critic

Aaron Copland, one of the country's top young modern composers, is being considered by the New York Post to take over the job of music critic in the fall. Don Briggs is temporarily filling the spot which was vacated by Samuel Chotzinoff, now director of serious music for NBC.

New York Herald Tribune has whipped up considerable additional interest in its music reviews since employing another modern composer, Virgil Thomson.

Concert Footnotes

Metropolitan Opera is understood to have signed Kurt Baum, Czech tenor. Baum, a 33 year-old lyrico spinto, made his American debut with the Chicago Opera Co. in 1939.

John Charles Thomas will appear in concert at Robin Hood Dell. Aug. 5; Milwaukee, Aug. 12; Chautauqua, Ohio, Aug. 17; Bay View, Michigan, Aug. 21, and Chatauqua, N. Y., Aug. 30.

Paul Robeson has been booked for summer appearances at the Stadium, N.Y., Newark, Hollywood Bowl, and Robin Hood Dell. He is one of the few singers to make the round robin of all principal summer attractions.

High-caliber grand opera presentations by a reorganized Mexican company opens in Mexico City June 24 under auspices of the Ministry of Public Education at the Palace of Fine Arts (National Theatre).

Margaret Speaks, NBC lyric soprano, and soloist on the Firestone hour, will appear in Cleveland July 9 as soloist with the Cleveland Symphony orchestra.

Radio Station Opens Chautauqua

Quiz Kids Are Initial Attraction—Bad Weather Mars First of Eight WLW Events

Cincinnati, July 1.

Opening of the WLW-Miami Valley Chautauqua's summer season of eight Sunday afternoon platform and air programs, held Sunday (29) was marred by the elements. Showers and high winds not only reduced attendance to 1,200, which was about one-sixth of the number anticipated by the management, but interfered with WLW's broadcast of the show from 3 to 4 p.m., EST.

Programs are staged in the 6,000 seat open-air pavilion at Miami Valley Chautauqua's summer colony near Franklin, O., 30 miles from Cincy. Gate is 50 and 75 cents for adults and 25 cents for juves.

Headliner for the initial program was the Alka-Seltzer Quiz Kids. They were supported by the Vocalaires (5), Gladys Lee, organist, and Doris Jeanne Peterson, marimba soloist, with Howard Tulley as m.c.

Proceedings smacked of showmanship that was head and heels above the way chautauqua programs were presented a generation or so since when that form of entertainment was at its peak.

Quiz Kids were accompanied by their manager, Louis Cowan. They were a pronounced hit, working the same as on their regular radio network stint. Vocalairs and Miss Peterson also clicked in style.

Peter Grant, WLW's ace news commentator, tops the program for July 6. He will be followed by H. V. Kaltenborn, NBC news commentator.

JAN PEERCE'S TOUR

Radio City Music Hall Tenor's Fees Now Above $750

Jan Peerce, tenor of the Radio City Music Hall, has been booked for approximately 30 concerts for the fall, openings in Galveston, Texas, in October. The tenor will sing in 'Lucia' and 'Rigoletto' with the Cincinnati Opera Co., and will also appear with the Chicago Opera Co.

Peerce sings 'Traviata' opposite Jarmilla Novotna under Gaetano Merola at the Hollywood Bowl July 5. His fee runs from $750-$1,000 a concert.

CONCERTS DOING WHAMMO AT LEWISOHN

The Lewisohn Stadium concerts continued to pack 'em in during the past week. Weather was favorable.

Tuesday (24) saw 3,000 paying estimated $1,400 to hear Benjamin Britten's Suite in five movements, 'Soires Misicales,' excerpts from Berlioz's 'Damnation of Faust,' Wagner's 'Siegfried Idyl' and works by Smetana and Walter Piston.

Wednesday (25) attendance was 5,000, with about $2,250. On Thursday (26) the Ballet Russe de Monte Carlo appeared for the first of two performances, giving 'Les Sylphides' of Chopin, the 'Scheherazade' of Rimsky-Korsakoff, and 'Le Beau Danube' of Johann Strauss. Thursday it rolled up a 16,000 attendance, with around $8,500 in the till, and Friday (27) saw 18,000 admissions with $9,500 taken in.

Saturday (28), Veronica Mimosa, 15 year old pianist made her debut with the orchestra drawing 5,500 admissions or $2,200. Sunday (29), a small throng of 2,500 tossed around $1,200 in the till to hear works of Gluck, Beethoven, Hadley, Sibelius and Dukas.

Rain postponed Monday (30) concert, which was to have included the Stadium debut of Eugene Goossens as conductor and Mischa Elman as violin soloist. The concert was given yesterday (Tuesday) instead.

Ballet Russe Opens Fall Season in October

Ballet Russe de Monte Carlo, which played two dates last week at Lewisohn Stadium, N. Y., is set for a repeat there July 17-18, then goes to San Antonio for dates July 22-23. Subsequent bookings already set are for Hollywood Bowl, July 29-Aug. 2, and San Francisco, Aug. 5-9. Other dates may be set in the interim.

Troupe opens its fall season in New York sometime in October, probably at the Metropolitan Opera House. Last fall the company played an extended engagement at the 51st Street theatre, N. Y.

Concert Guest Dates

(July 2-12)

James Melton—'Madame Butterfly,' with Enya Gonzalez, Hollywood Bowl (8).

John Charles Thomas—Hollywood Bowl (10).

Bruno Walter—conducting Los Angeles Philharmonic, Hollywood Bowl (11).

Donald Dickson — with Summer Symphony, Milwaukee (8).

Oscar Levant—with Philharmonic Symphony, Lewisohn Stadium, N. Y. (10).

Jessica Dragonette—with National Symphony (Antonia Brico, conducting), Washington (10).

Jose Iturbi — (soloist-conductor) with Philadelphia Orchestra, Robin Hood Dell, Philadelphia (8).

Benny Goodman—Edwin McArthur conducting) with Philadelphia Orchestra, Robin Hood Dell, Philadelphia (10).

MARION TELVA'S 'IF' ON OPERA RETURN

Norwalk, Conn., July 1.

Marion Telva, former contralto of the Met who retired in her vocal prime about a half dozen years ago, will return to the Met if Helen Traubel does 'Norma.' Miss Telva is a pal of Miss Traubel's, having gone to school with her in St. Louis.

Last time Miss Telva was heard in the Bellini opera was with Rosa Ponselle and Giacomo Lauri-Volpi in the late 1920's. She recently sang a concert in Mexico City with Geraldine Farrar at the piano.

Naya, Spanish Tenor, At Randall's Island, N. Y.

Francesco Naya, 27-year-old Spanish tenor, will sing in 'Cavalleria Rusticana' and 'Boheme' at Randall's Island during the summer.

The tenor may also replace Michael Bartlett as Mario in Grace Moore's first 'Tosca' at Cincinnati July 27.

Robeson's 51 Concerts

Paul Robeson has been booked by Columbia for the heaviest concert tour of his career in the U. S. starting Oct. 1. The Negro bass is sold out now on 51 concerts to the end of January, and Columbia is adding about 20 more to keep him going to the end of March.

Robeson gets about $2,500 per concert.

Robeson has been signed by Columbia Records. He'll record for that outfit on both masterworks and popular releases, working with symphony background on the Blue Seal stuff and solo and with the Golden Gate quartet on the 50c pop sides. He was with Victor last.

Book Yale Concerts

The Woolsey Hall Concert Series at Yale University has booked seven attractions for its season from Oct. 29 to March 11. Prices range from $7.75 to $15.

Artists to appear will be Sergei Rachmaninoff, Boston Symphony (twice), Gladys Swarthout, Don Cossack Chorus, Philadelphia Orchestra and Jascha Heifetz.

Leonard Shure at Berkshire

Leonard Shure will solo at the Berkshire Festival with Brahms piano concert in B flat under Sergie Koussevitsky on Aug. 9.

On Aug. 14, the pianist is set to play with the Budapest String Quartet at Ravina Park, Chicago.

BAN ON % DEALS STUNS BIZ

DRAFT CAUSING SCARCITY OF MUSICIANS

Detroit, July 1.

Growing shortage of musicians forced Sammy Dibert band to forego its vacation this year. Hy Baron band had been alternating with the Dibert orchestra at the Wonder Bar here, but because of the increasing shortage of musicians due to the draft the Baron combo was unable to carry out its plan of doubling its size.

As the result of Baron's failure to round out a fuller band, Dibert orchestra postponed its vacation to continue alternating on the stand with Baron.

Barron's NBC Remoters From Tour Will Include Blurbs by Local Gentry

Though a starting date has not definitely been set, Blue Barron's orchestra will occupy the NBC Blue 6-7 p.m. slot each week from various cities on a planned road tour. Currently at the Edison hotel, N. Y., where it finishes Sunday (6), Barron's band will be the focal point of a scripted band sustainer, tentatively titled 'Baron of Broadway.'

Program will have as guests each week the local dignitaries of the town from which each broadcast emanates, and also weave in stories concerning the lives of the musicians in Barron's band. Outfit currently airs on NBC's Blue from the Edison each Sunday at 6:05 p.m., but for only a half-hour. Originally NBC wanted Barron to originate the full hour script show from the hotel, but decided to wait and do the road shots.

McFARLAND TWINS BUY UP ZUCKER'S PACT

After months of dispute the McFarland Twins last week bought out Stan Zucker's interest in their band for $3,500. Twins had been handled by Zucker practically from the beginning several years ago. Pair notified Zucker about a month ago that their relations were at an end and to do nothing in their behalf.

Based their dispute with Zucker on objections to his booking activities. When they hooked up with him he was a personal manager, but in branching out into the booking end recently he was competing with MCA, which books them.

Dan Noble, 25, Picked Up Unconscious; Disappears

St. Louis, July 1.

Dan Noble, 25, a Philadelphia musician, who was found unconscious on the street in Belleville, Ill., near here, Thursday (26) mysteriously disappeared from St. Elizabeth's Hospital in the same town 24 hours later. Noble told cops he bad entered Illinois over a bridge spanning the Mississippi from Missouri in an auto accompanied by a friend and remembered nothing more until he awoke in the hospital.

Although penniless when picked up, Noble claimed the loss of a new auto and $50. Cops are searching for Noble and the man he named as his companion.

NICHOLS' STANDARD E.T.'S

Minneapolis, July 1.

While here at Excelsior Park, George Tasker, manager of Red Nichols' Pennies, set deal with Standard Radio, Inc., to make sessions of dance transcriptions.

Tasker anticipates deal pending for radio sponsorship out of Chicago will be completed within fortnight.

FRENCH REFUGEES TOOT

Eddy Brandt Orchestra Has Serge Glykson and Aime Rene

Eddy Brandt orchestra, currently at the Terrace Club, Virginia Beach, Va., includes two French refugee musicians in its sax section. Players are Serge Glykson and Aime Rene, who doubles violin and arranging. They arrived here only a few weeks ago.

Brandt knew them when he worked in Paris years ago.

MUTUAL MEETS DANCEMEN LATER

Mutual network executives, headed by Fred Weber, expect to sit at luncheon with various bandleaders under the eye of union execs. Idea is to straighten out complaints, etc. Get-together is not definitely dated, but it's scheduled for a few weeks hence at Toots Shor's, in New York.

Weber and his lieutenants met with music publishers at Shor's yesterday (Tues.) for a similar purpose.

Swing Ain't Doing Right By Old Masters, Music Clubs in Counter-Move

Los Angeles, July 1.

They swung on swing with cultural haymakers at the annual convention of the National Federation of Music Clubs and advocated an educational block against unsportsmanlike assaults on the old masters, who are not here to defend themselves. Highbrow musikers, harmonizing at the Ambassador hotel, also jumped on jazz and adopted a resolution deploring the fact that:

'*Beautiful musical compositions of Beethoven, Brahms, Schubert, Chopin, Tschaikowsky, Debussy and Foster and many other masters, have been deliberately converted into jazz and swing without the knowledge and consent of said composers now deceased.*'

Other resolutions opposed a Federal tax on musical instruments, pledged intensive efforts to increase the number of choral and instrumental groups in industrial plants and urged continued efforts for unity with Latin-America through the medium of music.

Sigmund Spaeth, president of the National Association of American Composers and Conductors, took a swipe at the networks and declared radio's war with ASCAP is a 'conspiracy against the work of America's best and most popular composers.'

Kay Kyser's Disc Pact

Hollywood, July 1.

Kay Kyser orchestra got set with Columbia Records here last week after recording for that outfit for almost a year without being under contract.

New deal, for a year, calls for substantially the same terms as the old one which paid Kyser $500 a side against a royalty.

Name Bands in Poconos

Stroudsburg, Pa., July 1.

Alvino Rey and the Four King Sisters inaugurate a name band policy at Saylor's Lake Pavilion, Saylorsburg, near Stroudsburg, Pa., next Saturday (5). Venture is backed by A. J. Perry, veteran promoter and owner-operator of the Empire Ballroom, Allentown, Pa.

Sammy Kaye follows on Tuesday (8).

LEGAL MOVE TO PIN DOWN TAXES

American Federation of Musicians Orders All Bookings After Sept. 15 Be on Straight Specified Guarantee — 'Best for Most' Idea Prevails But Rule Will Embarrass Pace-Setters of Dance Music

PROMOTER RISKS

By BERNIE WOODS

The national executive board of the American Federation of Musicians has stunned name band leaders and booking agency officials with a new ruling that forbids the placing of any band on a date where the band's salary is arrived at via a percentage agreement. Effective Sept. 15 the regulation will revolutionize the selling of name bands and will bring on, for awhile anyway, a great amount of confusion. Rule states that all dates, whether one-nighters, hotel, nite club or roadhouse, have to be booked on a flat guarantee.

Amendment stems from the problem of social security taxes with which the A.F.M. has been wrestling for some time, trying to place the responsibility for them anywhere but on a leader's shoulders. Sam Ansell, union attorney at Washington, sponsored the resolution that the executive board made a law. He argued at the recent convention in Seattle that on a date where a band is booked on a guarantee against a percentage the government could construe the leader as a partner in the venture because he was participating in the profits, therefore he could be classed as an employer and made liable for the payment of social security taxes. Ansell pointed out that forcing all bands to play dates on a flat guarantee basis would eliminate the possibility of a leader being called an employer, which, of course, would help toss the responsibility for tax payments to the owners.

In making its ruling the AFM apparently felt that while it would have a detrimental effect on 50 to 75 of the top name bands, musicians in general would benefit. Any move that would help ward off responsibility for the payment of taxes would help the thousands of small bands around the country, outfits whose leaders would feel seriously the burden of paying them. Meanwhile such small groups have rarely, if ever, worked on a percentage basis.

Present Booking

However, the idea of booking names such as Benny Goodman, Jimmy Dorsey, Glenn Miller, etc., on a flat guarantee is not easy, and it's bound to create a bad situation. As it is now the average name band is sold anywhere from $750 to $1,000 a night against a privilege of 60%, meaning that they can take a 60% cut of the gross if the gross exceeds their guarantee. Some of the biggest names demand and get more of a guarantee, but rarely does the percentage privilege go above 60%. And in more than half the dates played by those bigger bands they cut into percentage—they have to in order to make ends meet. Benny Goodman, for instance, operates under backbreaking expenses for high-priced musicians, arrangers, singers, etc. Tommy Dorsey and Glenn Miller's troupes range around 30 people apiece, which demands high bracket incomes to underwrite.

Now, with the new flat guarantee ruling, selling these high priced bands is going to be a headache. Leaders mentioned above, according to booking execs, can't exist on guarantees alone unless those guarantees are high enough to approximate what they might have taken out of a spot under a percentage agreement. On the other hand,

(Continued on page 39)

Second-Guessing on Madison Sq. Try

Jive Proved Monotonous as Principal Diet — Big Garden Should Have Had 3 Band Shells

Despite some 'simpatico' for Monte Proser for his daring and the rap he took with his Madison Square Garden Dance Festival (N.Y.), the post-mortems on how and why he started with 'two strikes on him' are many. Notably, now that it's over, the monotony of three jive bands—all bouncing in the same groove (Goodman, Clinton and Barnet)—is blamed. Also at fault was the one podium when three, circling the room, would have staggered the traffic more advantageously.

Proser himself has gone into the box for almost $15,000, including pledging of an insurance policy and his share in two Broadway niteries, the Copacabana and Beachcomber (now the Zombie Club, as of July 1 by court order in order not to conflict with the Hollywood Beachcomber).

Renew Glenn Miller For Chesterfield Show

Glenn Miller has been renewed by Chesterfield (CBS) for another 13 weeks starting Sept. 12.

He went on the cig account's payroll the last week in 1939.

GEORGE OLSEN OPERATING BALLROOM

Detroit, July 1.

George Olsen has taken over the operation of the Fair Grounds near here as an outdoor dance pavilion. Deal was with the State Administrative Board. Olsen will have possession of the spot from July 3 until the State Fair opens in the fall. The rental will be $1,500 a week and when the State Fair opens be will receive $9,000 for the services of his band on a 12-day run. Latter arrangement gives him a monopoly of dancing at the fair where, in the past, bands were rotated from day to day.

Another ex-bandman turned operator in this locality is Lowry Clark. His spot is Westward Park. Other moonlight danceries in operation hereabouts this summer are the Walled Casino, Eastwood Park and Jefferson Beach. Olsen's spot will be remote from opposition.

Lionel Hampton Winds Up Victor Deal Which Held Him to Small Combination

Lionel Hampton has stopped recording for Victor Records with the small combination he led on the 50c Victor label. Leader stepped off Victor's roster after his last date a few weeks ago because the company would not record him with the big band he has been leading for more than six months. He figures records by the small group aren't helping his full-sized combo.

Victor's reason for not recording Hampton's new band is supposed to be its contract with Duke Ellington. Latter's agreement prohibits Victor from using any other normal-sized colored band while he's working for them. Hampton so far hasn't hooked up with any other company.

BOB CHESTER SEES BIZ NEEDS SOLVED

Cedar Point, O., July 1.

Bob Chester is elated over that NBC wire he'll get when his outfit opens at the Chatterbox, Mountainside, N. J., July 17 for an indefinite stay. Figures he's in with the younger generation already via records, but has never had any substantial air time by which he might woo general acclaim.

Because of this he is able to pack a dancehall but his theatre draw is nil. The band figures this ether time will supply the necessary push.

Daye Runs Celoron Pier

Jamestown, N. Y., July 1.

Contracted to run J. G. Campbell's Pier Ballroom, Celoron Park, this summer, is M. L. Daye, formerly manager of the Royal Palm Club, Miami.

Vaughn Monroe booked for formal opening of 'name' bands July 4.

Proser to Pay Off Garden Debts To Orchestras

New York local 802 of the American Federation of Musicians has released a $2,500 bond posted by Monte Proser before he could open his Dance Carnival at Madison Square Garden, N. Y. Money came out of escrow to help pay off the bands still owed salary by Proser's short-lived try at ballroom operation of the Garden, which closed a week ago Sunday (22). Garden shuttered owing approximately $8,000 for music.

Cash was distributed among the bands of Benny Goodman, Charlie Barnet, Larry Clinton and Ben Bernie, allocated according to how much they had coming. Goodman was owed the most. Remainder will be paid off in weekly installments by Proser.

None of the bandleaders involved is worried about his money. Spoken to last week, two of them expressed implicit faith in Proser's paying them.

JUKEBOX OP JAILED IN N.Y. MILK RACKET

Jacob Bernoff, one of the heads of Regal Music Co., operators of several hundred coin machines placed in New York cafe, bars and grills, was one of seven men locked up Monday (30) by N. Y. district attorney Thomas E. Dewey, charged with being a member of a ring of extortionists who have gathered in about $2,500,000 from milk trucking concerns over a five-year period.

In addition to his interest in coin-machine operation, Bernoff is said to be owner of one of New York's prominent night clubs. He was held in $50,000 bail in Felony Court because of a past police record, which includes a conviction for kidnaping. Abraham Lichtenstein, supposed to be an employee of Regal Music, was taken into custody also. He was labelled as Bernoff's 'bodyguard' by Dewey.

Les Paul Leads at WJJD; Ben Kanter as Lawyer

Chicago, July 1.

Les Paul, guitarist for the past three years with the Fred Waring orchestra, takes over on Aug. 1 as musical director for WJJD here. He replaces Ben Kanter, who is resigning to devote more of his time to his law practice, with radio appearances more or less as a sideline.

Paul was with WJJD before going with Waring.

BAND ROUTES

(WEEK OF JULY 3)

Present whereabouts, or fixed addresses, of dance orchestras are given below, alphabetically arranged. Every effort will be made to keep the list as complete and correct as possible. Band leaders and their managers are invited to cooperate by notifying VARIETY of changes and corrections. There is no charge for listing.

Abbreviations used are as follows: B—ballroom; C—cafe; CC—country club; H—hotel; NC—night club; R—restaurant; T—theatre. Booking office abbreviations are: MCA, Music Corp. of America; GAC, General Amusement Corp.; CRA, Consolidated Radio Artists; F. B., Frederick Bros.; Wm. M., Wm. Morris.

A

Abbs, Vic, Book-Cadillac H., Detroit.
Alexander, Van, Enna Jettick Park, Auburn, N. Y.
Allen, Red, Cafe Society, NYC.
Andrews, Gordon, Club 18, NYC.
Armstrong, Louis, Joe Glaser, NYC.
Arnheim, Gus, Meadowbrook, C. C., St. Louis.
Ash, Paul, Roxy T., NYC.
Astor, Bob, Wigwam, Budd Lake, N. J.
Ayres, Mitchell, West End Casino, Deal, N. J.

B

Bardo, Bill, Dreamland Park, Kenova, W. Va.
Barlow, Ralph, Euclid Beach Park, Cleve.
Barnet, Charlie, MCA, NYC.
Baron, Paul, Wm. M., NYC.
Burris, Dick, Oriental B., Delvant, Wis.
Barron, Blue, Edison Hotel, NYC.
Bartha, Alex, Steel Pier, Atlantic City.
Basie, Count, Ritz-Carlton H., Boston.
Baum, Charles, CRA, NYC.
Becker, Howard, The Pines, Perrysville, Pa.
Berigan, Bunny, MCA, NYC.
Bernie, Ben, Cedar Point B., Sandusky, Ohio.
Bestor, Don, Bill Green's, Pittsburgh.
Beverly Twins, Roosevelt H., Jacksonville, Fla.
Black, Teddy, CRA, NYC.
Borr, Mischa, Waldorf H., NYC.
Bradley, Will, Paramount T., NYC.
Brandywynne, Nat, Copacabana, NYC.
Brandt, Eddy, Terrace C., Virginia Beach, Va.
Breese, Lou, GAC, NYC.
Brigode, Ace, FB, Chicago.
Britton, Milt, GAC, NYC.
Brown, Les, Log Cabin, Armonk, N.Y.
Bundy, Rudy, Henry Grady H., Atlanta.
Busse, Henry, Surf Beach C., Virginia Beach, Va.
Byrne, Bobby, Pennsylvania H., NYC.

C

Calloway, Cab, GAC, NYC.
Carlsen, Bill, MCA, Chi.
Carroll, Irving, Dempsey's Rest., NYC.
Carter, Benny, Moe Gale, NYC.
Casino, Del, GAC, NYC.
Cavallaro, Carmen, Ritz Carlton H., Atlantic City.
Chester, Bob, Cedar Point, Sandusky, O.
Chavez Orch., Beachcomber, NYC.
Childs, Regis, MCA, NYC.
Clarke, Buddy, Park Central Hotel, NYC.
Clinton, Larry, Peabody H., Memphis.
Coe, Jay, Wm. M., NYC.
Coffey, Jack, Jenkinson Pavilion, Point Pleasant, N.J.
Cooper, Al, Savoy B., NYC.
Coleman, Emil, WM, NYC.
Conniff, Ray, MCA, NYC.
Courtney, Del, Claridge H., Memphis.
Craig, Francis, Hermitage, Nashville.
Crosby, Bob, MCA, NYC.
Cugat, Xavier, Waldorf H., NYC.
Cummings, Bernie, Claridge H., Memphis.
Curbello, Fausto, Riviera, Fort Lee, N. J.
Curbello, Herbert, 57 W. 57th St., NYC.
Cutler, Ben, Wm. M., NYC.

D

Daly, Duke, Playland Casino, Rye, NYC.
Davis, Eddie, La Rue's, NYC.
Dawn, Dolly, Roseland B., NYC.
Day, Bobby, Idora Park, Youngstown, O.
Denny, Jack, Tybee Beach, Savannah, Ga.
Deutsch, Emery, Wm. M., NYC.
Donahue, Al, Eastwood Gardens, Det.
Donahue, Sam, Wm. M., NYC.
Dorsey, Tommy, Astor H., NYC.
Dorsey, Jimmy, Sherman H., Chicago.
Dowell, Saxie, MCA, NYC.
Duchin, Eddy, Copacobana, Rio De Janeiro.
Duffy, Geo., Cleveland H., Cleve.
Dunham, Sonny, Meadowbrook, Cedar Grove, N. J.

E

Ellington, Duke, WM, Los A.
Elliot, Baron, O. Henry Park, Chicago.
Ennis, Skinnay, Palmer House, Chicago.

F

Fields, Shep, MCA, NYC.
Flo Rito, Ted, Wm. M., NYC.
Fisher, Buddy, Avalon B., Niles, Mich.
Fisher, Freddie, Old Vienna, Cincinnati.
Fitzgerald, Ella, Moe Gale, NYC.
Fontaine, Neil, Walton H., Roof, Philadelphia.
Foster, Chuck, Biltmore Bowl, L.A.
Fox, Roy, F.B., NYC.
Frasetto, Joe, WIP, Phila.
Fredericks, Jan, Boulevard Tavern, NYC.
Funk, Larry, Lookout House, Covington, Ky.

G

Gagen, Frank, MCA, NYC.
Garber, Jan, Peabody H., Memphis.
Gerr, Glen, Joe Glaser, NYC.
Gasperre, Dick, Plaza H., NYC.
Golly, Cecil, Rainbow Gardens, Strafford, Pa.
Goodman, Benny, Eastwood Gardens, Det.
Gordon, Gray, CRA, NYC.
Grant, Bob, Drake H., Chicago.
Gray, Glen, Cork O'Keefe, NYC.
Grayson, Hal, MCA, NYC.

H

Hamilton, Geo., Mansion, Youngstown, O.
Hall, Sleepy, Kew Gardens, L.I.
Hallett, Mal, CRA, NYC.
Hampton, Lionel, Joe Glaser, NYC.
Harris, Jack, La Conga, NYC.
Harris, Phil, Chicago T., Chicago.
Hawkins, Erskine, Moe Gale, NYC.
Heatherton, Ray, Biltmore H., NYC.
Heidt, Horace, MCA, NYC.
Henderson, Fletcher, Regal T., Chicago.
Henry, Chuck, Paris Inn, L.A.
Herbeck, Ray, F.B., NYC.
Herman, Woody, GAC, NYC.
Herth, Milt, Syracuse H., Syracuse.
Hill, Tiny, Melody Mill, Riverside, Ill.
Himber, Richard, CRA, NYC.
Hines, Earle, WM, NYC.
Hite, Les, CRA, NYC.
Hoagland, Everett, MCA, NYC.
Holden, Lou, GAC, NYC.
Holmes, Herbie, Chippewa Lake, O.
Holst, Ernie, El Morocco, Westchester Bath C., N.Y.
Hopkins, Claude, Wm. M., NYC.
Hudson, Dean, MCA, NYC.
Hugo, Victor, Little Rathskeller, Phila.
Hutton, Ina Ray, Wm. M., NYC.

I

Inkspots, Moe Gale, 48 W. 48th St., NYC.

J

James, Harry, Lincoln Hotel, NYC.
Jarrett, Art, Blackhawk Cafe, Chi.
Jones, Isham, Plantation C., Dallas.
Jordan, Lou, Capitol Cocktail Lounge, Chicago.
Joy, Jimmy, Geneva-on-Lake, O.
Jurgens, Dick, St. Catherine H., Catalina Is., Cal.

K

Kassel, Art, Lakeside Park, Denver.
Kay, Herbie, MCA, NYC.
Kaye, Sammy, MCA, NYC.
Kearns, Joey, WCAU, Phila.
Kavelin, Al, Coney Island Park, Cinn.
Keller, Leonard, St. Anthony H., San Antonio.
Kendis, Sonny, Stork Club, NYC.
King, Geo., MCA, NYC.
King, Henry, Ciro's, Hollywood.
King, Teddy, Chamberlain Hotel, Old Point Comfort, Va.
King, Wayne, MCA, NYC.
Kirby, John, La Martinique, N. J.
Kinney, Ray, Lexington H., NYC.
Kirk, Andy, Joe Glaser, NYC.
Knight-Bob, Cafe Pierre, NYC.
Krupa, Gene, MCA, NYC.
Kuhn, Dick, Statler H., Buffalo.
Kyser, Kay, MCA, Hollywood.

L

LeBaron, Eddie, Rhumba Casino, Chicago.
Levant, Phil, Rice H., Houston.
Lewis, Ted, Wm. M., NYC.
Light, Enoch, WM, NYC.
Little, Jack, Muehlebach H., Kansas City.
Lombardo, Guy, Strand T., NYC.
Long, Johnny, New Yorker H., NYC.
Lopez, Vincent, Taft H., NYC.
Lordi, Carl, F.B., NYC.
Loring, Michael, Luna Park, Brooklyn, NYC.
Lucas, Clyde, Palisades Park, Fort Lee, N. J.
Lunceford, Jimmie, H. Oxley, NYC.
Lyman, Abe, Palladium B., Los Angeles.

M

Madriguera, Enric, St. Francis H., San Francisco.
Malneck, Matty, MCA, Los A.
Manone, Wingy, Joe Glaser, RCA Bldg., NYC.
Marsala, Joe, Brass Rail, Chicago.
Marti, Frank, Copacabana, NYC.
Martin, Freddy, Cocoanut Grove, L. A.
Martin, Lou, Leon & Eddie's, NYC.
Masters, Frankie, MCA, NYC.
McCoy, Clyde, Spring Lake Park, Oklahoma City.
McCune, Bill, Chatterbox, Mountainside, N. J.
McGee, Johnny, Steel Pier, Atlantic City.
McFarland Twins, Jones Beach, NYC.
McIntire, Lani, Lantz's Merry-Go-Round, Dayton, O.
Messner, Johnny, Essex House, NYC.
Millar, Bob, Nicollet H., Minn.
Miller, Glenn, GAC, NYC.
Millinder, Lucky, Savoy B., NYC.
Molina, Carlos, MCA, NYC.
Monroe, Vaughn, WM, NYC.
Mooney, Art, Bordewick's, Tuckahoe, NY.
Morand, Jose, MCA, NYC.
Morgan, Russ, Edgewater Beach H., Chicago.

N

Nagel, Freddy, Utah H., Salt Lake City.
Nelson, Ozzie, Wm. M., NYC.
Nichols, Red, F.B., NYC.
Noble, Ray, WM, NYC.
Noble, Leighton, Trianon B., South Gate, Cal.
Norvo, Red, Buckeye Lake, O.
Nottingham, Gary, Bal Tabarin, San Francisco.

O

Oliver, Eddie, La Martinique, N. J.
Olman, Val, Ambassador East H., Chicago.
Olsen, George, Wm. M., NYC.
Osborne, Will, Paramount T., Los Angeles.
Owens, Harry, MCA, L. A.

P

Pablo, Don, Palm Beach C., Det.
Paige, Hot Lips, Kelly's Stables, NYC.
Panchito, Versailles, NYC.
Pancho, Riviera, Fort Lee, N.J.
Parks, Bobby, St. George H., Brooklyn, NYC.
Pastor, Tony, CRA, NYC.
Pearl, Ray, F.B., NYC.
Pedro, Don, Rhumba Casino, Chicago.
Perry, Newt, MCA, NYC.
Perry, Ron, LaGuardia Airport, NYC.
Petti, Emile, Ambassador East H., Chicago.
Pineapple, Johnny, Lum Fong's, NYC.
Pollack, Ben, Sherman Inn, San Diego.
Powell, Teddy, Rustic Cabin, Englewood, N. J.
Prime, Louis, Summit, Baltimore.
Prager, Col. Manny, Peony Park, Omaha.

R

Raeburn, Boyd, Chez Paree, Chicago.
Ramos, Ramon, Chase H., St. Louis.
Rapp, Barney, Iroquois Gardens, Louisville, Ky.
Ravazza, Carl, Wm. M., NYC.
Reichman, Joe, Roosevelt H., New Orleans.
Reilly, Mike, Sea Girt Inn, Sea Girt, N. J.
Reisman, Leo, Colony Surf C., West End, N. J.
Rey, Alvino, Manhattan Beach, N. Y.
Reynolds, Tommy, Falmouth Beach, Mass.
Rimac, Ciro, MCA, NYC.
Rines, Joe, WMCA, NYC.
Rhodes, Rusty, Antlers H., Colorado Springs.
Rodrigo, Nano, Club Bali, Phila.
Rogers, Dick, Steel Pier, Atlantic City.
Rogers, Eddy, Cabanas C., Urbana, O.
Rollini, Adrian, Wm. M., NYC.

S

Savitt, Jan, MCA, Chicago.
Saunders, Hal, St. Regis H., NYC.
Scott, Raymond, MCA, NYC.
Shand, Terry, Plantation C., Houston.
Shaw, Artie, GAC, NYC.
Sissle, Noble, Diamond Horseshoe, NYC.
Smith, Russ, Rainbow Grill, NYC.
Smith, Stuff, Enduro Rest., Bklyn, N.Y.
Spanier, Muggsy, CRA, NYC.
Spitalny, Phil, Variety, NYC.
Spivak, Charlie, Glen Island Casino, New Rochelle, N.Y.
Stabile, Dick, Earle T., Wash., D. C.
Stearney, George, Le Coq Rouge, NYC.
Steck, Gus, Brook Club, Summit, N.J.
Stoeffler, Wally, Riley's Lake House, Saratoga, N. Y.
Straeter, Ted, WM, NYC.
Stuart, Nick, Broadwater Beach H., Biloxi, Miss.
Sudy, Joe, Del Mar C., Santa Monica, Cal.

T

Teagarden, Charlie, F.B., NYC.
Teagarden, Jack, MCA, Chicago.
Thompson, Grant, Three Rivers Inn, Clay, N.Y.
Thompson, Lang, Kennywood Park, Pitts.
Thornhill, Claude, GAC, NYC.
Tomlin, Pinky, Wm. M., NYC.
Travers, Vincent, Wm. M., NYC.
Trini, Anthony, Village Barn, NYC.
Tucker, Orrin, Totem Pole B., Auburndale, Mass.
Tucker, Tommy, Berkley-Cartaret H., Asbury Park, N. J.
Turner, Don, Mount Royal H., Montreal.

V

Varzos, Eddie, Providence-Biltmore H., Providence, R. I.
Venuti, Joe, Centennial Terrace, Sylvania, O.
Vincent, Victor, Apache H., Las Vegas, Nev.

W

Wald, Jerry, GAC, NYC.
Waller, Fats, MCA, NYC.
Walsh, Sammy, Roosevelt H., New Orleans.
Warnow, Mark, CBS, NYC.
Watkins, Sammy, Hollendon H., Cleveland.
Weeks, Anson, Idora Park, Youngstown, Ohio.
Weeks, Ranny, Mayfair Club, Boston.
Weems, Ted, Weems, Inc., Chi.
Welk, Lawrence, F.B., NYC.
Whiteman, Paul, Riverside T., Milwaukee.
Wilde, Ran, Cal-Neva Lodge, Lake Tahoe, Nev.
Williams, Griff, MCA, Chicago.
Williams, Sande, Statler H., Detroit.
Wilson, Teddy, Cafe Society, NYC.
Winton, Barry, Rainbow Room, NYC.

RAYMOND SCOTT
AND HIS ORCHESTRA
Direction
MUSIC CORP. OF AMERICA

HARRY JAMES
AND HIS
Music Makers Orchestra
NBC—Columbia Records
Currently
HOTEL LINCOLN
NEW YORK
Dir.: — Music Corp of America

LES BROWN'S
SENSATIONAL
"LAMENT TO LOVE"
OKEH NO. 6258

On the Upbeat

Phil Sands orchestra set for Atlantic Beach Club, N.Y., all summer.

Ernie Heckscher into the Mark Hopkins, San Francisco, July 18. Currently arcoss bay at the Claremont Hotel, Berkeley.

Lew Gray's newly formed band, recently closed at the Rustic Cabin, Englewood Cliffs, N. J., inked by Frederick Bros. Gray is set to record for Mills.

Mary Fleece, former singer with Bill Amrine's band, is now with Joe Sammarino at the Trocadero, Youngstown, O.

Fausto Curbello into Marden's Riviera, Fort Lee, N. J., succeeding Carmen Cavallero who shifts to Ritz-Carlton, Atlantic City.

Dick Kuhn Music Corp. has been chartered in Albany to operate an orchestra, with office in New York. Capital stock is 200 shares, no par value. Jerome E. Leon is a director and filing attorney.

Bill Roberts' orchestra back into the Olympic hotel, Seattle, for the summer. Buddy Maleville in at the Trianon for a two or three-week stay, with Ozzie Nelson booked into the Trianon July 11 and 12.

Fats Waller orchestra plus additional musicians, booked to play a swing concert at Seattle's Moore theatre, July 13, under the sponsorship of young Norm Bobrow. Bobrow gained local prominence a few months ago through the formation of a hot music club on the University of Washington Campus, and has since put on several swing concerts with local musicians.

Clarence Bassey, former saxophonist with Benny Goodman's orchestra and later with Artie Shaw, into the Army.

Pinky Tomlin into Anacacho Room of the St. Anthony Hotel, San Antonio, starting July 3.

Billy Diehl's band plays early session at Onawa Lodge and a later one at Wilmer Vogt's Tavern, Mountainhome, Pa. Only band in the Pocono Mountains forced to alternate.

C. E. LeBeaux and orch are the nightly attraction at the Craigs Meadows hotel, Route 209, near East Stroudsburg, Pa. A Broadway floor show is an added feature.

Frankie Masters replaces Michael Loring at Luna Park, Coney Island, N. Y., Friday (4). Latter, who moves to the Hollywood Golf Club, N. J., for the weekend, returns to the resort next Tuesday (8).

Linda Keene, vocalist last with Muggsy Spanier's new band, starts a single turn at Uptown Cafe Society, N. Y., tonight (Wed.).

Tommy Taylor on notice with Mitchell Ayres band. May join Benny Goodman.

Sam Rubinwich, saxist with Woody Herman, headed for the Army.

Don Minor and **Ed Cuffee**, trombonists with Count Basie, replaced last week by Robert Scott and Eli Whitney, respectively.

Bobby Byrne band renewed at Pennsylvania hotel, New York, for six additional weeks, bringing him up to Aug. 31.

Shep Fields goes into Sea Girt Inn, Sea Girt, N. J., July 9 instead of 23 because of fold of Dance Carnival at Madison Square Garden, N. Y. for which he had been booked.

Mildred Law, dropped out of 'Pal Joey' Broadway musical, to join Vaughn Monroe as vocalist. Marilyn Duke remains also.

Diana Mitchell new vocalist with Sonny Dunham, at Meadowbrook, Cedar Grove, N. J., for the summer.

Hughie Prince, co-writer of 'Beat Me Daddy Eight to the Bar,' arranging, writing and occasionally singing with Teddy Powell's band. Latter goes into Rustic Cabin, Englewood, N. J., Friday (4) with Dick Judge as new vocalist.

Phil Moore, new arranger for Jack Teagarden.

Ben Bernie doesn't know it, but on the night of July 19 he's going to select the official hostess for the Ohio Grape Festival, to be held in Sandusky Sept. 24-28. Ceremony will take place in the ballroom here, where gals will parade for maestro's approval.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1.	Daddy (4) Republic	Sammy Kaye	Victor
		Andrews Sisters	Decca
2.	Intermezzo (7) Schuberth	Woody Herman	Decca
		Benny Goodman	Columbia
3.	My Sister and I (5) BMI	Jimmy Dorsey	Decca
		Benny Goodman	Columbia
4.	Aurora (3) Robbins	Jimmy Dorsey	Decca
		Andrews Sisters	Decca
5.	Nighty Night (3) Beacon	Alvino Rey	Bluebird
		Bobby Byrne	Decca
6.	Amapola (15) Marks	Jimmy Dorsey	Decca
7.	Hut Sut Song (2) Schumann	Freddie Martin	Bluebird
		King Sisters	Bluebird
8.	Dolores (12) Paramount	Bing Crosby	Decca
		Tommy Dorsey	Victor
9.	Maria Elena (1) Southern	Jimmy Dorsey	Decca
		Tony Pastor	Bluebird
10.	Green Eyes	Jimmy Dorsey	Decca

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

G'bye Now (BMI)	Horace Heidt	Columbia
	Vaughn Monroe	Bluebird
Everything Happens to Me (Embassy)	Tommy Dorsey	Victor
Let's Get Away From It All (Embassy)	Woody Herman	Decca
	Tommy Dorsey	Victor
Do I Worry? (Melody Lane)	Inkspots	Decca
	Tommy Dorsey	Victor
Yours (Marks)	Jimmy Dorsey	Decca
	Vaughn Monroe	Bluebird
Rose and a Prayer (BVC)	Jimmy Dorsey	Decca
Goodbye Dear, Be Back in Year (C. to C.)	Horace Heidt	Columbia
	Dick Robertson	Decca
Don't Cry Cherie (Shapiro)	Glenn Miller	Bluebird
Yes, Indeed (Embassy)	Tommy Dorsey	Victor

JOHNNY LONG
and his orchestra
HOTEL NEW YORKER
NBC—DECCA RECORDS
MANAGEMENT
GENERAL AMUSEMENT CORP.

NOW
JIMMY DORSEY
and His Orchestra
AT
COLLEGE INN
SHERMAN HOTEL, CHICAGO
Over NBC Every Nite
MANAGEMENT
GENERAL AMUSEMENT CORP.

Inkspots and Band Gross $1,100 At Greensboro; Norvo, Detroit, $1,400

(*Estimates*)

Cab Calloway (Arena, London, Ont., Can., June 29). Searing heat, yet Calloway grabbed sock 2,462 patrons at $1.

Bob Crosby (Totem Pole B., Auburndale, Mass., June 23-25). Crosby established a following here a year ago. This trip he pulled 1,100 Monday, 1,600 Tuesday, 2,700 Wednesday, all warm days, for solid $3,645.

Larry Clinton (Totem Pole B., Auburndale, Mass., June 26-26). Last time Clinton was here he drew 6,000 a Saturday-Sunday in rain. This time Boston's record heat days hit him, but he got swell 1,900, 2,400 and 3,000 T-F-S for big $4,927 at $1.35 pair.

Al Donahue (Fairyland Park, Kansas City, June 27). Rain hurt, but 1,100 turned out at 60c advance, 60c gate for $700 total. Manager John Tumino satisfied. At Modernistic B., Milwaukee, June 29. take of $1,100 from 2,200 at 50c was rated disappointing.

Jimmy Dorsey (Hershey Park, Hershey, Pa., June 21). Solid 3,601 at $1.10 and 220 at 65c for great $3,766 excluding tax. On Wednesday (25) band pulled solid 2,011 at $1.10 advance, $1.35 door at Summit Beach Park, Akron, O.

Woody Herman (Ramona Gardens, Grand Rapids, Mich., June 27). Fair 1,300 at $1. Jumping to Lakeside Park, Dayton, O., next day (26) outfit pulled heavy 2,300 at 75c for total $1,725. Skipping to Myers Lake Park, Canton, O., pulled 1,150 at $1. Okay.

Inkspots (A & T College, Greensboro, N. C., June 21). Quartet and accompanying band pulled neat 1,680 dancers at prices ranging from 50c to $1. Gross, $1,100. At Memorial Aud., Chattanooga, Tenn., June 24 band and singers pulled solid $3,315 from 2,968 Negro dancers at 75c and 1,961 white spectators at 55c.

Frankie Masters (Pleasure Beach Park, Bridgeport, Conn., June 29). Profitable 967 hoppers at 77c.

Glenn Miller (Prom B., Minneapolis-St. Paul, June 26). Dancing was impossible, but few of the 3,500 who paid that much at $1 seemed to care. Hundreds turney away.

Red Nichols (Excelsior Amusement Park, Minneapolis, June 16-25). Nichols is favorite here. Drew approximately 4,000 dancers at 44c weekdays, 66c Sat.-Sun. Best biz to date here.

Red Norvo (Jefferson Beach, Detroit, June 20-27). Hot spell and strong competition hurt Norvo. Listless 2,500 payees for week at 55c for $1,400.

Jack Teagarden (Jantzen Beach B., Portland, Ore., June 17-29). Total of 13,700 at 55c-65c paid good $6,850 in 12 days.

Coin-Catching Record Possibilities

Ozzie Nelson 'Swingin' Golden Gate'-'Jersey Jive' (Bluebird 11160)

Nelson hasn't done much recording lately. These sides are a surprise. They're cut with interesting and lively corn arrangements based on good tempos. 'Gate' side is best, slow paced with a very satisfying rhythmic pattern. 'Jive' side is bit faster; briskly arranged and played and studded with solos.

Alvino Rey 'As I Remember You'-'Romantic Guy, I' (Bluebird 11186)

Rey has made strides lately on the strength of a good band and good material. Two sides here won't further his progress. 'Remember' is too average a melody with a lyric that Bill Schollen couldn't do much with; reverse is better, but still not of a calibre to stimulate much interest. Skeets Herfurt does vocal.

King Sisters 'Back in Back Yard'-'Dreamt Dwelt Harlem' (Bluebird 11184)

Good contrasting tunes. 'Yard,' a solid standard, gets smooth rhythmic treatment at slow tempo and it stacks up as a machine candidate. Alyce King gets in short solo. Coupling is faster and the tune fits the group's style like a glove. It will probably be the best selling side of two good ones.

Tony Pastor 'Dinah'-'All Alone and Lonely' (Bluebird 11185)

Pastor does the unexpected by playing 'Dinah' at almost dragging tempo and turning a vocal that should make it a nickel-grabber. Band's playing of a neat arrangement is commensurate. Backing is another salable item sewed by good band work, a Pastor sax break and Dorsey's Anderon vocal, but it's a little slow for best effect.

Eddy Duchin 'You Started Something'-'Loveliness and Love' (Col. 36181)

Duchin's pianoing and a tasty arrangement make the first side a strong melody, a cutting with potentialities. Easy rhythmic tempo and vocal by Bill Heathcock and chorus help side add to very likeable total. Coupling is also nice, but it hasn't half the punch. June Robbins lyrics.

PAGLIACCI
BLUEBIRD—11129
TATTLE TALE
BLUEBIRD—11173
Top Recordings by
VAUGHN MONROE
and His Orchestra
Direction
WILLIAM MORRIS AGENCY, INC.

"FLAMINGO"
COLUMBIA 36147
A Great New Record by
WILL BRADLEY
and HIS ORCHESTRA
FEATURING
Ray McKinley
Direction
WILLIAM MORRIS AGENCY, INC.

Leonard Whitcup Must Amend 'Frenesi' Suit

Leonard Whitcup, ASCAP-affiliated writer, has until Monday (7) to file an amended complaint in the $25,000 suit which he brought against Southern Music, Promotora Hispano Americana de Musica and Peer International Corp. in connection with the tune, 'Frenesi.' Justice Samuel I. Rosenman last week in the N. Y. supreme court dismissed Whitcup's complaint but gave him 10 days to file another one.

Whitcup wrote the lyric that originally went with 'Frenesi,' a Mexican composition, but Southern, according to the complaint, substituted another set of verses because Whitcup was an ASCAP member and the connection would have prevented the song from being exploited over NBC, CBS and the stations which refused to renew their contracts with ASCAP Jan. 1.

Geauga Lake Park, O., ballroom built on the site of the Garden theatre, opened June 24. W. G. Kuhlman, park president, said a policy of name band attractions will be inaugurated. Gil Crest and his orchestra played at the opening.

Band Bookings

Lou Breese, July 5, Cedar Lane C., Opelousas, La.; 7, Joyland Park, Lexington, Ky.; 6, Civic Aud., Kingsport, Tenn.; 9, Bluefield, W. Va.; 10, Beckley, W. Va.; 11, Casa Loma, Charleston, W. Va.; 12, Conneaut Lake Park, Pa.; 15-16, Maryland Theatre, Cumberland, Md.; 19, Saylor's Lake, Saylorsburg, Pa.; 21, Basie theatre, Washington, Pa.; 23, Hershey Park, Hershey, Pa.; 24-26, Totem Pole B., Auburndale, Mass.; 28-31, same; Aug. 6-14, State Lake theatre, Chicago.

Maxine Sullivan - Benny Carter, July 11, Armory, Winston-Salem, N. C.; 12, Arena, Beckley, W. Va.; 13, Carolina Warehouse, Asheville, N. C.; 14, Aud., Raleigh, N. C.; 15, Aud., Roanoke, Va.; 16, Township Aud., Columbia, S. C.; 17, Aud., Charleston, S. C.

Vaughn Monroe, July 4, Celeron Park, Jamestown, N. Y.; 5, Hershey Park, Hershey, Pa.; 6, Myer's Lake Park, Canton, O.; 7, Waldemere Park, Erie, Pa.; 8, Nu-Elms B., Youngstown, O.

Del Courtney, Aug. 2, Morthmore C. C., Glencoe, Ill.; 17, week, Kennywood Park, Pitts.

Ted Lewis, Aug. 19, two weeks, Lookout House, Covington, Ky.

Ray Noble, July 6, Palladium, Portland, Ore.; 26, Commercial hotel, Elko, Nev.

Carl Ravazza, July 10, indef., Palace hotel, San Francisco.

Ben Pollack, Aug. 19, Civic Aud., Glendale, Cal.

Neil Bondshu, Aug. 1, indef., Ciro's Hollywood.

Jimmie Lunceford, July 24, Shrine Aud., Los Angeles; 25, Municipal Aud., San Jose; 26, Sweet's B., Sacramento; 27-26, Sweet's B., Oakland, Cal.

Billy Maxted, pianist, and one of the arrangers with Red Nichols' Pennies, left the organization to rejoin Will Bradley at the Paramount, New York. He is succeeded with Nichols by Dean Nelson.

Will Bradley With Froman-Kaye Socko $71,000 at Paramount, N.Y.

Ban on %

Continued from page 37

spot owners can't afford to grant such high guarantees, say of $2,000. If they do and bad weather or some other unlooked for happening ruins the date's take the loss would be disastrous to the promoter. There will be all sorts of selling ideas set up, designed to evade the letter of the new rule; what the trade calls 'dipsy doodle' deals.

The same thing will apply all along the line of bands in the $600, $500, $400, $300 and $250 guarantee classes. They all work under the idea that good dates which allow them to take out a percentage are the ones which will help show them a fair profit for the year. They'll begin raising their guarantee demands and wind up hurting more promoters than they make money for.

Pace-Setters

A.F.M. ruling seems to fail to take into account the terrific popularity of name bands and leaders, the idolizing of whom goes a long way toward keeping the band business going at the rate it has for the past several years. Top flight outfits which will be harmed by the new ruling very often make it possible for as many as a dozen smaller bands to work. If there wasn't a strong draw outfit available every so often some spots around the country would fold. The biggies usually provide a healthy enough margin of profit to enable gambling with smaller names in the off stretches.

Various booking agencies are expecting to file a protest against the rule with James C. Petrillo, A.F.M. prez. They figure to point out that the incomes of the name leaders will suffer under the ban against percentage deals and in turn their income from commissions will be lowered, making it tougher for them to operate.

(*Estimates for This Week*)

Will Bradley, New York—(Paramount; 3,664; 35-55-65-99). Bob Hope's 'Caught in Draft' (Par) on screen is handing house its huge business. Jane Froman, Danny Kaye and others on stage are giving band big assistance. Heading for $71,000 or better, theatre's best summer business, and really winter season peak gross.

Guy Lombardo, New York—(Strand; 2,767; 35-55-75-65-99). Plus 'Out of Fog' (WB). Whole show on its second week. Fair $19,000 in prospect, not so bad considering weather and lukewarm screen assistance.

Phil Harris, Omaha — (Orpheum; 3,000; 10-40-55). Coupled with 'Lady from Cheyenne' (U) and stage revue. It's Harris and his crew which is getting the folks inside for sparkling $22,000. This is rated socko around here. Femmes going big for Phil.

Joe Sanders, Chicago — (State-Lake; 2,700; 26-44). Plus Billy Gilbert, Hollywood fave here on stage, and 'People vs. Kildare' (M-G). Band is popular in these parts but Gilbert given plenty of credit for bright $17,000.

Will Osborne, Los Angeles—(Paramount; 3,505; 30-44-55-75). Teamed with 'Caught in Draft' on screen is spelling old times at this theatre. Swell $25,300, which insures holdover. Picture obviously is the big magnet.

Joe Venuti, Philadelphia—(Earle; 2,766; 35-46-57-68-75). 'West Point Widow' (Par) on screen, and big support by Andrews Sisters on stage. Nice $20,000, with sister trio rated main draw.

Kaye Hires Al Marino, A Counterman in Diner; Was on Colgate Spotlight

Al Marino, new singer with the Sammy Kaye band, was a counterman in a roadside diner on Route 6 near Peekskill, New York, only couple weeks ago. He was unearthed through Ed East's Colgate 'Spotlight' program on CBS, for which he auditioned and subsequently copped first prize on a broadcast.

Kaye happened to hear the broadcast and took a liking to him. He makes the seventh singer in the Kaye band including George Brandon, sax man who works only as part of the Three Kadets. Others are Tommy Ryan, Maury Cross, Marty McKenna, Charles Wilson and Arthur Wright.

Bands at Hotel B.O.'s

NEW YORK

(*Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.*)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (300; $1-$1.50)	3	425	1,250
Xavier Cugat	Waldorf (375; $1-$1.50)	11	2,525	23,050
Ray Kinney*	Lexington (300: 75c-$1.50)	11	1,350	14,725
Bobby Byrne	Pennsylvania (500; 75c-$1)	3	1,725	3,925
Tommy Dorsey	Astor (1,000; 75c-$1)	6	5,900	29,775
Harry James	Lincoln (250; 75c-$1)	9	300	4,100
Hal Saunders	St. Regis (400; $1-$1.50)	6	325	2,625
Johnny Long*	New Yorker (400; 75c-$1.50)	3	1,300	4,000

**Asterisks indicate a supporting floor show, although the band is the major draw.*

CHICAGO

Paul Whiteman* (Chez Paree; 500, $2.50-$3.50 min). One more week for the King of Jazz and has been doing excellent trade for the spot, playing to 3,200 people last week. Boyd Raeburn orch. opens Friday (4) with Milton Berle heading the floor aggregation.

Skinnay Ennis* (Empire Room, Palmer House); 600; $3-$3.50 dinner min.; $2-$2.50 supper min.). Ennis orchestra and show opened on Thursday (26) and indicates a good money stay here, coming up with indicated 3,000 customers for initial week. Replaced the Jan Garber band which started slowly but built steadily.

Cab Calloway (Panther Room, Sherman Hotel); 700; $1-$2 min). Calloway drew 3,700 people last week. Came up with one of the biggest four-week stands this spot has had under its monthly jive policy. In fact, joint tried to hold the band over but couldn't figure out how. Jimmy Dorsey band replaced on Friday (27) and rocketed through a big week-end which indicates a powerful coin stay for this orchestra, too.

Jimmy Joy* (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Joy orchestra is new in Chicago but indicates satisfactory stay here and drew nice business for this room where the floor show is cut down to a minimum and where all business must be credited to the draw of the orchestra. In initial week was excellent at 2,300 customers.

LOS ANGELES

Freddy Martin (Ambassador; 900; $1-$1.50). In his 27th week Martin picked off another 2,900 covers, aided by a Friday night turnout of graduation parties numbering 1,056, high for the year. Martin sticking at the Grove through the summer.

MINNEAPOLIS

Bob Millar (Hotel Nicollet Minnesota Terrace; 400; $1-$2 min.). In first week and initial appearance, this band plus floor show copped fair 600 attendance for seven days. This is below par even for slack season but night club and theatre biz generally is not as good as corresponding period year ago. Unpretentious floor show includes Collette and Barry Dancers (6) and band singers. Establishment's budget always curtailed during most of summer.

ALL-AMERICA HAILS
THE SKYLINED MUSIC
of
TED FIO-RITO
AND HIS ORCHESTRA
★
RECENTLY COMPLETED
SMASH WEEK AT
STATE-LAKE
THEATRE, CHICAGO
LYRIC THEATRE
INDIANAPOLIS
OPENING WEEK JULY 11TH
MEADOWBROOK
COUNTRY CLUB
ST. LOUIS, MO.
Management
MUSIC CORPORATION OF AMERICA

15 Best Sheet Music Sellers

(*Week ending June 28, 1941*)

Hut Sut Song	Schumann
Things I Love	Campbell
Intermezzo	Schuberth
Daddy	Republic
Maria Elena	Southern
South of North Carolina	Porgie
I'll Be with You in Apple Blossom Time	Broadway
You Are My Sunshine	Southern
My Sister and I	BMI
Band Played On	P. D.
Until Tomorrow	Republic
*Dolores ('Las Vegas Nights')	Paramount
Do I Worry?	Melody Lane
Amapola	Marks
God Bless America	Berlin

**Filmusical.*

NBC Offers 2½% to ASCAP With 15% Sales Commission Off; No Deduction for Lost Stations

Proposal for a licensing agreement which NBC submitted to the American Society of Composers, Authors and Publishers last Friday (27) concerns its network business plus the revenue it derives from its nine managed and operated stations. The outstanding differences between NBC's offer and the one submitted by CBS the week before are (1) NBC offers ½% more and (2) the NBC proposition seeks the deduction of a flat 15% as a sales commission whereas CBS based its sales commission on a percentage scale that increased as the millions in sales went up. Unlike CBS, NBC doesn't ask for further deduction in the event it has to give up its M & O stations. CBS had asked for an allowance of $500,000 on each M & O outlet that might vamoose.

NBC's offer, which it says has received the approval of the officers of the Independent Radio Network Affiliates that are associated with the network, follows in summary:

Blanket Network Commercial License

Fee of 2½% on network net receipts after deducting 15% as NBC's sales commission, plus the cost for wires. Affiliated stations would be required to reimburse NBC for such music uses to the amount of 2½% of the money it received from NBC on hookup sales. (Under the old contract the stations paid 5% on the share of network income they received. The network itself paid nothing on network business to ASCAP.)

Blanket Network Sustaining License

NBC would pay ASCAP $200 a year in advance on all stations affiliated with it or operated by it. Exception would be those stations that it feeds occasionally with sustaining programs on the basis of public interest. No provision is made for the reimbursement of part of this fee by affiliated stations to the network.

Local Station Blanket License

Fee of 2% on net receipts from local or national spot sales, after deducting a sales commission of 15%. (Under the old contract the fee was 5%.)

Local Station Blanket Sustaining Fee

1. Stations doing more than $150,000 net a year from local and national spot would pay 12 times the highest half-hour card rate. If such half hour card rate with a station in that classification is $100, ASCAP's annual sustaining income from that station would be $1,200.

2. Stations doing between $50,000 and $150,000 net a year from local and national spot sales would be required to pay annually 12 times the highest quarter-hour on the rate card.

3. Stations doing less than $50,000 a year would pay but a nominal fee of $12 a year.

Local Station Per Program Commercial Licenses

1. On commercial programs making much use of ASCAP music 8% of the net receipts on local and national spot business.

2. On commercial programs using ASCAP music only in case of backgrounds or bridges, themes or signatures, ASCAP arrangements of public domain compositions, or incidental to the broadcast of a public or sports event the fee would be 2% of the net receipts on local and spot business.

Local Station Per Program Sustaining License

On sustaining programs using ASCAP music the station with this type of license would be required to pay 1% of the station's card rate applying to the time consumed. If such a sustaining program ran a half hour and the commercial rate for that time of day were $100, the payment to ASCAP for that particular program would be $1, minus amounts equivalent to the discounts and agency commissions which normally apply and a sales commission of 15%. (Under this particular plan, as pointed out by ASCAP officials, a sustaining program could make free use of Victor Herbert, Jerome Kern and George Gershwin music and ASCAP would wind up with about 45c to distribute among the composers and their publishers.)

MISCELLANEOUS PROVISIONS

1. All contracts shall run until Dec. 31, 1949.

2. ASCAP shall drop all claims and suits against NBC and its affiliates, with full releases delivered by ASCAP and its members.

3. NBC shall not be held responsible for the payment of fees due from stations located in states where the network is barred by local statute from dealing with ASCAP for such stations. (This refers to Florida, Nebraska, etc.).

4. ASCAP grant licenses for nominal fees covering Frequency Modulation, Shortwave, television and experimental stations, and at such time that these go commercial the fee on longwave broadcasting will apply. (ASCAP has previously pointed out that its contract with writer and publisher members do not include television rights and that it is not authorized to license such rights).

5. ASCAP must guarantee that its foreign and domestic catalogs will not be substantially reduced during the run of the contract.

6. The agreements must stipulate that major non-dramatic works are within the terms of the ASCAP licenses.

7. Provision must be made for the right of NBC and its affiliates to record NBC programs for reference, file or audition and delayed broadcasting.

8. License must include without additional fee the right to perform before an audience in a theatre or studio incidental to the broadcast. (This has never been questioned before by ASCAP itself).

9. NBC has the right to terminate its contracts if network broadcasting as now constituted is substantially changed.

10. If ASCAP obtains from its members the right to make contracts beyond Dec. 31, 1949, NBC shall have the right to extend its licensing agreements for a similar period subject to all the terms and conditions in the current contract, except as to fees which shall be determined by mutual agreement, failing which they shall be set by arbitration.

Several ASCAPers Win In Pro-Ally Song Contest

Number of ASCAP members were among the winners announced Monday (30) of the contest sponsored by the National Woman's Division of the Committee to Defend America by Aiding the Allies for a 'song of the hour.' William A. Dillon of Ithaca, N. Y., former vaudevillian and an ASCAPer, won the first prize of $300. There were 1,675 entries, with choice made by w.k. musicians and others.

Dillon's tune is tagged, 'Me and My Uncle Sam.' Another ASCAP member was tied for second place. He's Allie Wrubel, Hollywood songsmith, who wrote 'My Own America.' He splits $300 with Ralph Herrick, Boston, N. Y., musician, whose entry was labeled, 'Prepare America.'

Among other ASCAPers who won radios in the contest are Gerald Marks and Ben Ryan ('Yankee Doodle Do It Right Away'), Bert Reisfeld and George Whiting ('Let's Keep America Free'), and Al Goodhart, Ed G. Nelson and Harry Pease ('You Don't Have to Wear a Uniform to Be a Soldier').

Joan Sinclaire of Universal's New York scenario department also was a winner. She wrote 'Now Is the Time' in collaboration with Camilla Frydan, former Viennese songwriter, publisher, producer and one of the founders of the Austrian performing rights society.

ARTILLERY SONG IN LITIGATION

The U. S. Field Artillery's marching song, 'The Caissons Go Rolling Along,' is subject of a copyright infringement suit brought in Boston Federal Court against E. C. Schirmer by Shapiro, Bernstein & Co. and Philip Egner and Frederick C. Mayer. Lyrics and music were written in 1921 by Brig. Gen. Edmund L. Gruber, who died a few weeks ago.

Egner and Mayer originally published the march and in 1936 assigned sheet music and other rights to Shapiro, Bernstein. They claim that Schirmer recently issued copies without permission and seek an injunction and minimum damages of $250.

Allen Loses Song Suit

Suit of Thornton W. Allen against Walt Disney Productions, Ltd., RKO Radio Pictures, Inc., Walt Disney Enterprises, and Irving Berlin, Inc., charging the plagiarism of his song 'Old Eli March,' in 'Someday My Prince Will Come' from 'Snow White,' was dismissed Friday (27), by Judge Edward A. Conger in N.Y. federal court. Action had sought an injunction, accounting of profits and damages.

The court ruled there was not sufficient similarity to constitute plagiarism, and that there was no proof the defendants had had access to plaintiffs' song.

Inside Stuff—Music

Martin Block, phonograph record m.c. on WNEW, N. Y., blossomed out into the publishing business last week with a tune, 'I Guess I'll Have to Dream the Rest.' He's credited also as co-writer, with Harold Green and Mickey Stoner.

Among the other latest newcomers to the publishing field which have allied themselves with BMI are Eugene Cassivant, Fine Songs, Freeman Music Co., Graham Music Co., American Melodies, Greater New York Music Corp., Reid & Singer Music Publishing Co., Sheppard Music Corp., and Urban Publications.

Frank Capana, of Tin Pan Alley Music Co., of Philadelphia, has written to Tin Pan Alley Songs, of New York, protesting against the latter firm's use of that name. Capana stated that he started his publishing venure with the 'Tin Pan Alley' tag in 1937, and that he hoped Tin Pan Alley Songs would pick itself another trade name so that there won't be any confusion.

Tin Pan Alley Songs came into existence within the past three months.

David L. Podell, special counsel to ASCAP in its proposed conspiracy suit, has been paid a $25,000 advance fee as 'evidence of good faith.' It's not a retainer, in the technical sense, but more as evidence that ASCAP isn't kidding.

Mutual Network Plugs

The following tabulation of network popular music performances is confined to WOR, New York release for Mutual Broadcasting System. The compilation herewith covers the week beginning June 23 (Monday) and ending June 29 (Sunday), from 8 a.m. to 2 a.m., and based on daily recapitulations furnished by Accurate Reporting Service.

TITLE	PUBLISHER	TOTAL
Aurora	Robbins	21
Hut Sut Song	Schumann	13
I Understand	Feist	13
Tale of Two Cities	Harms	11
Harbor of Dreams	Miller	10
Kiss the Boys Goodbye—*Kiss the Boys Goodbye	Famous	10
Music Makers	Paramount	9
You're Dangerous—*Road to Zanzibar	Santly	9
I Guess I'll Have to Dream the Rest	Block	8
I'll Be with You in Apple Blossom Time	Broadway	8
Intermezzo	Schuberth	8
Beau Night in Hotchkiss Corners	Berlin	7
I Found a Million Dollar Baby—*Million Dollar Baby	Remick	7
Love Me a Little Little	Mayfair	7
Bewitched—†Pal Joey	Chappell	6
South of North Carolina	Porgie	6
Daddy	Republic	6
Begin the Beguine	Harms	5
Don't Cry, Cherie	Shapiro	5
Corn Silk	BVC	4
Dolores—*Road to Zanzibar	Paramount	4
Jenny—†Lady in the Dark	Chappell	4
Maria Elena	Southern	4
Memory of a Rose	Shapiro	4
My Sister and I	BMI	4
Romantic Guy, I	Nationwide	4
There Goes That Song Again	ABC	4
Truthfully	Ager	4
We'll Meet Again	Dash	4
Where You Are—*Great American Broadcast	Feist	4
You Stepped Out of a Dream—*Ziegfeld Girl	Feist	4
Yours	Marks	4

* *Filmusical excerpt.* † *Production number.*

K.O. 'Sweet Leilani' Suit

Los Angeles, July 1.

Damage suit for $500,000, filed by Myrtle R. Hoffman, composer, against Bing Crosby, Harry Owens, Paramount Pictures and Herbert B. Marple, song publisher, was thrown out of Superior Court by Judge William J. Palmer.

Suit involved the song, 'Sweet Leilani,' written by Owens and sung by Crosby in the Paramount film, 'Waikiki Wedding.' Plaintiff charged the tune was taken from one of her own compositions, submitted to Marple.

Gabriel of Havana Adopts Robbins' Idea; But With Southern

Havana, July 1.

When Jack Robbins was in Havana last winter he spoke of forming the National Music Co. of Cuba with Miguel Gabriel of station CMQ (Cuba) as partner. Plan was to employ CMQ artists to plug NMCC songs.

However, months later, or last week, Ernesto Roca, Cuban agent for Southern Music Co., and Peer International Music Co., announced that the Compania Cubana Editora de Musica, S. A. had been formed with himself and Gabriel as partners. Offices of the company are at Roca's place of business, the Excelsior Music Shop.

Formation of a company was not necessary because Roca and Gabriel have worked closely with Southern for years, but now the CCEM will assimilate contracts and assume those of Southern as they expire, until Southern Music withdraws entirely from the Cuban picture. The Southern Music Co.'s connection remains in that Peer Internation will have exclusive selling rights for CCEM songs in the rest of the world.

Through this company, Cuban composers will be dealing with Cuban agents, thus eliminating any feeling of racial distrust. Mexican, Argentine and other Latin artists coming to CMQ will plug CCEM songs.

Formation of this company seems to end Robbins' elaborately prepared plans to cut into Peer's almost exclusive Latin sphere.

Johnny Marvin wrote three songs for 'Roaring Frontier' at Columbia. Ditties are 'County Jail Blues,' 'A Part of the West' and 'You've Got to Come and Get Me.'

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning June 23 (Monday) and ending June 29 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Hut Sut Song	Schumann	38
Intermezzo	Schuberth	31
Maria Elena	Southern	31
Daddy	Republic	30
Things I Love	Campbell	28
Green Eyes	Southern	25
Yours	Marks	25
South of North Carolina	Porgie	24
G'bye Now	BMI	23
Everything Happens to Me	Embassy	22
Amapola	Marks	20
Two Hearts That Pass in the Night	Marks	20
Do I Worry?	Melody Lane	19
It's So Peaceful in the Country	Regent	19
My Sister and I	BMI	18
What Word Is Sweeter Than Sweetheart?	Reis-Taylor	18
Romantic Guy, I	Nationwide	17
Until Tomorrow	Republic	17
Do You Care	Campbell	13
I Went Out of My Way	BMI	12
For Want of a Star	Marks	12
Nighty Night	Beacon	12
Time and Time Again	London	12
There'll Be Some Changes Made	Marks	11
We Go Well Together	Regent	11
Lament to Love	Roe-Krippene	10
With a Twist of the Wrist	BMI	10

BMI PUBLISHER GOT $2.45

CBS Comment on 'Insincerity'

CBS' reaction to the charge of ASCAPers, as published in VARIETY, that CBS' 'proposed terms' (2%) were 'insincere' were not answered so far as music publishers were concerned but the network did answer advertising agencies and sponsors who showed curiosity about the charge. In essence CBS said to admen: 'How can an offer to pay around two-thirds of what the other side has demanded be called insincere?'

However, with the appearance a week later of NBC's 2½% offer to ASCAP, CBS readily admitted its own proposals were at once obsolete in bargaining tactics.

SHELDON, $24.60; GUY LOMBARDO $8

Payoff Checks Cause Furore and BMI Puts Auditors to Work Re-Tabulating Performance Credits — Suggest It May Be 'Mistake' and If So Will Be Rectified

INVIDIOUS CONTRASTS

Management of Broadcast Music, Inc., received such a violent kickback from writers and publishers on the amounts paid them on performances for the first quarter of this year that it announced Friday (27) that an auditing staff had been put to work on a 24-hour basis to re-check tabulations with a view to making additional payments. This assurance did not serve to dissuade several dissatisfied publisher-affiliates of BMI from calling a meeting of all small pubs licensing through BMI to protest against the smallness of the payments made to them and to demand a detailed explanation of BMI's method of performance accounting.

The more articulate of BMI's publisher affiliates admitted that their chagrin had in no small measure been aggravated by comparing the figures on their checks with the amounts that will likely be received by ASCAP affiliates as their share of the announced split of $1,000,000 royalty purse. Several of these BMI-affiliated pubs declared that they couldn't understand how BMI, with almost a complete monopoly of radio, could pay off in such small amounts, while ASCAP, which had been barred from radio income since Jan. 1, could still afford to divvy up $1,000,000.

Barton's $2.45

Most drastic form of reaction to the BMI distribution came from Benny Barton, who operates the Keystone Music Co. Barton mailed back his check for $2.45. Fred Wise, writer of 'Wise Old Owl' and other BMI hits, who had to split $380 with his co-authors, declared that he was going to demand an accounting. Guy Lombardo's London Music Co., with an investment to date of around $6,500, received a check for $8. The bandleader expressed himself as very much puzzled as to how BMI had arrived at this accounting considering the huge number of performances his own publications had received on his own network programs during the first three months of 1941. The Sheldon Music Co., publisher of 'Donna' and 'Guess Who?' received a BMI check for $24.60, while the firm of Porgie, Debbin & Friedman responsible for 'Just a Little Bit South of North Carolina' and 'Made Up My Mind,' got one for $53.60.

Republic's $74.20

The Republic Music Co., which is controlled by Sammy Kaye, and the source of 'Until Tomorrow' and 'Daddy,' was given a voucher for $74.20. Glenn Miller's firm, the Mutual Music Society, was still in the process of negotiating a basis of reimbursement with BMI last week. The deal involved Miller's arrangements of public domain music. BMI offered Miller payment on the basis of $8 a week, but this was rejected. The next offer was $16.50.

Payments made by BMI to publishers was on the basis of 3c a station per plug; 2c per performance per station.

Max Lutz has been appointed midwest rep for the Mills Music Co. Will headquarter in Chi but will make regular tours throughout the territory.

Kaye Admits BMI Payoff Errors

Sidney M. Kaye, v.p. in charge of Broadcast Music, Inc., explained Monday (30) that his bookkeeping department had made quite a mistake in royalty allocations made to BMI-affiliated publishers for the first quarter of 1941 and that 'the errors were being quickly rectified.' Checks for additional amounts would, he said, be going out to these publishers this week. What had happened, according to Kaye, was that the bookkeeping department, while paying off for local station plugs, had failed to take in account lots of network performances, all of which, he admitted, meant a difference of thousands of dollars for writer and publisher groups affiliated with the radio-owned organization.

Kaye also explained the situation from another angle. He pointed out that most of these small BMI-associated publishers didn't go into business until long after BMI had been formed so that they did not fare so well in the way of performances during the first three months of this year. In support of this observation he recalled that none of the small BMI pubs had a number on the Lucky Strike Hit Parade until the very end of March, and this was 'Oh, Look at Me Now.'

Now, added Kaye, that these small publishers were established they could expect to do much better in BMI royalty collections for the second quarter of this year, particularly since BMI had let down in its publishing operations and the outsiders have practically all the hits.

ASCAP Inclined to Turn Down NBC's 2½% Licensing Offer; Figures $3,300,000 From 3 Webs

Poll of important opinion within the American Society of Composers, Authors and Publishers yesterday (Tuesday) indicated that NBC's proposal for a licensing agreement will probably be rejected when the ASCAP board of directors meets tomorrow morning (Thursday) to consider the offer. Impression given by the ASCAP leadership was that the proposition was not an equitable one, even though 'advanced with sincerity,' and that ASCAP in granting the Mutual Network a 3% fee on network business had reduced its demands to a minimum and that regardless of how much longer the fight with radio would have to continue ASCAP would stand by this figure.

Intimations were also made from the same ASCAP quarters that the Society might not even elect to submit a counter offer. David Podell, special counsel retained to bring an anti-trust suit against NBC, CBS, RCA, Broadcast Music, Inc., and the National Association of Broadcasters, is slated to attend tomorrow's meeting and it was suggested that he might advise ASCAP not even to acknowledge NBC's proposal, as happened in the case of CBS' offer, on the ground that it might jeopardize ASCAP's legal position in the proposed suits.

Aside from the offer of a 2½% fee on network business and 2% on local station receipts, NBC, according to immediate ASCAP reaction, had included a number of terms that were impossible for ASCAP to accept. The most conspicuous of these, it was pointed out, had to do with every ASCAP member signing a release for all claims or actions pending against the network. ASCAP, it was said, could easily give NBC a release for the organization itself but it could not deliver releases from its individual members. Another NBC proposal which would make it impossible for ASCAP to get together with the network, if the latter insisted upon compliance, was that having to do with granting television rights. These are rights that have specifically been retained by ASCAP members.

Meeting for the consideration of NBC's terms had been called for Monday morning (30) but there were not enough board members present to justify taking any action and so the meeting was adjourned. The notice of the Monday meeting was issued by ASCAP's home office near the close of business Friday with the result that a number of directors missed knowing about it until they arrived at their offices Monday morning and too late to call off other business engagements. The interim, however, gives ASCAP's management a chance to check NBC's estimates of what its proposition would bring ASCAP annually. Using its 1941 net receipts as a basis of computation NBC figured that ASCAP would easily collect $3,300,000 from radio. In 1940 ASCAP, without being able to tap radio billings at the source, drew $4,100,000 from that industry.

Invidious Comparison

In turning in its proposal to ASCAP, NBC let it be known that even though it was anxious to settle the fight with the Society the offer was a final one. The network pointed out that terms embodied in the proposal had received the approval of important affiliates and that if these terms were turned down there was no chance of NBC again obtaining the support of its affiliates. In answer to ASCAP's rejoinder that the offer was absurd in that the networks were paying BMI 1½% and the local stations up to 2½% for a catalog that had no comparison with ASCAP's, NBC took a charity-begins-at-home stand. It stated that in BMI it had something that it owned, while ASCAP music was something it rented from outsiders.

While the ASCAP directors were not tickled by the terms in the NBC proposal, they evinced gratification at the way that NBC went about presenting it. In contrast with CBS' method of the week before NBC, ran the directorate comment, delivered a copy of the proposal to ASCAP before the terms were published in the New York dailies. It was also remarked that NBC's proposal was a decided improvement over Columbia's in that it was devoid of involved mathematical devices and was succinct and straightforward.

One director remarked that he suspected that CBS had rushed out its proposal to embarrass NBC, having got word that the latter was preparing to offer 2½% on network business, whereas CBS had set the figure at 2%. (CBS has told admen it was other way round). Another ASCAP director expressed the suspicion that NBC had originally intended to make the local station likewise 2½% but that Columbia's move had compelled NBC to slice this down ½%.

Lawyers Still At It

In the meantime ASCAP's general counsel, Schwartz & Frohlich, are working with Podell on the preparation of complaints in the announced anti-trust suit. Podell has expressed a preference of holding off filing the action until every bit of necessary data and evidence had been correlated and rechecked so that every charge in the complaint could be amply supported. The papers are expected to be completed by the end of this week. Podell has so far been tied up as aid to Thurman Arnold, assistant U. S. Attorney General, in prosecuting the metal packaging industry on anti-trust grounds.

ASCAP figures that, even without NBC and Columbia back in the fold, it will be able to issue somewhere around a $1,000,000 dividend at the end of September, because of the increased income from other sources than radio, the deal with Mutual and some 200 station licensees and the fact that the Society's overhead has been cut to the bone. It estimates that the net collections for the second quarter of this year will be around $350,000 a month.

EDDIE MARMOR TO CHICAGO

Chicago, July 1.

Eddie Marmor comes in to take over as Chicago rep for the Remick Music firm, replacing Al Bellin. Marmor moves in after a spell up in the Boston territory.

ASCAP Scents More 'Destructive' Tactics by BMI as Latter Moves To Finance ASCAP Songwriters

Broadcast Music, Inc., is setting up a couple subsidiaries to handle the publications of writers who are affiliated with ASCAP. So far BMI has refused to disclose the names of these writers. It has already asked the contactmen's union to submit its list of available members so that some of these could be employed for the new firms. It will make the first time that BMI has openly undertaken to finance outside firms.

According to BMI's own announcement 'several prominent writers have entered into contracts for the publication of their songs' and that 'performing rights of these songs will be licensed directly to broadcasters 'without payment of any fee.' BMI, the announcement added, 'will control the publication and mechanical rights in this music.'

Through this action, according to the viewpoint of ASCAP officials, BMI seeks to force the former organization into another test suit. The consent decree which the Government obtained from ASCAP specifically forbids ASCAP members from licensing their works through BMI, but there is nothing in the decree which bars ASCAP members from giving their performance rights away. But where such writers and BMI might find themselves stymied is in the provisions in the consent decree which (1) requires an ASCAP member to give ASCAP notice of his intent to license directly; (2) requires an ASCAP member to get consent to such licensing; and (3) bars members from granting to 'persons, firms, corporations, including Broadcast Music, Inc., the right to license others.'

According to ASCAP counsel, Schwartz & Frohlich, these provisions were put into the decree to avoid the very 'subterfuge' that BMI had undertaken, but this counsel is under the impression that the device has been exercised more for the purpose of heckling and embarrassing ASCAP than for any practical effect.

Jimmy Campbell Exploits Little Known Big Seller

Jimmy Campbell, until recently running London Music Corp. for the Lombardo brothers, is now doing a special exploitation job on 'You and I' for Meredith Willson, which the Maxwell Coffee House maestro authored, words and music. It has sold 40,000 copies to date, with but little plugging, and it's now to be widely exploited, hence the Campbell affiliation.

Larry Richmond (Music Dealers Service) will get 10% for handling its sales.

BMI-Affiliated Pubs Retain Counsel To Probe Small Payoffs

Royalty checks from Broadcast Music, Inc., for the first quarter of 1941 already have had marked repercussions among its affiliated publishers. Smaller element of such publishers has retained Andrew D. Weinberger as counsel and will meet tomorrow (Thursday) afternoon to organize a protective association. Sidney Kaye, BMI v.p. and its chief counsel, has been invited to recount why the royalty checks were so much smaller than had been anticipated. Kaye, in turn, will be informed that if his explanation does not prove satisfactory the newly organized publisher group will, in association with BMI affiliated writers, organize also a performing rights society of its own and collect either through ASCAP or an independent source.

Weinberger declared yesterday (Tuesday) that his clients would also demand a standard form of contract in whose fashioning they are to participate. If, Weinberger added, it is found that BMI has not maintained an auditing system which gives the affiliated publishers 'a fair break,' the association will insist upon a performance payment of 30c per station. [How this is arrived at, Weinberger will explain later.] If, on the other hand, it is found that BMI has a sound system and 'an honest mistake' had been made, the new association will ask for a slight increase of the 3c rate per station, but demand the right for a regular audit of BMI's books and radio logs. It is Weinberger's position that BMI should extend bargaining rights to its affiliated publishers and writers and not continue setting arbitrary terms.

It will make the first organization of popular publishers ever set up outside the Music Publishers Protective Association, and the first trade group whose creation was inspired by BMI.

ASCAP's BMI Rib

ASCAP also is making derisive capital of a statement by the National Association of Broadcasters, when BMI was launched, that 'perhaps we are entering a new period in radio's history when radio audiences will have the thrill of watching a whole new group of American composers who will make their bid to fame and fortune on the air.'

As a twist to this ribbing ASCAP writers are flouting the fact that during the current week there will be distributed among them half of the $1,000,000 royalty melon declared by ASCAP, even though their music has been barred from an overwhelming portion of broadcasting since Jan. 1 and BMI has enjoyed a practical monopoly.

Pa. Legislature's Rush to Adjourn By July 4 Gives Show Biz the Brushoff

Philadelphia, July 1.

Musicians, actors, bookers and others connected with show biz in this state are allegedly getting the business from the State Legislature.

Bills sponsored by these groups for the 'betterment' of the entertainment industry are getting the brush-off by the solons as they're hurrying to clean up their calendar so they can adjourn before July 4. Only 'must' legislation is being considered and the bills musicians, actors et al. are interested in don't come under this category.

Lost in the adjournment shuffle is the new employment agency bill, which had the backing of the American Guild of Variety Artists and the Entertainment Managers Association (bookers). The bill, which already had the okay of the lower house of the Legislature, would have barred all out-of-state bookers (MCA, Consolidated, William Morris, etc.) from doing business in Pennsy and would have given performers iron-clad protection against fly-by-night agents.

A delegation of 10 percenters and actors was skedded to go to Harrisburg today (Tues.) in a last-minute effort to get the Senate to consider the bill before it folds. All admit that the trip is almost hopeless.

Two bills sponsored by the Musicians' Union have died in committee. One of them would put heavy taxes on juke boxes, while another would control the activities of school orchestras and prevent their working on jobs in competition with professional musicians.

Al Sheehan to Stage 2 Mpls. Variety Shows

Minneapolis, July 1.

Al Sheehan, head of WCCO Artists' Bureau, has been appointed to handle the Minneapolis Aquatennial celebration's two principal shows this month—the 'Summertime' stage spectacle at the Auditorium and the 'Aqua Follies,' water panorama at Cedar Lake.

Aqua Follies cast will include Morton Downey, Buster Crabbe, the Hopkins Sisters, Larry Griswold, Charlie Diehl and a 28-girl water ballet. For the stage show Sheehan, who will stage both productions, has a 16-girl line, a 16-voice glee club, Lee Harris, Penny Perry, the Three Macks, Harry Harper, Gretchen Palen and Verne Rooney's orchestra.

Levey Adds 2

Seattle, July 1.

Two new night clubs have been added to Bert Levey bookings in the N. W.

Palomar Supper Club, Vancouver, B. C., is using four acts, changed every two weeks. The Amato Supper Club, Astoria, Ore., is also using four acts.

Milton Douglas Follows Peg Fears at N.Y.'s S-P

Milton Douglas opens July 21 at the Savoy-Plaza hotel's Cafe Lounge (N. Y.) for four weeks, succeeding Peggy Fears, incumbent. It's his first N. Y. date since his regular winter at the Hollywood Beach hotel in Florida.

Howard Lally is the new band succeeding Emile Petti.

STORE BECOMES THEATRE FOR HILLBILLIES

Louisville, July 1.

Clayton McMichen's Georgia Wildcats, hillbilly combo, renewed by Howell Furniture over WAVE for another year. Combo has been airing over Louisville stations for 10 years aside from an occasional jaunt to another town.

McMichen's crew airs for 30 minutes each noon from the second floor of the furniture store, with an invited audience, and also does an hour show on Friday nights, with Cliff Gross Cowboys, also appearing on the audience show. Front of store is billed like a theatre, with posters plastered over the windows.

Outfit is busy playing dates within a 50-mile radius of Louisville. Hillbilly groups airing over local stations formerly made trips of 150 miles or more, playing small town schools and auditoriums, but now go no farther than 50 miles, as they explain that many people have left the small towns to come to Louisville for work in defense industries, and bulk of the money is now in this town and its immediate vicinity.

John Murray Anderson's Wilshire Bowl (L.A.) Show

Los Angeles, July 1.

John Murray Anderson is putting a new show into the Wilshire Bowl in five or six weeks, and while it will also have the same nostalgic pattern as the nitery revues he has staged for Billy Rose at the Diamond Horseshoe, N. Y., it will be an entirely independent venture.

Rumors were that Rose was contemplating invading the Coast to buck Earl Carroll's cabaret-theatre.

One Less Jackson

Detroit, July 1.

The Three Acrobatic Jacksons henceforth will be known as the Two Acrobatic Jacksons.

Chester Stanley has left the trio to join the Marine Corps parachutists.

Saranac Lake

By Happy Benway

Saranac, N. Y., July 1.

Walter Silverman, Boston, formerly with Columbia Pictures, is a new arrival at the Will Rogers.

Leandria Rensler back ozoning at the Hilltop lodge after a two-week vacash in the Big Town.

Harry 'Slipfoot' Clifton out of the general hospital and back into the Rogers after an operation. Boy doing okay, but is held strictly in bed.

Irving 'Butch' Wilbur, who graduated from this actors' Colony, is now connected with a Loew's theatre.

Walter Conley, former engineer with the Loew circuit, who used to work under Len Grotte, is a newcomer at the Rogers. Doing great and likes it much.

Chester Vaughn, who made the grade out of this colony, now beats the drums with Don Warnos' orch.

Dickie Moore (Killian & Moore) is getting nifty reports at the Rogers. But recently celebrated a 10-year-in-bed routine. Says he would like to hear from some of the boys from the old White Rats and NVA.

The Will Rogers hospital got an overhauling.

Thanks to the Three Troubadours who toot nightly at Hennessey's local nitery for their time out to serenade this colony. They are George Petroutsos, guitar; Shirley Tobin, piano, and John Helmer, sax.

Joy Navarre, who did so much for the gang at the Rogers, is back nursing a setback. Nothing serious.

Robert Flory, who dabbles around a theatre in Newark, O., here for a summer vacash on lower Saranac Lake.

Victor Rockiter, whose last job was tooting a sax at the Palestine Pavilion at the N. Y. World's Fair, is now the mailman at the Will Rogers, and between rest periods takes time out giving guitar lessons. Plenty of takers, too.

Anna Mae Tessio licked an operation. Dr. Wariner Woodruff did the job.

The gang at the Will Rogers thank Martin Moskowitz for the nice things he sends to the san.

Charlie Smith shot back to bed with a slight setback.

Virginia Bishop getting nifty okay reports from the medico.

Jerry Sager and Harry Martin gaining weight at the Rogers.

Semi-annual official report of addresses and mailing list of the Actors Colony:

Will Rogers Memorial Hospital—Jack Altree, Edna Bell, Louis Betz, Lillian Biggio, Joe Bishop, Richard Bergseth, Margo Block, Virginia Brown, Joseph Bryant, Alice Carman, William Chase, Harry Clifton, Michael Cojohn, Anna Commerford, Robert Cosgrove, Harry Cross, Charles Diego, Timothy Doherty, Eddie Dowd, John Eaton, Nonnie Edwards, Harriet Emerson, Rudelle Gayles, Seymour Grill, Vera Harff, Samuel Hine, Miriam Hirsch, Helen Inglee, Carl Kern, Margaret Kinsella, Helen Lassman, Katheryn Laus, Beatrice Lee, John Louden, Harry Martin, Peggy McCarthy, Richard Moore, Josephine Navarre, Dorothy Newcomb, Agnes Orr, John O'Shea, Oscar Price, Earl Redding, Stanley Rausch, James Rickettes, Leandra Rinzler, Victor Rockiter, Nettie Robey, Martha Gill Rogow, Isabelle Rook, Ben Schaffer, Charles Smith, Margaret Newell, Hazel Smith, Arthur Smith, Bernard Schultz, Paul Sorkin, Joseph Souhami, Anna Mae Tessio, Collin Tracy, Vivian Vaughn, Eddie Vogt, Clarence Walker, Patricia Wallace, Donald Wayne, Rufus Weathers, Milton Weeks, James Wildenthaler, James Young, Arthur Sager, Donald Fairchild.

Harry and Charles Barrett, 302 Broadway; Helen O'Reilly, 44 Main street; Arthur Alveres, station WNBZ; Cliff Heather, 59 Kiwassa road; Lillian Mansfield, 88 Riverside drive; A. B. Anderson, Pontiac theatre; Percy Wenrich, Hotel Saranac; Valentin Parera, Santononi apartments; George Wallace, 19 Broadway, and Happy Benway, 10 Olive street.

Write to those who are ill.

Clark's New Pard

Chicago, July 1.

Coleman Clark, left without a table tennis partner by the three-year Army air corps induction of Billy Willard, has signed George Hendry as his new opponent. Hendry, intercollegiate titleholder is a former member of the U.S. teams that competed in the world championships in London and Vienna.

Clark & Co. are presently at the Panther Room of Hotel Sherman, Chicago.

Night Club Reviews

PANTHER ROOM, CHI

(HOTEL SHERMAN)

Chicago, June 27.

Jimmy Dorsey Orch (17), Bob Eberly, Helen O'Connell, Coleman Clark

Giving every indication of being a greater boxoffice draw than ever, Jimmy Dorsey's crew figures to start off the best Panther Room summer season to date. A new cooling system is now in the process of installation, and judging by the size of the crowds it will be a welcome addition. In on a guarantee and percentage, which should keep everyone satisfied, Dorsey becomes the second band to play the Panther Room under this kind of arrangement, the other outfit being that of Cab Calloway, who broke records.

Musically, the band is at its peak. There's a snap to the brass and rhythm, the reeds blend beautifully. Six brass, three trumpets and three trombones; four saxophones, not including the maestro himself, and the standard four rhythm setup add to a total instrumentation of 14 men. Added to this are the two very capable singers. The entire group with Dorsey comprises 17 people. Arrangements display fine taste and ideas. Band is wisely built around the great saxophone and clarinet work of the leader, but offers full opportunity to all members for individual expression. There is outstanding musicianship in the outfit, of which, perhaps, the most noticeable is the drumming of Buddy Schutz. Playing with terrific drive, Schutz gives a constant lift to the band in addition to being an excellent showman. In the reed section the doubling of Charlie Frazier demands attention and the pianoing of Joe Lippman is equally excellent.

House policy decrees the presentation of two shows nightly. At show caught, Dorsey capably emceed and had the crowd with him all the way. Opening with an arrangement of 'I Want to Be Happy,' with Dorsey giving out with some fine alto and clarinet work, the band got into a groove and stayed there all the way through the two vocal offerings of the blonde Helen O'Connell. Her numbers, 'Au Reet' and 'Sweet Letters from You,' are both well adapted to her style and scored heavily. Baritone Bob Eberly turns in a convincing job on Mabel Wayne's new tune, 'Be Fair,' and for an encore combines with Miss O'Connell for a cute novelty, 'Do It Again.'

Only floor show booking is a holdover of Coleman Clark and his table tennis partner. A popular favorite here. Clark offers a novel and enjoyable turn. Real strength of the bill, though, is the Dorsey band and another record-breaking engagement is anticipated. *Loop.*

Camellia House, Chi

(DRAKE HOTEL)

Chicago, June 26.

Hildegarde, Bob Grant Orch (5); no cover, $2.50 minimum Saturday.

In the town's most effectively decorated small room, with its air of easy money and exclusiveness, Hildegarde finds a setting in which she shines jewel-like. With Hildegarde as the sole attraction, the joint is jumping with biz.

They pack in here happily and get plenty of reward from 30 minutes of superb entertainment from an outstanding performer. And Hildegarde has these sophisticates eating out of her hand. A wink, a twist of the wrist, a lift of a finger serve excellently in her handling of these people. Sound and solid as a singer, her choice of material is excellent and her delivery sure.

Hildegarde's top songs are 'Jenny,' 'Ain't We Got Fun,' 'Remember Vienna' and she pianos Rachmaninoff's prelude in C sharp minor in modern tempo. Also does several special material songs sold by her sock showmanship.

She had been off for several days due to a sore throat, but her return gave no indication of any flaw in her delivery. Hildegarde is here for four weeks. And it will be a glorious four weeks on coin.

Bob Grant orchestra has the show and dance assignment, doing a fine job of it. *Gold.*

CLUB LIDO, S. F.

San Francisco, June 25.

Duncan Sisters, Faye and Wellington, Stan Kramer & Co. (2), Gweneth Omeran, Dorr Stewart, Margaret Faver Line (6), Tommy Smith's Orch (9).

Located just a block from the Bal Tabarin and seating 600, L. Maggiora and Felix Garces' recently remodeled Club Lido is splurging with a new show headed by the Duncan Sisters. Opening (25) was big, although Wednesday is ordinarily the Lido's poorest night, indicating the Duncans can still pull. Sisters were set in by MCA for a reported $700 a week plus 15% of the gross over $6,000.

'New' revue is presented in play form, with a King Arthur theme and costumes. Idea probably looked good on paper but comes out like amateur night in San Diego and demonstrates the futility of attempting sustained dialog in a night club. Eva (Vivian Duncan) is on first, summoning Topsy (Rosetta), who works sans blackface here, to tell her story of King Arthur, which cues the balance of the bill. Rosetta returns as the King with Eva doing Guinivere, accompanied by three or four knights of high-school-play breed.

Specialties are okay, particularly Stan Kramer's puppet act, but are more or less lost in the confusion. Only times the show really grabs hold is when the Duncans themselves slip into their old routines, which is what the customers want.

At one point the gals pause to harmonize 'I'll Never Forget You' and despite the kingly robes it's something the folks recognize as Duncan, and they go for it. Topsy also manages to work in her biz of greeting individual ringsiders and while the pair are on their own, time moves forward. They remain great troupers.

Vivian is as charming and doll-like as ever and Rosetta has lost none of her energetic enthusiasm. At the close the customers demanded and got Duncan harmonizing—'Remembering,' 'I'm Following You,' 'Never Had a Mammy'—which made up for a lot of what went before. Show undoubtedly will undergo major operations as a result. Duncans are in for four weeks with options.

Rosetta has one good number as King Arthur, 'Here's to Health'; Faye and Wellington, dance team, are on once. Line here from Chicago's 606 Club, works twice, first time in a dual number wherein skirts of blue frocks split to become butterfly wings. Dorr Stewart, baritone disguised as one of the knights, has an okay piping system but hasn't much chance to use it. Gweneth Omeran, soprano, is lost in the shuffle. *Wern.*

LOG CABIN

(ARMONK, N. Y.)

Armonk, N. Y., June 29.

Les Brown Orch (15) with Betty Bonney, Ralph Young; no cover, no minimum, 20c. 'music charge.'

Spirit and enthusiasm among the comparative youngsters that staff this band, plus good arrangements and a leader who has an ingratiating, eager personality, are making Les

(Continued on page 44)

DENNIS DAY

I want to publicly acknowledge the fine treatment accorded me at the ROXY, New York, during my two weeks engagement concluded June 26. I deeply regret my inability to continue this pleasant engagement because of previous commitments.

STEEL PIER, Atlantic City
THIS WEEK, JUNE 28

Management: A. & S. LYONS

Mobile Army Camp Units to Continue Past July 4 Deadline Due to Requests

Mobile units presenting free, outdoor shows in Army camps, under sponsorship of the Citizens Committee for the Army and Navy, will continue into mid-July or beyond instead of winding up around July 4 as originally planned. Troops were expected to be moving into field maneuvers by that time, but requests for bookings continue to come into New York headquarters from posts throughout the country and the United Service Organizations-financed units will continue to fill them so far as possible.

Five troupes are now out performing on the stages which unfold from the sides of giant trucks loaned by General Motors. Two more trucks are available, but the imminency of maneuvers makes it unwise to organize companies to go out with them.

Present sked calls for only one group to disband on the original date, July 4. That's 'B,' headed by Milton Douglas, currently touring Illinois. 'A,' topped by Lew Parker, and traveling through the south, runs until July 18; 'C,' with Harry Savoy as m.c., running through Texas, goes on until July 10; 'D,' headed by Don Rice, and going through Missouri, Arkansas and Louisiana, ends up July 15, and 'E,' of which Don Cummings is topper, covering Pennsylvania, Maryland and Virginia, operates until July 17 or 18.

Scout 'Brushoff'

Reports that the War Department is giving the brushoff to the problem of entertainment in Army camps have been scouted by Brig. General James A. Ulio, chief of the Morale Branch. General Ulio, in reply to a request by VARIETY for an official statement of the War Department's attitude, declared:

'Motion picture entertainment is already available in all of the army camps. The question of supplementing this with live entertainment has received and continues to receive the most serious consideration of the War Department. Any such program must necessarily concern itself with the facilities available and with the very considerable expense involved, for which no appropriations are available. Arrangements concerning professional entertainment in various camps have been largely left within the discretion of the local camp commanders, in view of their familiarity with the local conditions and the resources available and also, so that they might feel no obligation to undertake any activities that might interfere with the main objective in the present emergency, of training the troops under their command.

'The War Department has, however, been ready to avail itself of the suggestions and advice of those highly regarded in the field of professional entertainment. Recently, at Robert Sherwood's suggestion, a Citizens Committee on Entertainment for the Army and Navy has been appointed, of which Vinton Freedley is chairman. The War Department makes no attempt to control the activities of any such committee.

'You may be assured that your interest and the interest of the theatrical profession in the welfare of the army are greatly appreciated.'

Fort Dix Trial

Initial experiment in the country with a policy of full-week vaude in an Army camp will be tried at Fort Dix, N. J., starting next week. Show is being set and booked by agent Phil Morris of New York, working in close cooperation with Major J. C. Donoghue, Dix morale officer.

It will be presented on an outdoor stage built during the last war and recently reconstructed. Benches have been placed around it to seat 1,850. Admish will be 20c. and Post Exchange checks (credit) will be accepted.

Plan is to have five acts, a line of

(Continued on page 44)

Memphis Dates Apollon

Dave Apollon heads the initial stage show the week of July 18 at the Malco, Memphis. Formerly the Orpheum, house is now under new management.

Apollon is currently marking the 10th anniversary of his first appearance on the Interstate Circuit with another tour of the Texas houses.

Rossilianos Take Steps Toward U.S. Citizenship

Detroit, July 1.

Without a country since the German invasion of Poland, the dancing Rossilianos will leave the United States shortly to return and take the first steps toward becoming Americans.

Stranded in the U. S. by the war since they came over to dance at the New York World's Fair, they revealed that following their appearance at Loew's State, N. Y., they'll leave for several appearances in Canada, which fits in neatly with their booking toward citizenship. Following the Canadian appearance, they can come back into this country after July 1 under the Polish quota, when their subsequent steps will be to get their first papers.

BERLE DICTATES CHI CHEZ SHOW

Chicago, July 1.

For the first time in the history of the Chez Paree an act will be permitted to dictate the makeup of the rest of the floor show. Milton Berle, who opens in the spot on Friday (4), has a clause in his contract which gives him the right to choose the surrounding acts on the show. He chose the Five Jansleys and Ben Yost's Varsity 8, who were with him at the N.Y. Paramount; also Carol Rhodes, singer; new band is Boyd Raeburn succeeding Paul Whiteman.

Berle is in for four weeks and will be followed there by Carmen Amaya and her South American dancing troupe. Comedian returns to Hollywood and his 20th-Fox contract thereafter.

Fox's M'waukee Burlesk Aimed at Legionnaires

Milwaukee, July 1.

Charley Fox, this town's burleyque impresario, who is opening the long closed Alhambra in September, had planned to run the house on a 24-hour-a-day basis during the American Legion convention, but union demands for quadruple shifts of stagehands and musicians has caused abandonment of the idea. He will content himself with five or six stageshows a day, the last show starting at midnight, with its patrons permitted to spend the rest of the night there to sleep if they wish.

Fox expects to realize enough from the pillow concession to pay for extra expense involved. Incidentally, he plans to switch the theatre entrance from Wisconsin avenue, the main stem, to Fourth street, in the belief that many patrons prefer to slip into a Girlesque (it's no longer burlesk) show unobserved via the side street.

Hamid Sets Ted Lewis

Springfield, Mass., July 1.

George Hamid's 'Echoes of Broadway' has been engaged by Melha Temple Shrine here for an outdoor show Aug. 2 to 8 at Pynchon park here.

Ted Lewis band and troupe featured.

Frisco Vaude Respite

San Francisco, July 1.

Vaude policy at Dan McLean's Embassy will be discontinued until fall. Amateur show will be substituted until then if union objections can be overcome.

Venture in stage shows has convinced McLean that a profit can be made even at 20c. top, although the current try only broke even 'because we learned the hard way.'

Coincidence

Washington, July 1.

Choosing a stage name for laughs just isn't safe, no matter how outlandish the name. Vaudeville and radio comedy team of Nan Rae and Mrs. Stanislaus Waterfall (Maude Davis), playing the Capitol theatre here, discovered it during the past week.

Woman called the theatre, asked for the comedienne, said her primary purpose in calling was to find out if the two might be related. Her name was Mrs. Waterfall. And furthermore, there was once a Stanislaus Waterfall in the family and she wondered if that could have been the vaude player's husband's grandfather.

Indict Two New York Niteries and 22 Ticket Agencies for U.S. Taxes

An indictment handed up by a federal grand jury Friday (27) in N. Y. federal court charges two night club corporations and three individuals with the embezzlement of monies received as defense taxes from patrons, and charges the clubs with failure to report such taxes in their proper amount. An information handed up at the same time charges 22 theatre ticket brokers with failure to record the prices at which tickets are sold on the tickets. (Further details on ticket brokers 'indictment in Legitimate section.)

Night clubs named are the M. C. G. Restaurant and Waikiki Club Corp., operating the Club Waikiki, 62 West 52d Street, Robert Ching, manager, James McKenzie, president; and the Pango Pango Amus. Corp., 138 East 55th street, and Edward Duthu, president. Both have since folded.

The amount of the evasion on the part of the defendants is not known, according to U. S. Attorney Jesse Moss, but it was pointed out that the Government has collected over $2,500,000 above taxes reported from various amusement enterprises and ticket brokers during the past 18 months.

Under federal laws, patrons of night clubs must pay a tax on all meals costing specified amounts, the operators of the clubs thus becoming trustees of monies belong to the U. S.

EX-'FOLLIES' GIRL FREE IN SLAYING OF MATE

Detroit, July 1.

Mrs. Vida Fenn, said to have been a former 'Follies' girl under her maiden name of Vida Maybury, was acquitted in Bay City, Mich., last week of the first-degree murder charge brought following the slaying of her husband, Edward, last March.

Mrs. Fenn testified that drunken and jealous assaults had punctuated her dancing career with her husband before they settled in Bay City, where they operated a night club. She charged that the attacks were resumed there and that she had stabbed him in self-defense.

Burley Strippers in Middle of Feud In Philly Between Hirst and Niteries That Feature Doffers; AGVA Steps In

Philadelphia, July 1.

Izzy Hirst, operator of the Trocadero burlesker, is campaigning against niteries that feature strippers. Chief target of Hirst's campaign is Carroll's, Walnut street cabaret, run by Stanley Carroll.

Henceforth no peeler who sheds at Carroll's or any other so-called 'burlesque night club' will find work at the Troc or any of the theatres which Hirst controls. This means 26 houses, as Hirst is head of a wheel of 13 burley theatres in the east and has recently consummated a pooling deal with the Midwest circuit, which also has 13 theatres. Loss of a potential 26 weeks' work each year has made many topnotch strippers hesitate before taking a job at Carroll's or the other spots in town.

The feud came to a head last week when Crystal Ames, penciled in for a couple of weeks at Carroll's, canceled when she heard of Hirst's ukase. She then went to work at the Troc.

Carroll Squawks

Carroll squawked to the American Guild of Variety Artists about the cancellation. Dick Mayo, AGVA business agent, ordered Miss Ames placed on the unfair list. The dance team of Jones and Faye, booked at the Troc, walked out rather than play on the same bill with Miss Ames.

Among those who have played Carroll's recently and are skedded to get the silent treatment from Hirst are Maxine DeShon, Lois DeFee and Dixie Sullivan.

The strippers claim they're in the middle in the Hirst-nitery squabble. Most of the burley theatres are shuttered in the summer and they can only find work in the cafe spots. If they do take a booking, they find themselves on the receiving end of the silent boycott of the Hirst chain. And now the union.

Carroll, meanwhile, is skedded to appear before the State Liquor Board today (1) to show cause why his license shouldn't be revoked. His spot is charged with improper entertainment, insufficient illumination, allowing entertainers to mix with customers, improper advertising, Sunday liquor sales and allowing dancing and entertainment to continue after legal closing hours.

Hirst Back in A. C.

Philadelphia, July 1.

Izzy Hirst is again operating the Globe, Atlantic City, with burlesque this summer. Using a stock troupe with changes weekly in strip principles and comics, season got underway last week (24) with 'Shorty' McAllister and 'Stinky' Fields in the top spot. Jack Beck, from Allentown, Pa., again back as house manager.

Troc here, break-in house for the Hirst wheel, also goes stock for the summer.

Frisco Lindy's Bows Anew as Deauville

San Francisco, July 1.

Lindy's, which folded recently, has reopened as the Deauville. Backer is J. J. Canham, auditor for the 7-Up company here, who secured use of the Deauville tag from Frank DeGoff, currently operating Streets of Paris.

Present setup has a nut of $1,400 a week and can do about $1,500, main idea being to ride along pending $5,000 renovation to permit booking of floor shows. Canham has a 10-year lease and plans call for turning the spot into downtown competish for the Bal Tabarin and Stairway to the Stars.

'GOTTA DANCE,' DET. SAYS OF STRIPPERS

Detroit, July 1.

Unless they can dance, stripteasers are banned from Detroit's niteries. Clamp was put on the peelers by Sergt. Joseph Kollar, police censor, who said that too many beefs had been received of 'raw stuff working in close proximity to audiences.'

His ruling was that the cafe nudists could appear 'if they're barely able to keep time to the music. But they've got to dance. I don't care if it's interpretative stuff that goes back to Solomon, they've got to do something besides undress. They can't get by here any more with just a beautiful body and no talent.'

Kollar said he wanted no repetition in Detroit 'of conditions in St. Louis,' and said that the edict also called for the strippers to keep on the brassieres. Rules are less strict in the burley houses, it was conceded, since people know what they're going in to see and the act is more remote from the audience.'

The ban on the nitery peelers also revealed that five girls have been banned from many further appearances in the burlesque houses. However, Kollar put a squelch on the release of their names, declaring that while they never could come in Detroit again, 'we don't intend to keep them from making a living elsewhere.' All five were said to have been a constant headache because they took their peeling art too seriously and went the limit. The rule also has called for a few more draperies on some of the lines working here.

Chicago AGVA Seeks to Boost Wages Of Performers to Meet Rising Costs

Chicago, July 1.

Local offices of the American Guild of Variety Artists have taken into cognizance the problem of rapidly rising living costs. Consequently, local president Jack Irving has summoned a special meeting of the board of directors for Monday (9) to discuss ways and means of meeting the situation, for while living costs have risen sharply in the wake of the defense activities, performers' salaries have remained on a level established months ago.

It is likely that the AGVA may ready a new minimum wage scale for performers in this territory. This will work to an added benefit for performers who have already received a boost in salary minimum since the induction of Irving as chief of AGVA activities here.

Since Irving took office the minimum of $20 for chorus girls and $25 for principals has been eliminated entirely and a graduated scale plan instituted, giving chorus girls a minimum of $30 and principals $35 in the lowest or Class C spots, while principals get at least $50 in Class B and $60 in Class A niteries.

Toledo Gambling Spot Seeks Nitery Permit

Toledo, O., July 1.

The Club Devon, former gambling house constructed after Lucas County Sheriff Charles L. Hennessy ordered gambling places on the Dixie Highway closed may be converted into a night club.

Glen Karcher, Toledo, has applied to the Ohio Liquor Department for a night club permit, stating he has been in business at the Devon since April 25, and had been granted a restaurant permit.

Service Shows Create N. O. Talent Dearth

New Orleans, July 1.

Local entertainers on the move to bring some diverting moments to the soldiers in the surrounding army camps and air bases is held the reason for the dearth of talent in the French Quarter night spots.

Many of the acts left their jobs to tour the camps and play niteries near the training bases.

Chester Hale to Stage Arena Mgrs.' Ice Show

Chester Hale has been engaged to stage the new ice show, succeeding the currently-touring 'Icecapades,' for the Arena Managers Assn., headed by John Harris. Presentation will go into rehearsal July 26 in Atlantic City, where 'Icecapades' closes the preceding night.

After four weeks' rehearsal, the new show will play two performances in Atlantic City, then go to Dallas for the start of a season's tour.

Hale, Inc., Dissolves

Albany, N. Y., July 1.

Chester Hale, Inc., New York, has been dissolved, according to papers filed with the secretary of state in Albany by New York City Attorney Abner Goldston.

Night Club Reviews

Continued from page 42

LOG CABIN

Brown's band a heavy click at this roadside spot some 40 miles from New York. Brown and his rising outfit began their upward trek at the Theatre Cafe, Chicago, through the latter part of the winter, and before starting here about a week ago went through a stretch at the Strand theatre, New York.

A crack, flexible unit composed of six brass, four saxes, four rhythm, Brown's bunch seems headed for big money. It has all the necessary requirements; a clean playing group of instrumentalists that boasts several standout men, a seemingly inexhaustible wealth of push and drive which makes itself felt in even the sweeter tempoes, and good dancing rhythm at any speed. Leader himself plays alto sax. He's almost always taking an active hand, aligning his instrument with the other four to fill out that section and counterbalance the six brass, which are split evenly.

Singers keep pace. Betty Bonney, a recent addition, sells a song, particularly novelties, in smart fashion and is a decided decoration on a bandstand. Ralph Young, from Tommy Reynold's orch, gets his stuff off much in the manner of Russ Columbo, but is not affected by any thoughts of imitation. His ballads help immensely. Abe Moast, who plays a world of clarinet, occasionally chimes in with Miss Bonney on vocals such as 'Hut-Sut Song.'

Broadcasts and a continuation of the solid records Brown has been turning out, plus time, should put his band in a major position. *Wood.*

VOGUE ROOM, CLEVE.

(HOTEL HOLLENDEN)

Cleveland, June 21.
Rolf Passer, Glen Pope, Marina, Caroline Rhodes, Sloan and Gary, Sammy Watkins' Orch.

Due to dearth of entertainment in town's night spots, the majority of which have dropped floor shows for the equatorial months, the Hollenden's Vogue Room is experimenting with four-week runs for its unit revues. In the current case of Rolf Passer, Glen Pope and Marina, magico telepathists, who started the policy, it's been a surefire stunt. Trio is a slow-builder as a brain-teaser novelty, but word-of-mouth publicity showed results in a profitable second week that lured in repeaters and a cargo of curiosity-seekers who don't as a rule frequent the night-boxes.

What Passer, from Vienna, does in locating hidden pins, executing secret orders of customers and apparently reading their minds is actually a revamped version of an old-time magic act. Modern generation, goes nuts trying to figure it out.

Holding on to sensitive wrist and pulse of Marina, his exotic-looking assist, long-haired telepathist makes a rather melodramatic entrance in the European manner. Hokey tinge is forgotten when he goes into action, turning cut lights, moving napkins, plates, and performing gags prearranged by clients and the m.c. while Passer's out of room.

Tricks are amusing mystifiers, a bit on the uncanny side since there's apparently no code or signals passed between him and medium. If secret's a matter of muscular reflexes and pulse jumps, helper covers up very smoothly. Throw-off is Passer's offer to take any gal from audience as a medium. Using her to find hidden objects is his top clicker.

Pope, a glib emcee, displays a mitt-slick sleight-of-hand work. Although his ...-card-cage and cigaret feats for flash effect, his real forte is in coin-card legerdemain, in which the boy has a brilliant touch.

Carol Rhodes, a brunet canary with more pulchritude than ordinary, pipes out ballads in a straight but neatly appealing fashion. Also gives a lift to a bill that's somewhat too long and draggy in middle, caused by necessary planting of mind-reading act. Sammy Watkins' crew holding up as strongly on seventh months, but leaving soon. *Pullen.*

CLUB BALI, PHILLY

Philadelphia, June 27.
Russell Swann, Nino and Lenore, Virginia Ramos, Elisse, Bali-Lovelies (6), Allen Fielding Orch (8), Juanita's Rhumba Band (6); no cover or minimum.

The Freres Kaliner are keeping their air-cooled 'tropical' club open all summer, though they're cutting down on the talent nut for the duration.

Russell Swan combines his deft legerdemain with clever, sophisticated patter to make his turn a nice hunk of entertainment. Swann m.c.s, piloting the acts in a smooth, suave manner.

Virginia Ramos, a south-of-the-border looker with an excellent contralto, is rather pleasing, while warbling a string of Latin tunes, including 'Siboney,' 'Amapola' (in the original Italian), 'Cielita Linda' and others.

Nino and Lenore lead the line of Bali-Lovelies in the congarhumba routines, also doing two solo turns of Latin-American and Spanish folk dances. Elisse steps out of the line for a Mexican shawl dance. Neither is out of the ordinary.

Juanita's rhumba sextet winds up a 10-month engagement this week, opening at the Hotel President in Atlantic City over July 4. The aggregation has built up a following among the rhumba addicts in town.

Allen Fielding's band continues to dish out the dance rhythmics, while backing the floor show handily.

Room was about three-fourths filled at catching (supper show, Friday). *Shal.*

TOURBILLION, B. A.

Buenos Aires, June 24.

Refurbishing of this society spot, located in the Hotel Alvear Palace, No. 1 B. A. hostelry, both with new decorations, new entertainment and new type of service, seems to have caught on both with Argentines and the international set, who comprise the bulk of all nitery business in this cosmopolitan metropolis.

Despite demand from the U. S. crowd, spot continues the South American system of offering an array of bands and featured singers, but nothing else by way of divertisement, reasoning that those who want shows will have to go to cabarets of the type of the Ta-Ba-Ris, and that, anyway, the cost of a show license is eight times greater than that of no-show places.

Top band is Bob Stewart, Argentine-born of Australian descent, who makes not only a handsome front for the 11-man crew, but also handles the accordion and warbles some of the swingier jive. His outfit is one of the smoothest of the U. S.-type in B. A., being far ahead of many in the newness not only of the music, but in the way it's played. Band can best be described as being somewhat like Eddy Duchin's, especially when Mario Cesari lets go some Duchin-style pianology. Stewart gets much the same-style crowd as the Plaza in New York, and therefore the emulation is not misplaced.

Request number slips are used, spot being the only local one to employ the device. It's especially popular with the English crowd, for whose big dances Stewart used to play before the war. Ray Noble's 'Isola Bella,' Cole Porter's 'Let's Be Buddies' and 'This Is the Beginning of the End' are the current most-requested tunes.

Featured singer is Helen Jackson, Argentine born of U. S. descent, and she does equally well with the torchy stuff and the ballads. Has a nice, easy manner at the mike and is one of the few local singers who can handle a number in English without spelling out the words phonetically, as do many of the crooners here. Rolero Pan-Americans, which handles the Cuban and Brazilian music, is owned and trained by Stewart and features Ismar Guimaraes, a Brazilian, plus Stewart's long-time tenor sax, Alfred Candurra. 'Aguarela Brasileira' and 'Allah-la-O,' a march, get the most palm-warming in this division.

Tourbillion, done up in classic style with rich royal red and cream decorations, is probably the most expensive spot in B. A., offering dinner at seven pesos ($1.75 U. S.), which is terrific cash for food in this low-cost eating town. Spot now operates only on Thursday and Saturday nights, but may unshutter for other evenings if biz continues good. *Ray.*

WALNUT ROOM, CHI

(BISMARCK HOTEL)

Chicago, June 29.
Jimmy Joy Orch (11) with Betty Burns, Maurice and Maryea, Jane Hadley Dancers (6).

This has always been a staid, quiet little room where the jitterbug is an unaccustomed visitor, where the wine seldom pops and the general tone is for the home-folk and not much squandering of sugar. The operating cost is kept at a minimum and the only attraction is the band. The floor show has to be looked for quickly, or the customer will miss it entirely.

Current layout consists of a line of six girls doing two numbers and a simple little ballroom dance team. It's pleasant enough, but completely without boxoffice appeal or meaning. The Jane Hadley Dancers are nicely and quietly costumed, and they turn in simple routines which lean sharply towards the 'cute and sweet.' Maurice and Maryea make a good appearance and this audience found their ballroom dance work satisfying.

Jimmy Joy orchestra indicates that the room is in for one of its top money sessions. Joy has had quite a moniker for Chicagoans though pretty much of a stranger in town, and it appears that he will garner plenty of customers here.

And that is as it should be for the Joy orchestra is neat in this room, purveying the type of music all types of customers like. Band is balanced well and hits it out neatly on all kinds of tempo.

Joy does a great job of handling the saxophone for specialties, does the m. c. duties on the floor show and generally keeps things moving excellently. He has Betty Burns as femme vocalist and she is in keeping with the general aspect of the orchestra, easy to listen to at all times.

Current ride of the WGN-Mutual wires from this location should aid Joy's b.o. *Gold.*

365 CLUB, FRISCO

San Francisco, June 26.
'Chicago Follies,' with Charles Fredericks, Zerly and Wiere, Bobby Belmont, Ted Waldman and Susie, Dorothy Byton Line (6), Joe Marcellino's Orch (5).

Best-knit, fastest-moving floor-show seen here in some time debuted tonight (26) with opening of 'Chicago Follies.' Dorothy Byton unit from the Windy City, booked by MCA. Second only to the Bal Tabarin in the Frisco nitery picture, this third floor room operated by 'Bimbo' (August Guintoli) is on the intimate side, accommodating just under 300. Cozy atmosphere is a break for any act, but the new 'Follies' unit can stand on its own anywhere.

Line, here from Chi's College Inn, is well trained and opens with a fast routine, paving way for 'Miss Chicago,' femme half of Zerly and Wiere team, who sheds her name-banner as her partner appears, also displaying nude torso. Dame team is smooth and as the flash is more nudity than Bimbo ordinarily goes in for, show gets off to a zingy start. Almost before they're off, the line is back in dazzling pink-and-green flourescent costumes, like of which localites haven't seen before. Gals carry flourescent puppets and when lights go up Bobby Belmont is discovered on a portable stage with a puppet act. Town is flooded with 'em, but the boy has several new twists, including a clown that juggles.

Charles Fredericks, baritone reputedly under five-year contract to the Shuberts, half-ways with three numbers. Voice is okay; he's a handsome, broad-shouldered lad. Selection of numbers is poor, however, 'Glory Road' making for good stage exhibition but meaning little in a nitery. Line works in toward the end, with another change.

Zerly and Wiere, in lavender gown and tails, return for a slick routine, tagged by blackface harmonica of Ted Waldman, line returning in new outfits at close. Gals work every number. Zarly and Wiere polish the works off with a soft-shoe jitterbug that's plenty neat, with everybody on for the finish. Joe Marcellino's orch gives excellent support and for dansapation the boys, having worked together here for three years, get more out of five pieces than many do out of 10. *Wern.*

The Good Old Days

Herewith appears a VARIETY review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.

(Reprinted from VARIETY of July 1, 1921)

PALACE, N. Y.

Reappearances feature this week's bill at the Palace with the Six Brown Bros. back for their first Broadway vaudeville showing after a long stay with Fred Stone's 'Tip Top.' Florence Moore is also at the Palace for the first time since embarking on a musical comedy career. John Steel held over and another musical comedy entry makes for a ritzy bill that breezed through to about three-quarters of a houseful Monday night.

Steel repeated his triumph of last week, tenoring his way to ambitious heights and singing as long as there was a demand, which ran his score up to about eight numbers. His delivery, technique and showmanship, not to speak of appearance and voice, establish him as a feature for vaudeville as long as he wishes to stay. He was in fifth position, which showed excellent judgment on the layout, for down lower on the bill the act following would have been sacrificed.

Stan Stanley, after a year's absence, was back in his former audience turn just ahead of Steel. Stanley seems to have fully recovered his health and looks pounds heavier. The act remains the same, with May Stanley more prominent, she having developed into quite an asset in addition to adding oceans of class in a red, short-skirted costume in which she looked ravishing. The former king of the trampoline is handling talk as to the manner born, but should freshen up some of the crossfire used after he ascends the stage. He announced his return and gratification with the results in a brief speech.

'Flashes' closed the first half in bangup style, mainly through the efforts of Doc Baker, Polly Walker and the Piersons, a pair of nifty steppers who stopped the act on one occasion with a double eccentric routine. The house couldn't get enough of Polly, who looked like money from home. Polly was turned out during one of nature's happiest moments, and in addition can sing and dance gracefully. She is an ideal ingenue for the little musical revue.

Second after intermission, Six Brown Bros. scored a comedy and musical hit with their playing. The turn remains practically the same in construction as when last seen in the two-a-day houses, with Tom Brown handling the pantomimic lead stuff in blackface, with the five others in harlequin costumes and clown makeups. They are the same sterling musicians, with the same sure assortment of musical comedy and popular song melodies that left the varieties for the legit attractions. The vaudeville engagement was possible on account of the early closing of the Stone show his summer.

Florence Moore opened the last half. Miss Moore has her act in shape now and has injected some ad lib stuff that sounds fresh and original. She is working faster and getting her nut stuff over without any lulls. A brief dance in 'one' was substituted for the 'Ha Ha He He' song of Sam Mayo's, but the song was rung in later, when another encore was demanded. Miss Moore announces in a speech that she purchased the American rights from Mayo, but is still silent as to the origin of the former Alice Lloyd standard, 'Did Your First Wife Ever Do That?', also used in the act. She scored strongly Monday night, being forced to two encores and a speech that was one of the funniest contributions of the evening.

Garcinetti Bros., in trampoline acrobatics and hat juggling, made an interesting opening turn with Rolls and Royce in their first Palace appearance, scoring a distinct impression second with some nifty stepping. This pair worked as hard as Dempsey did this week and deserved the generous receipts accorded. The hoofing included eccentric waltz clog, buck and acrobatic stuff.

[Bayonne] Whipple and [Walter] Huston, third, in their allegorical conceit, 'Shoes,' did nicely. The man has an easy personality that is refreshing, with the girl foiling nicely. The act contains an idea which hasn't been beaten to death and makes a pleasant structure for the talents of the two principals.

Muldoon, Franklyn & Rose held them in the closing spot with songs and dance doubles. Muldoon handles the vocalizing, which consists of introductory songs for the different dances. The steppers are a graceful pair who will interest following all the dancing turns. A 'tough' double at the start contains a Frisco finish when the boy pushes the girl to her knees as he acknowledges the applause alone. His acrobatic jumping solo was the biggest applause winner of the routine. *Con.*

Mobile Units

Continued from page 43

gals and a band. It will be presented seven nights a week with weekly change. There will be two shows nightly at 6:30 and 8 p.m.

Camp Polk Show Set

New Orleans, July 1.

The boys in khaki at Camp Polk, Leesville, La., will see four performances of 'Broadway on Wheels' entertainment July 6, 7 and 8. For many of the Louisiana boys it will be the first time they have seen a big production, quite a number of them hailing from the bayou areas and small towns far from the big centers.

From Camp Polk, the show will move over to Camps Claiborne and Livingston near Alexandria, La., and later to the Naval Air station at Pensacola.

N. Y. Nitery Follow-Up

Fefe's Monte Carlo Beach club, right next door to Fefe's Monte Carlo supper club, is easily the prettiest room in New York. Decored by Franklin Hughes, who did the Cafe Pierre (also a Felix Ferry operation), it's a warm, sunlit-appearing room, simulating a fashionable Riviera place with gay awnings and umbrellas. It's intime, seats only about 100, with John Kirby's 'biggest little band' giving out spirited rhythms. Lulie Jean, an NBC sustaining songstress and a nice personality, in the class cafe manner, dispenses the vocal interludes. But the room is the prime draw. Open from luncheon through cocktails, dinner and supper, it's not cheap. There's a $1.50 cocktail minimum and $2.50 at supper. Again Gene Cavallero, boniface of the Colony restaurant, is partnered with Fefe Ferry in the venture. *Abel.*

ALICE KAVAN

"The Female Paul Draper"

Club Royale, Detroit

Thanks to PHIL TYRRELL

• • • •

Just Completed 4th Return Engagement
College Inn, Chicago

"New dancing sensation . . . Chicago"—Herald-American.
". . . terrific spins . . . wins top applause"—Detroit News.
". . . a most talented young dancer . . . with something new and different"—Detroit Times.

FRANK PAYNE

America's Youngest Star of Mimicry

Personal Management
DAVID P. O'MALLEY

Variety Bills

WEEK JULY 4

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (2)
Will Bradley Orc
Danny Kaye
Jane Froman
Virginia Austin
CHICAGO
Chicago (4)
Phil Harris Orc
Paul Winchell

Ames & Arno
Billingtons
State Lake (4)
Harry Richman
MIAMI
Olympia (4)
Wini Shaw
Hector Co
Donetta De Lys
Ken Whitmer
Lew Hoffman

Warner

NEW YORK CITY
Strand (4)
Cab Calloway Orc
Avis Andrews
Moke & Poko
Oho Eason
Conon Club Co
(27)
Guy Lombardo Orc
Bernards Co
Bobby May
Sibyl Bowan
PHILADELPHIA
Earle (4)
Rochester
Dick Stabile Orc
Gracie Barrie
Walton & O'Rourke
Kitty Murray
Ruby Ring
(27)
Andrews Sis
Joe Venuti Orc
Joey Rardin
Deval, Merle & L

PITTSBURGH
Stanley (4)
Andrews Sis
Gene Krupa Orc
Pat Henning
(27)
Crazy with Heat
Willie Howard
Sylvia Froos
Betty Kean
Peggy & Moro
WASHINGTON
Earle (4)
Rexyottes
Gloria Grant
Nellie Arnaut Co
Gil Lamb Co
Sibyl Bowan
(27)
Rochester
Dick Stabile Orc
Carlyle Blackwell
Gracie Barrie
Walton & O'Rourke
Kitty Murray

Loew

NEW YORK CITY
State (3)
Park & Clifford
Cardini
Sara Ann McCabe
Smith & Dale
Carmen Amaya

WASHINGTON
Capitol (3)
Rhythm Rockets
8 Dancing Boys
Ben Yost Co
Johnny Burke
Sylvia & Clemence
Joe Besser
Bill Coyle

Independent

NEW YORK CITY
Music Hall (3)
Hermanos Williams
Gloria Gilbert
Briants
Juna Forrest
Earl Wrighteon
Hilda Eckler
Jaromo Andrews
Rockettes
Corps de Ballet
Glee Club
Erno Rapee Symph
Roxy (4)
Major Bowes Co
Apollo (4)
Canada Lee
Blanch Calloway O
Willie Bryant
Troy Brown
Baron Lee
AKRON
Palace (4-7)
Ted Lewis Orc
Snowball Whittier
LeAhn Sis
Jean Blanche
Kay, Katya & K
ATLANTIC CITY
Hamid's Pier (6)
Dick Rogers Orc
Sally Rand
Adrian Rollini 3
Carroll & Howe
Jack McCoy
Andrew DeWalt Co
4 Co-Eds
Steel Pier (3)
Gae Foster Gls
West & McGinty
Christiani Tr
Sharkey
Gautier Co
Bobby Morris
Richard Dana
Pinky Lee
Ryan & Benson
Ben Yost Co
(6)
Goodrich & Nelson
Dinah Shore
F & J Hubert
(7-11)
Charlie Barnett Orc
(4-5)
Sammy Kaye Orc
(6 only)
Benny Goodman O
(4-6)
4 Inkspots

(4)
3 Sailors
BALTIMORE
State (6-9)
Martin Bros & F
Vox & Denning
Bud Sweeney
6 Vocalettes
(3)
Bobby Joyce Co
Larry Collins
Jay Palmer Co
(One to fill)
CAMDEN
Towers (4-6)
Martinelli
Rae & Harrison
Helene Denizon Co
(Two to fill)
FREEPORT
Freeport (4 only)
Phillips & Hall
C & K Keano
Ann Bond
(Two to fill)
LONG ISLAND
Jones Beach (3-5)
Bob Howard
Belitt & Eng Bros
3 Wiles
Woodside Park
(4 only)
Martin Bros & F
Fenwick & Cook
A & M Havel
PHILADELPHIA
Carman (4)
Carol King
Phyllis Colt
Wells & 4 Fays
PITMAN
B'way (5 only)
Martin Bros & F
Fenwick & Cook
Bud Sweeney
6 Vocalettes
WILLOW GROVE
Willow Grove Park
(6 only)
Bobby Joyce Co
Larry Collins
Fenwick & Cook
A & M Havel
Wells & 4 Faye
(4 only)
Ray & Arthur
Morey & Eaton
Bud Sweeney
6 Vocalettes
(One to fill)

Cabaret Bills

NEW YORK CITY

Armando's
Gae Morris Orc
Podrito Orc
Julie Holt
Zombie
Dick D'Amico Orc
Chavez Orc
Carmen D'Antonio
Toy & Wing
Wynn Murray
Bill Bertolotti's
Don Sylvio Orc
Angelo Orc
Frederica
Peggy Ellis
Edith Lambert
Dorothy Allen
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Pierre
Bob Knight Orc
Patricia Ellis
Cafe Society (Midtown)
Teddy Wilson Orc
Eddie South Orc
Hazel Scott
Ammons & Johnson
Jack Gilford
James Copp, III
Cafe Society (Village)
Henry Allen Orc
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Chateau Moderne
Annetta Guerinin
Covert & Reed
Lucile Jarrott
Maurice Shaw Orc
Gabriel
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Peter Brent Orc
Pat Harrington
Jack White
Roy Sedley
Diana Fontaine
Frankie Hyers
Irene Barclay
Conchita
Anita Dillen
Ann Paige
Hazel McNulty
Vince Curran
Club Gaucho
Don Avendano Orc
Currito & Coral
Luis Camacho
Jose Perez
Rosa Rio
Harriet Carr
Reneo
Cora & Irene's
Joe Ellie Orc
Ringo & Harris
Betty Froos
Marcella Clair
Nick Leeds
Diamond Horseshoe
Dr Rockwell
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
Juna Mann
Delia Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Juan Martinez
Gloria Belmonte
Antonita
Maria Lopez
Cbarro Gil 3
Famous Door
Sylvan Green Orc
Val Irving
Olive Fay
Dixie Roberts
Gibsona
Ben Kalmuo
3 Heat Waves
Havana-Madrid
Froilan Maya Orc
Juanita Sanobria O
Alberto Torres
Ramon & Lucinda
Bolan Ortega
Aida Rodriguez
Fay Torreo
Arturo Cortes
Deloreo DeLeon
Hickory House
Bill Turner Orc
Hotel Astor
Tommy Dorsey Orc
Ralph Rotgers Orc
Connie Haines
Pied Pipers
Frank Sinatra
Buddy Rich
Ziggy Elman
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Porron
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Roy Heatherton O
Judy Clark
Adrina Otero
Eleanor Knight
Don Carlo
Sam Amarosi
Eleanore Knight
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Edison
Blue Barron Orc
Hotel Essex House
Johnny Messner O
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Iasa
Nani Todd
Lohua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Helen Young
Bob Houston
Paul Harmon
Belita
Anna Haroldon
Petar Killam
Phil Risor
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Jose Dominguez O
Jack Waldron
Elanore Wood
Hibbert, Byrd Co
Winton & Diana
Bunny Howard
Ginger Dulo
Sylvia Barry
Hotel Pennsylvania
Bobby Byrne Orc
Dorothy Claire
Stuart Wade
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Haakon
Maxine Kisor
Hotel Roosevelt
Jose Morand Orc
Hotel Savoy-Plaza
Howard Lally Orc
Peggy Fears
Hotel St. George (Brooklyn)
Dave Martin Orc
Dee Williams
Yonk Porter
Dick Fulbright
Bill Dillard
Hotel St. Moritz
Ford Harrison Orc
Lolo & Ramon
Florence & Alvarez
Betty Black
Jaye Martin
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Dean Murphy
Evelyn Tyner
H Williams, 3
Hurricane
Dick Satterfield Orc
Chiquito Orc
Kareen Cooper
Billy Vine
Honeychile Wilder
April Ameo
Iceland Restaurant
Ted Eddy Orc
4 Co-Eds
Jack Lane Co
Nola Day
Danny White
Collette & Deano
Robbins Bros & M
Kelly's Stable
Hot Lips Page Orc
Billie Holiday
Billy Daniels
Stuff Smith
King Cole Trio
La Conga
Jack Harris Orc
Noro Morales Orc
Bcotrice & Capella
Jay & Lou Seiler
Lozara & Castello
Nina Orla
La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbello O
Georgie Tapps
Adrienne
Le Coq Rouge
Joe Smith Orc
Bele Bizony
Rudi Timfeld
Leon & Eddie's
Lou Martin Orc
Nerido Orc
Eddie Davis
Jerry Blanchard
Donco Players
Clay Bryson
Barbara Perry
Sherry Britton
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Queen Mary
Roy Stewart Orc
Coreline Night
Kimi Toyo
Ginger Wayne
Rainbow Grill
Russ Smith Orc
Ashburns
Rainbow Room
Barry Winton Orc
Sigrid Lassen
Clemente Orc
Mayfa
Russell Swann
Aaron & Glancz
Julian & Marjorl
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello O
Cross & Dunn
Terry Lawlor
Georges & Jalna
Ches Halo Gls
Edith Roark's Club
Joe White Orc
Henry Marko
Helen Fox
Mildred Key
Ruth Gallagher
Chester Nelson
Russell Hird
Pat Bonnett
Edith Roark
Rose Fenton Farm (Asbury Pk, N. J.)
M Dergere Orc
Columbus & Carroll
Carole & Sherod
Sally Gay
Ruban Bleu
Edwin Matthews
Vera Sanoff
Russian Kretchma
Nicolas Matthey O
Peter Nemiroff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adia Kuznetzoff
Senia Karavaeff
Michel Michon
Mishi Uzdanoff
Arjsiak Arafelova
Spivy's Roof
Spivy
Haywood & Allen
Eddie Mayehoff
Betty Bryant
Stork Club
Sonny Kendis Orc
Ray Benson Orc
Emile Hensel
Versailles
N Brandwynne Orc
Panchito Orc
Joan Merrill
George Church
Dorie
Village Barn
Gene Austin Orc
Sherrill Sis
Zeb Carver
Bud Sweeney
Don & Ruth Lane
Pappy Below
Roberta Welch

LOS ANGELES

Bar of Music
Bill Jorden
George Kent
Ann Harriett
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Jimmy Castle
Royal Guarde
Dorothy Brandon
Armand & Lita
3 Dee's
Chuck Foster Orc
Casa Manana
Miller Bros & Lois
Jimmie Lunceford O
Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
Mitchell Leisen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Gordon Bishop
Bob Murphy
'It' Cafe
Dave Forrester Orc
Macambo Cafe
Mocambo
Humberto Bd
Phil Ohman's Orc
Palladium
Abe Lyman Orc
Paris Inn
Kenny Henryson
Marg'rita & M'rtinez
Henry Monet
Chief Eagle Feather
Patsy Brittain
Herman Lopez
Fred & Jerry
Helen Miller
Chuck Henry Orc
Pirates Den
Art Wenzel
Henry Grant
Gaby La Fitte
Shadrack Boys
Marjorie Raymond

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Think-D'k Hoffman
Gene Shelton
Barney Grant
Dorothy Ford
Buster Shaver
6 Debonairs
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Gardens
Lillian Tours
NTG Anniversary
Joe Kirk
Jerry Krugor
Frod Scott
Don Eddy
Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Jerry Lester
Edda Colvert
Marian Mannera
Rod Stanley Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Poter Lind Hayes O
Carlyle
Grace Hoyae
Mary Reilly
Sylvia Froiding
Mavis Mims
Inecita
House of Murphy
Franklo Gallagher
Chet Record
Nick Cochran Orc
Rhumboogie
Four Tones
3 Chocolateers
Lovey Lane
Lois Galloway
Cee Pee Johnson O
Scheherazade Cafe
Richard Smart
Yasha Borowski
Russian Gypsy Orc
Seven Seas
Lilia Kipikona
Sybil Thomas
Benny Kaha
Puanani Mathewa
Miki Wiki
Charlie Openul
Bobby Mathewa
Johnie Bright Orc
Slapsy Maxies
Bon Blue
Cully Richards
Sid Tomick
Rala Bros
Benny Lessy
Patti Moore
Sam Lewis
Pat Shaw
Joe Oakie
Al Bard Orc
Somerset House
Horry Ringland
Lou Saline
Swanno Inn
Slim & Slam

ABNER J. GRESHLER
Presents
WESSON BROS.
3rd Week—Roxy, N. Y.
ALSO
Return Engagement in
6 WEEKS
EARLE THEATRE, WASHINGTON
Opening July 11th
Via: MARK J. LEDDY

Raftono Sis
Hal Chaneler
Jean Neunier
Gay
Charlie Evans
Trianon
Leighton Noble Orc
Wilshire Bowl
Darryl Harpra Orc

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Tuns Tassera
Lindley Gls
Art London
(Tavern Room)
Dava Pritchard Orc
Blackhawk
Art Jarrett Orc
Chris Cross
Robinson Twins
Blackstone Hotel (Balinese Rm.)
Eddie White Orc
Brevoort Hotel (Crystal Room)
3 Nibles
Peggy Lester
Lois LaChance
Bob Billings
Broadmont
Wally Rand
LaVerne Dane
Betty Cooda
Anita Page
Juno Darling
Gwen Daucher
Charlotta Buckley
Sally Barr
Herb Rudolphe Orc
Brown Derby
Harriet Norris
Cecelia Blair
Romona Hughes
Pat Lordiar
Joe Franks
Savage Trio
Edith Mitchell
Marsha DeLand
Joan O'Shea
Mary Grant
Ethel Brown
Mickey Dunn
Advocates
Sammy Frisco Orc
Capitol Lounge
4 Mills Bros
Maurice Rocco
Louis Jordan Orc
Chez Paree
Milton Berle
Jansleyo
Raquel & Tarriba
Ben Yost Singers
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gls
Colosimos
Frank Quatrell Orc
Gala 6
Renee Villon
Rose Perfect
Yvette Daro
Bobby Dandere
Congress Hotel (Glass Hat Rm)
(Peacock Rm)
Joe Vera
Del Shoro
Eddie Dandero Orc
Drake Hotel
Camillia House
Bob Grant Orc
Hildegarda
Edgewater Beach Hotel (Beach Walk)
Russ Morgan Orc
Phyllis Lynn
Mortells
Mignon
Walter Donohua
Nighthawke
Dorben Gls
Herb Foote
885 Club
Rogers & Morris
Jerry Bergen
Joan Hope
Raul & Rese Marie
Julio Gorcia Orc
Grnemere Hotel (Glass House Rm)
Ding Bell Orc
Thelma Mitchell
Hi Hat
Fifi D'Orsay
Emilie Boreo
Doris DuPont
Andrea Andrea
Lenette Sis
Virg Vaughan
J Manzanares Orc
Younger Gls
Eddie Fens Orc
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spires Stamos Orc
Fifi de Villerie
Gwendolyn Vassueil
Edna Sellars
Isabel de Marco
Morrison Hotel (Boston Oyster House)
Manfred Gottbalf
New Yorker
Ruth Craven
McKays
Ray English
Payne & Gilbert
Ada Lynns
Mary Camp
Kretlow Gls
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Sally Shorratt
Heidelberg Ens
Louis & Wessel
Hans Menzer
Palmer House (Empire Room)
Skinnay Ennis Orc
Rosario & Antonio
Carles Ramirez
3 Pitchmen
Johnny Mack
Inez Gonan
Carmine Calhoun
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gena Kerwin Orc
Jares Sis
(Panther Room)
Jimmy Dorsey Orc
Byton Gls
Carl Marx
Rhumba Casino
Tito Guizar
Eddie LaBaron Orc
Paul Sydell
Evelyn Farney
Eduard & Diane
Pan-Am Danc
Don Pedro Orc
Milo Perez Ens
606 Club
Billy Corr
Alyce Cerf
Cell von Dell
Marion Kingsley
Cleopatra
June March
Diane Rowland
Jean Mode
Sparkist Gls
Nanette Carmen
Jimmy Roy
Carrio Finnell
Millis Wynns
Sel Lake Orc
Tripoli 3
Stevens Hotel (Continental Room)
Del Courtney Orc
Villa Moderne
Bob Strong Orc
Villa Venice
Rosita Ortega
Poggi & Iger
Tana
Vanessa & Sandine
Jacqueline Mignae
Ted Adair
Buzzonnie
Rinaldi
Auretts Sis

PHILADELPHIA

Club Bali
Alan Fielding Orc
Bali-luvulas
Vivyinia Ramos
Nino & Lenora
Michael Amador
Russell Swann
Ben Franklin
Frederico & Rankin
Ralph Eastwood
Leo Zollo Orc
Leonora Sola
Paulino & Bob
Castaino & Barrie
Nirma Cordova
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carney
Ford Mason
Jarry Gordon
Gallagher & Rush
Ralph Brown
Ramona & Loretta
Joe Gordon
Cadillac Tavern
Harry Dobbs Orc
Cadillac Caperettes
Sally Osborne
Dimas & Anita
3 Dukes & Duchess
Lucille Rand
Henriques & Adri'na
Carroll's
Charlie Gaines Orc
Dixie Sullivan
Charlotte Vogue
Al Farr
Harry Rose
Bobby Vail
Carrollettes
Jack Shaw
Wilma
Cedarw'd Log Cabin (Malaga, N. J.)
Ray O'Day
Cynthia Evans
Dorothy Lawrence
Jean Graham
Annie Guette
Carole Dale
Patricia Lawrence
Francee Williams
Di Pinto's
Dave Steiner
Kay Carlton
Eddie King Orc
Embassy
Susan Lang
Alilda & Chico
Johnny Parrish
Chiquita
Carlos Reyes Orc
Evergreen Casino
Laura Kellogg
Roncheros
Beth Challis
Nitza & Ravell
Cynthia Horn
Vivian Vance
Pat Shavlin Orc
1523 Locust
Marian Proctor
Evelyn Bradley
Pola Montoya
Elaine Black
Bubbles Shelby
Rosa Faeney
Kay Lavery
King's Swing Orc
(H Walton Roof)
Glamour Gls
Helen Heath
Jackie Willis
Mimi Kellerman
Paul Duke
Vera Nova
Michael Sandina
Rose Gallo
Joe Morrison
Nell Fontaina
Jam Session
Geo Verrechia
Mickey Houss
Billy Kretchmer
Hopkins' Rathskeller
Jimmy Venuti Orc
Frank Lester
Rose Jovinelli
Joe Cuomo
Eustes Sis
Young Sis (8)
Myra Leo
Bonnie Watora
Mildred Kaya
Agnes Barry
Lido Venice
Rollino Trio
Wally Vernon
Darlene
Elaine Ellis
Margo & Carr
Danny Versea Orc
Little Rathskeller
Jackie Hill
Marian Powers
Sally Keith
Da Lloyd McKay
Spencer & Forman
Leon Fields
Victor Hugo's Orc
Manoa Inn
Gene Tobin
Dot Garey
Gracia Steele
Wada & Wada
Casimiere Gls
Dot Garcey
Edythe Sallade
Frank Cuneo Orc
Nancy Newell
Minstrel Tavern
Cortez & Poggy
Tony Callazo
Ed McGoldrick, Jr.
Margie Rosa March
Sissy Ginnio Loftus
Ed McGoldrick, Sr
Helen Marriott
Nell Dieghan's
Leonard Cooke
Lee Rogers
Chadwicks
Rush & Gallaghor
Havenairos (4)
Ray Hottinger Orc
Reno
Old Falls Tavern
Billy Hayes' Orc
Frankie Richardson
Ray & Dale
Carita
Open Door Cafe
Helen Wilson
Warren Phillips
Sunny Ray
Don & Dorease
Irving Broslow Orc
Park Casino
Pk Casino Trou'dora
Frank Hall
Peacock Gardens (King-of-Prussia, Pa.)
Sid Long
Gil Fitch Orc
Margie George
Artie Singer
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hyman
Jimmy Engler
Hal Fifer
Red Hill Inn (Pennsauken, N. J.)
Naki & Soki
Frank Murtha
Pepper Garat
Pat Raymond
Murray Ann
Roman Grille
Shandor & Margo
Doris Floide
Balty Scott
Rui Parker Orc
Rendezvous (Hotel Senator)
University 3
Showboat
Pellegrino Revue
Rontons Stars
Lou Karns
Margie Smith
Billy Hamilton
Harry Taylor
Silver Fleet Inn
Erma Lynn
Betty Keenan
Chic Lauler
Max Levin
Joo Lenny
Harry Small
Joe Scotty
Silver Lake Inn
Regina
Geo Reed
Eden Twins
Alice Lucey
Nadia & Sasha
Frank Hessel Orc
Stamp's
Margie Drummond
7 Cappy Borra Boys
Jack Griffin
Gorvey
Stamp Trio
Joyettes
Geo Marchetti Orc
Swan Club
Jerry Marcelle
Lola Claire
Julia Cummings
Mage & Carr
Henry Patrick Orc
20th Century
Mike Pedecin
Men of Rhythm
Kenny Shaffer Trio
Weber's Hof Brau
Camden
Pen Bannerman
Jules Flacco's Orc
Maurine & Norva
Harry Robb
Bobby Waling
Yvette
Pumphandle Trio
B Walle & 4 Fays
Al Goldecker
Jack Smith
Signor Cornino
Raths'r Eldoradians
Dave Pierson
Wilson's
Joe Hough
Louis & Cheria
Lillian Caplin
Russo & DuVal
2 Lucky Bucks
Geo Hanuet Orc
Art Mathews
Carita
Yacht Club
Gloria Mann
Ed Gavin
Audrey Joyce
Pen Raymond
Mary Navis

CLEVELAND

Alpine Village
4 Sydneys
Blondell Twins
Gregory & Roymond
Job Confer
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Menners Orc
Sammy Lipmon
Antoinettes
Freddie's Cafe
Gayle Parker
Ray Rogers
Harriet Grant
Paul & Thelma
Gourmet Club
Eddie Robinson Orc
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprenger
Ambassadors Orc
Hotel Cleveland
George Duffy Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Glover & LaMae
Deroina & Ellis
Bob Ripa
Sloan & Gary
Sorelli
Sammy Watkins O
Hotel Statler
Jules Duke Orc
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jaun Florer
Pearl de Lucca
Monaco's Cafe
Jimmy Herls Orc
Regal Club
Ducky Malvin Orc
3700 Club
Art West
Ruth Farrantz
Pat Jordan
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vic Abbs
Bowery
3 Ryan Bros
Ella Logan
Anita Sevilla
Antonio de Cordoba
Paddy Cliff
Tucker Key
8 Berdun Jitterbugs
Jordan Dano
Johnny King
Choa Carlisle
Benny Resh Orc
Casanova
Glamour Gls (6)
Bernie Green
Kitty Morrison
Hughie O'Donnell
Lea O'Donnell
Lee Walter Orc
Gorktown Tavern
Billy Meagher
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerno
Cole & Corta
6 Vesters
Lea Aguatte Orc
Hand's
3 Old Timers
Manuel Lopez
London Chop House
Tonia Valenti
Chet Everhart
Frank Whitman O
Club Mar-Ja
Paul Regan
Juna Carson
Dancing Dietrichs
Merritt Lamb Orc
Morocco
Gay Nineties Rev
Buddy Duray
Joe Fodor Orc
Madelon Baker
Nobolo's
Bob Farrell
O'Donnel & Loyce
Dick Worthington
Estrallita
Leonard Seal Orc
Northwood Inn
Anita Jacobl
Woods & Bray
Horry Schilling
Reshes & Les
Ray Carlin Orc
Olde Wayne Club
Melody Ambass'dors
Bernice Bishop
Hoffman Bros
Palm Beach
Tanginl
Dave Barnum
Daro & Davis
Diane Labonti
Ramon & Louise
Don Pablo Orc
Rack's Redford Inn
Mac McGraw Orc
Club Royale
Potor Higgins
Alice Kavan
Gillette & Richards
Mardoni & Louise
Winnie Hovoler Gls
Stan Norris Orc
Statler Hotel
Sando Williams Orc
Maxine Tappen
San Diego
Georga Presnell
Al Alexander Orc
Lila & Dayo
Burns Bros
Dolly Dawn
Marya & Martyn
The Tropics
Betty Blair
Jean Fiold
Linda Bros
The Friars (3)
Vincent Bragale Orc
Verne's
Jack Morrison
Miller & Millard
Betty Blythe
Horry Coflat Orc
Whittier Hotel (Gold Cub Room)
Herman Fino
Wonder Bar
Consuella
Hy Baron Orc
Castrillos Orc.
509 Club
Dale Rhodes
Di Giovanni
Margo Good
Gene & Goody
Verne Wilcox
John & Jessie Hora
Olga Ray
Horace Houck Orc

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Doane
Arlington Lodge
Phil Cavezza Orc
Balconades
John Fontaine Orc
Bill Green's
Don Bestor Orc
Penny Lea
Jerry Scott
Boogie-Woogie Club
Bous Sherman
Maxie Simon
Harry Comorada
Buddy Blaine
Tubby Miller
Reggie Dvorak
Club Petite
Piccolo Pete Orc
Betty Smiley
Sidney & Amoa
Bernard
Cork and Bottle
Lloyd Fox
Eddie Peyton's
Marty Gregor Orc
Marion Muller
El Chico
Frank Andrini Orc
Virginia Ramoa
Talavera Tr
Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Jessica Wheatley
Harry Walton
Irma Guthrell
Hotel Henry (Silver Grill)
Stan Rucker 4
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Havdn
Betty Donahoe
Al Davin
Evergreen Gardens
Ravelers
Sam Sweet
Alice Sons
Zelda
Wicked Willies
Hotel Roosevelt
Johnny Kaalhua
Royal Hawaiians
Hotel Schenley
Billy Hinds Orc
Rita Seamen
Buzz Meyer
Jack Calhoun
Hotel Wm Penn (Continental Bar)
Wanda
Escorts
Kennywood Park
Brad Hunt Orc
Jeanle Regal
Billy Carmichael
Merry-Go-Round
Joe Hart Orc
Dick Harter
New Penn
Gay Carlisle Orc
Teddy Ryan
King Sis
Penny Gray
Nixon Cafe
Al Marisco Orc
Bob Carter
Roshoa & Lee
Stewart & Lee
Krotlow Gls
Nut House
Shordina Walker
Tad Blake
Joa Klein
George Gregg
Evelyn Nelle
Kay Balfe
Milly Bradley
Pat Burns
Charley Adams

(Continued on page 54)

MUSIC HALL, N. Y.

Earl Wrightson, Gloria Gilbert, June Forrest, Amanda Williams, Hermanos Williams Trio, The Briants, Hilda Eckler, Jerome Andrews, Ballet Corp, Rockettes, Music Hall Symphony Orch with Erno Rapee; 'Blossoms in the Dust' (M-G), reviewed in VARIETY, *June 25.*

This is an excellent show, with a strong talent lineup skillfully and handsomely presented. Settings in particular, are imaginatively and decoratively suggestive. Whole show is the kind of thing that only the Music Hall can do.

Overlong overture medley of southern songs is featured by 'Dixie Girl,' recent composition by Kent Cooper, general manager of the Associated Press. Although it's an undistinguished piece, it's probably something of an achievement for a news syndicate chief and there's a bit of screen ballyhoo about it. Also, Earl Wrightson does a vocal of it—a novelty for Music Hall overtures. Show proper is called 'Symphony in Color' and uses an artist theme throughout. Glee Club opens, dressed as artists and, as a welcome innovation, actually getting some movement into the scene. Then Gloria Gilbert, after modeling as a ballerina during the song, does a sensational toe routine, terping difficult and spectacular twirls and kicks and climaxing with an almost unbelievably sustained pirouette. It deservedly drew one of the most enthusiastic storms of applause ever witnessed in the Music Hall.

With the Glee Club still standing about as artists-atmosphere, Amanda Williams warbles a Spanish number and then supplies a guitar accompaniment while the Hermanos Williams Trio (although there are only two of them) mix impressive acrobatics and balancing with slow tango steps. For the finale of the scene, June Forrest strolls out as a blue-gowned model to sing 'Blue Skies,' the Glee Club lending vocal background for the last few bars.

Next setting represents an artist's palette, with the Rockettes prancing out of the thumb-hole in the huge board and, as animated gobs of various-colored paint, snapping through one of their better precision routines. It's a fairly simple number for them and the kind of thing at which they're at their best. Consequently, it registered solidly. Still carrying out the artistic motif, the set then revolves to show the inside of a portrait artist's studio and revealing the two Briants snoozing on chairs. They slowly awaken, one guy removing the other's prop bald head, then amble brilliantly through the rest of their familiar and always-hilarious routine of slow-motion, collapsible-body comedy.

Finale is an elaborately staged number by Hilda Eckler, Jerome Andrews, the Ballet Corps and, at the last, the entire company. It's kind of modern-style terping, made palatable by expert lighting and the visually effective groupings on four different stage levels. However, the number is a bit overlong. *Hobe.*

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, June 29.

Dennis Day, Stump and Stumpy, Lane and Ward, Art Carney, Gae Foster Girls (18), Dick Dana, Ben Yost Singers (9), Bobby Morris, Pinky Lee, Ryan and Benson, Eddie Knight's Orch; 'Western Union' (20th).

Dennis Day heads a well-routined bill arranged for a season now in full swing. Bill is also marked by return of Frank Elliott's Minstrels, an institution at the Pier's Music Hall for years, more modernized and streamlined each season.

Introduced by Jack Benny's recorded voice, Day sings 'The Things I Love' and 'My Sister and I,' which brought big response when caught at the performance Sunday afternoon (29).

Gae Foster Girls, who begin an all-season engagement this week, open with stilt number, for which cuties get fair hand. Their best is final number, which closes show with bang. Accompanied by Day, who sings 'Amapola,' girls in shimmery, white satin costumes and wearing bells on ankles and wrists, hop and skip out tuneful rhythm, singly, in duets and entire group for finish. This, with Day's vocals, gets best hand of show, which runs 75 minutes.

Stump and Stumpy, colored, put on fast tap and comedy dance, well received and drew laughs with Donald Duck impersonation. Elliott's Minstrels got warm welcome from pier goers who recalled them from other seasons. Ben Yost and his singers, in red and white satin costumes and in trim new military uniforms, warble some of their familiar, rousing numbers, getting loud applause, especially for the 'God's Country' number.

Dick Dana returns here again as emcee and plays straight with Pinky Lee, Bobby Morris, Ryan and Benson in blackface. Their comedy bits on sharpshooting went over well, as did several gags, some new, some not so new.

Art Carney does well with imitations, and Lane and Ward do okay novelty dances and acrobatics.

Other attractions which drew large crowd on pier included exhibit of German fighting plane, Messerschmitt 109; Bob Crosby's orch in Marine ballroom, log rollers, water circus, animal zoo, and trained seal. *Carter.*

Majestic, San Antonio

San Antonio, June 28.

Dave Apollon's 10th Anniversary Revue with Lorraine and Rognan, Virginia Mayo with Pansy the Horse, Dick and Dot Remy, Three Biltmorettes, Ben Beri, Al Valente, Ben Yost's New Yorkers (8), Ernest Hauser's House Orch (13); 'She Knew All the Answer' (Col).

Ever since 1932 Dave Apollon has been bringing his shows here. This year Apollon rounds out his 10th year with a streamlined anniversary revue packed full of showmanship and containing some of the best talent seen here in some time.

Gone now, of course, are the Filipinos whom Apollon has used in the past as stooges. In their stead he has a fast-moving, highly entertaining 80-minute show that is pleasing local theatregoers. There's plenty of comedy, songs and music, dancing and even a juggling act, something to please all types.

Revue opens with Ernest Hauser's house orch on full stage opening with 'Happy Days Are Here Again.' This cues Apollon to come on. He was greeted with a big ovation. Directs the orchestra in a couple of pop tunes, best of which is 'Amapola.'

The Three Biltmorettes have a nice softshoe tap routine to 'Tea for Two' and climax with neat acrobatics. Only veteran face in the revue that Apollon brought here last year is Ben Beri. Beri has a much better juggling turn, neatly mixed with comedy than on his previous visit. Ben Yost's New Yorkers, singing male octet, have a nice presentation highlighted with their pleasing voices and harmony.

Dot Remy, hefty gal with her brother Dick, both from Ed Wynn's 'Boys and Girls Together,' as was Apollon, put on a comedy dance. She proves very agile despite her weight.

Apollon is highlighted with his nifty mandolin. Assisted by Al Valente and his electric guitar. Apollon plays a special arrangement of 'Star Dust' and 'Beguine.' As he bowed off at showing caught, a basket of flowers was presented to him. He told the audience that it came from the 'old gang' at Fort Sam Houston. And for them he would play as a special favor two songs that are, by now, his trademarks, 'Dark Eyes' and 'Two Guitars.'

Virginia Mayo puts Pansy the horse through a workout that brings many hearty laughs.

Lorraine and Rognan have a nice routine full of laughs. Fine is the comic-serious dance done to the 'Blue Danube.' Girl shows good voice in a bit while the boy plays the harmonica.

Apollon is on stage throughout, giving out with quips here and there and keeping the show moving.

Show closes with a medley of 'Eyes of Texas' and 'God Bless America,' while the Lone Star emblem is shown on the backdrop. On stage are the New Yorkers dressed in typical cowboy regalia.

Show caught Saturday (28) played to a full house. *Andy.*

CAPITOL, WASH.

Washington, June 29.

Nan Rae and Mrs. Waterfall (Maude Davis), Trixie, Six Swing Co-eds, Alberta Mansfield, Rhythm Rockets House Line (16), Sam Jack Kaufman and House Orchestra; 'Big Store' (M-G).

Attempting to prove perhaps, that vaude will get along, draft or no, there isn't a man involved in this thing called 'Femme Follies.' That may be the attempt; what's proved is that too many girls can be boring, especially when all they're working up to is Nan Rae and Mrs. Waterfall (Maude Davis). This turn, sort of burlesque of 'woman in street' broadcast, with Miss Rae interviewing rube femme character out of audience, has some followers from radio, who greet twosome warmly, but they're strictly for the corn-fed who love their diet.

Show does have variety, at least, and some bright moments. One enjoyable interlude is provided by Trixie, compact and acrobatic juggler, who bounces through some expert ball-tossing to win solid approval. The Rhythm Rockets are good, too, in a ballet number with a modernistic touch, staged by Sandy Grant. It serves as introduction and background to dance by Alberta Mansfield, who is, if nothing more, brilliant; costume consists principally of glittering silver paint. Nothing spectacular, however, about Rockets' other two appearances. Nor is there anything spectacular about Six Swing Co-eds. They're pretty, though, dress up a stage and treat some novel arrangements with pleasant voices.

Biz good opening matinee Thursday (26). *Mac.*

PARAMOUNT, N. Y.

Will Bradley Orch with Ray McKinley, Lynn Gardner, Terry Allen; Virginia Austin, Jane Froman, Danny Kaye; 'Caught in the Draft' (Par) reviewed in VARIETY, *May 28.*

Par's combination of Bob Hope's 'Caught in the Draft' and a smoothly moving stage show gave evidence on night caught (Thursday) that the week's take was heading for the stratosphere. Strong, unstinting praise for the picture in daily reviews helped form long lines of standees at the b.o.

Pleasing effect of the stage show, which runs off in about 50 minutes, is not from anything particularly outstanding in the lineup, but from the layout as a whole. Danny Kaye, normally, perhaps, the most effective entertainer of the layout, was hampered considerably this session by laryngitis. In as much as his punch is virtually all in his throat the attack made deep inroads. Nonetheless he clicked handily.

Kaye used only three of the routines that have gotten him wide praise, among them the 'Minnie the Moocher' bit. Will Bradley's band identifies itself at the very beginning, coming out of the pit with 'Scrub Me Mama,' thereafter brushing off boogie-woogie tempoes. Outfit contributes some exceptionally good work solo and behind the various acts, particularly for the Virginia Austin marionet turn. Band's only fault lies in a three-man trumpet team, which possesses a thin, toneless quality that clashes with the rest of the sections. Saxes ride smartly and the rhythm with Ray McKinley always as the base couldn't be more effective. Bradley himself is okay up front, tromboning and grinning. McKinley gets his shots, too, growling an original, 'All that Meat and No Potatoes,' and working with phosphorescent sticks and drum setup in a moving, unbilled jive tune. It's a highly effective showmanly presentation.

Lynn Gardner, band's new vocalist, gets in her innings early. An impressive seller, gal works up good response with 'Daddy,' backgrounded by an arrangement that apparently was worked up in a hurry, and 'Oh Look At Me Now.' Terry Allen's shots come later, on 'Flamingo' and 'Dolores.'

Miss Austin (New Acts) provides an interesting and unusual marionet layout and she's followed, after a stretch by the band, by Jane Froman. Singer hasn't worked a Broadway house in some time. Reaction to her stuff is peculiar. She's admittedly above the level of such things as rhythmic versions of 'Let's Get Away from It All,' 'No. 10 Lullaby Lane' and 'Hut-Sut Song,' yet that's when she's most effective. Her delivery of them is warm, alive and more to the taste of an average listener. *Wood.*

GOLDEN GATE, S. F.

San Francisco, June 25.

'Funzafire' with Benny Meroff, Pepito, Juanita, Rita DeVere, Billy Morosco, Joe Bonnel, Louise Shannon, Pann Merryman, Ken and Roy Paige, Al Spiro, Al De Vito, Dianna Abbey, Meroff Orch (10), combined Unit and House Line (17); 'Roar of the Press' (Mono).

The whole load is on the stage again this week, with George Bole selling Benny Meroff's 'Funzafire' unit to the hilt, even unto a tie-up with a local nut merchant. Street bally includes such items as a Napoleon-hatted stooge fishing on street corners, tagged 'If you think I'm crazy, see—' etc.

Show remains a hodge-podge of nut stuff, depending on a responsive audience to go over, whole being geared to a corny level save for several specialties. Some of the gags are clickers, others wear whiskers but the whole manages to generate a degree of hilarity.

Extensive use continues to be made of plants in audience and boxes with somebody running up and down the aisles most of the time. Typical is supposed patron, Dianna Abbey, fat woman carrying a big package, who forces her way to the middle of a row, finds no seat and reverses, crushing half a dozen customers. Zany tricks on stage include a screwball jumping over a suitcase because he's trying to get over the grippe.

Audience gets its share of man—or rather girl—handling, entire line of 17 filing into pews and all kissing the same male customer en route. Unit and house lines are merged to give show a 17-femme flash.

Benny Meroff's band works on stage (house tooters laying off with pay this week) against crazy-quilt drops and giant clown face. Meroff fronts the aggregation, spending most of his time in front of the mike as show-holder-together and gag feeder.

Authentic specialties include Louise Shannon, slick machine-gun tapper to tune of 'Donkey Serenade'; Pann Merryman, zingy in an acrobatic cakewalk; Rita LaVere, contortionist whose spine-doubling can hardly be topped by subsequent backbenders for simple reason there's no place left to bend to, and Pepito, vet Spanish clown, still using his oversize collar, alarm-clock wrist-watch and baby-crying routine. He's given a short niche near the close and makes good use of it. Joe Bonnel does okay stepping while tooting a sax, with Ken and Roy Paige doing all right in gag knockabout.

'Funzafire' won't add anything to the art of the footlights, but it can't hurt anybody.

Biz fair at opening. *Wern.*

PALOMAR, SEATTLE

Seattle, June 26.

Hicks Troupe (4), Elsie Long, Eddie Lee, Frank Ross and Anita, Max and His Gang, Jerry Ross, House Orch (6); 'Black Cat' (U) and 'Too Many Blondes' (U).

Quite a change at the Palomar this week after the Polack Bros. circus on the stage last week, but bill which is a little weak on the comedy side carries through all right.

The Hicks Troupe is mostly routine balancing and tumbling but the two youngsters apparently about 11 or 12, are nice appearing and help sell the act. Elsie Long is on next and does a ragdoll dance. Is a looker and the candy-striped rompers don't obscure her charms. Comes on later in blue velvet pajamas for an acrobatic dance. Both are okay, but some patter would certainly help.

Eddie Lee, who has been on KOMO for the past 36 weeks in a morning spot, has a good voice which he ranges from soprano down in such novelties as 'The Little Red Hen.' His intimate radio manner goes over well here. Also whistles 'Song of India' for a hand.

Frank Ross does voice imitations of famous trumpet players and a hillbilly radio band, putting a lot of drive in his stuff. Manner and chatter are assured, bringing the high spot in the bill. Anita comes on for a few blue jokes and does an imitation of a French singer.

Max and His Gang wind up the show. His hoofing and acrobatics are imitated by his four dogs, which do some good tricks, one being backflips in unison with Max. Windup has one dog walking on and over Max while he does backflips across the stage. Pooch made it on the second try, which merited a big hand. M. C. Jerry Ross is only on briefly for two introductions.

Biz slim on first afternoon show day caughtt (26). *Reed.*

TOWER, K. C.

Kansas City, June 28.

Britt Wood, Dea Lang, Johnny Rexola Trio, Greenman and Coyle, Lester Harding, Herb Six House Orch, Dorla Cole; 'Affectionately Yours' (WB).

Stage variety bill is definitely in second place this week as film attraction has more marquee names than is customary in this house and pic is consequently relied upon for magnetism. Phenomenon of a Warner picture in this house, is made possible by the summer-shuttered Orpheum, which normally would have caught this one. While it's more film than usually seen here it will likely fall short of the draw expected, and with the less than mild stage show, house will take it easy.

Four standard acts with Lester Harding, the Herb Six band and amateur discovery are too much to crowd into less than 40 minutes, and few performers really get a chance to display wares. After band's beginning with a medley of plantation and southern airs, Johnny Rexola trio, two guys and gal, are on for a fling at rollerskating, acrobatic dancing and a wind up with a pole balancing male duo. There is a high-light in the pole work, but rest of the act is lightweight.

Dorla Cole, Quenemo, Kans., 10-year old, exhibits lusty pipes, but is not yet ready for regular entertaining. Conversational piece by Greenman and Coyle turns into a drum-beating orgy, but gets little accomplished.

Happily, last half of the show, beginning with Dea Lang, has a better tenure, but it's all too brief. Miss Lang gets a good chance to display a one-foot control-kick routine that is accomplished and she finishes off with an acrobatic number. Harding has 'The Things I Love' as his baritone contribution, and then turns stage over to Britt Wood. Vet Wood, now vauding after a stretch in the Hopalong Cassidy film opries, has some of the stuff that would have elevated the show, but in nine minutes he couldn't get enough of it across. His harmonicalizing, Ritz Brothers' imitation and softshoe tapping are the kind of corn that the house takes to, but Wood was off almost before the patrons began to enjoy his work. *Quin.*

Vauders' 59th Anni

Springfield, Mass., July 1.

Mr. and Mrs. George Guy, of this city, observe their 59th wedding anniversary today (1).

Guy, 85, is the last of the Six Guy Brothers, minstrel and vaudeville turn. Mrs. Guy is 78.

STATE, N. Y.

Bill Robinson, Bert Wheeler with Hank Ladd & Co., Sue Ryan, Les Juvelys, Rossilianos; 'I Wanted Wings' (M-G).

With the feature film running two hours, stage show takes slightly less time than usual. It's a five-act bill topped by Bill Robinson and Bert Wheeler. For some weeks the last show has been starting later than usual; it is not until 11:20 p.m. that the turns start showing their stuff this week. The picture was exploited across the street at the Astor when it played there, which hardly ups its drawing chances here.

Wheeler may not realize it but he is setting quite a gross mark for the State to shoot at. In his monologistic bit the comic says Robinson and he are on percentage, Bill to get 15% on all over 65 G's while he's to get 5%. Figure he mentions is way over the house record.

Wheeler and Hank Ladd have been together for some time, having toured with Earl Carroll's 'Vanities.' Wheeler and Ladd coaxed a summer's day audience into good humor, getting the best laugh with their amnesia gag. The redheaded Francetta Malloy serves well enough late in the act and two stooges, a gink following a girl, got a few giggles, but Wheeler and Ladd are the major part of the turn.

Robinson, immaculate in summer suit of pearl gray, makes his dancing look easy. Following a slow-tempo tap, the crack colored hoofer tells a few of his stories which he has had for some time. But dancing is his stuff and Robinson is still aces there. Faster tapping and the neat waltz clog finale leave his routine without change.

Sue Ryan, she of the lusty pipes, turns in an excellent score in the keystone spot. Singing comedienne starts with a special lyric, 'Publicity,' with a lengthy, varied number following, tunes being supposedly suggested by magazines. Perhaps her best number is the onetime favorite, 'You Made Me Love You,' as originally rendered. The swing version doesn't measure up to the straight vocalizing. Though it was used as the last number, house sought more from the blonde artist, but she called it an act.

Les Juvelys open excellently. Novelty balancing duo is away from the usual and could be a circus feature. The Rossilianos close with a short routine of Polish dances. Graceful couple are said to be refugees. Outside of the names, the bill is not exceptional, though satisfactory. *Ibee.*

LYRIC, INDPLS.

Indianapolis, June 27.

Gertrude Niesen, Professor Lamberti, Bob Dupont, Don and Jane Ford, Winter Sisters (3), Billy Watson, Dick Gordon, Rajah Raboid; 'Singapore Woman' (WB).

This week, the management has moved the 12-piece pit orchestra to the stage and brought in Dick Gordon to wave the stick and m.c., using the setup as background for six acts presented in revue style. It's a good show but something is keeping the customers away, without all the blame cast upon the hot weather.

It may be that the men are steering away from Rajah Raboid, mentalist, as matinees are well attended but evening performances light. The Rajah works in one to get initials from the audience by thought transference, followed by the question, which he answers. His 25 minutes are mystifying but not entertaining to the average vaude patron who drops in for singing, dancing, and the sight of some gals. The Rajah is separated from the regular stage show by the news reel and trailers.

Professor Lamberti and Gertrude Niesen share headline honors in the regular 56-minute show. This is Miss Niesen's first appearance here and her throaty singing of 'Dark Eyes,' 'My Man,' 'I Want My Mamma' and comedy versions of 'Oh Johnny' earned for her a permanent place on the 'welcome guest' list. She knows her business and gives a song plenty.

Professor Lamberti has been around as regularly as a tax collector. This year, he brings with him a piece of business left over from his stay at Earl Carroll's nitery in Hollywood, during which a full-bosomed blonde does a strip-tease behind his xylophoning of 'Wishing.' It's good for laughs but the Professor always got more than his share anyway. His antics at the woodpile have never failed to tickle local ribs and he might possibly hurt his rep in a family theatre by associating himself with the dame stuff.

Bob Dupont is also an old favorite. His deadpan juggling of rubber balls, Indian clubs and tamborines are sure giggle winners. The Winter Sisters, tapping acrobatic trio, appear briefly in the opening stanza. Billy Watson, amateur, does okay singing 'Here's My Heart.' Don and Jane Ford have a well worked out routine in which they explain their tapping in a song which is woven through their turn.

Biz was light at third show Friday (27) opening day. *Kiley.*

EARLE, PHILA.

Philadelphia, July 1.

Andrews Sisters, Joe Venuti Orch (12) with Kay Starr, Joe Reardon, DeVal, Merle and Lee; 'West Point Widow' (Par).

Lots of laughs and rhythm on the Earle boards this sesh, a grand combo to help take one's mind off the blistering heat wave which invaded Philly over the weekend.

Snaring the top-billing, and deservedly so, are the Andrews Sisters. The trio is currently hotter than a Fourth of July firecracker, and only a plea of exhaustion enabled them to bow off, when caught, in the face of crescendos of applause.

With their popularity enhanced a hundredfold since their last appearance here, the gals are jamming in the jukebox jive addicts, now home for school vacations.

Dolled up in cool-looking evening gowns, the sisters came on in the closing spot to a terrific reception. Opener is the swingy version of 'Beer Barrel Polka,' followed by 'Daddy.' Number three is 'Boogie Woogie Bugler from Company B'—hit tune from 'Buck Privates'—a solid click with the hundreds of uniformed men in the audience.

First encore is their revival of 'Apple Blossom Time.' Continuous palm-thumping brought the gals back for a try at warbling something called 'Sonny Boy,' a comedy version of Al Jolson's tearjerker of a decade ago. It's the Andrews damsels' latest waxing, but at this catching it didn't look like it would attain the popularity of their other disc efforts.

The trio has found a clever trick for bowing off. They get the audience to clap hands in unison while they swing-sing 'My Bonnie.' As the beat becomes louder they ease behind the wings while Patti Andrews trucks slowly off.

A sleeper in the billing is provided by tiny Joey Reardon. The personable mite is making his debut at the Earle, and from all indications it's a howling success. Reardon has a style that's refreshingly different. With a grin like a tiny Irish pixie, he immediately wins the audience.

He starts off with a swingy variation of 'Casey Jones,' then branches out into giving imitations of various musical instruments and instrumentalists. Bringing a volley of guffaws is his takeoff of auto horns which reflect the personality of various types of motorists. Reardon winds up his stint with an excellent takeoff of Jimmy Cagney (for whom he's a dead ringer) in the dramatic death-house scene from 'Angels With Dirty Faces.'

The dance team of DeVal, Merle and Lee also provides plenty of entertainment with their surprising acro act. They start out strictly deadpan in the standard ballroom routine, then suddenly switch into a rib-tickling, slam-bang comedy turn in which the fragile-appearing femme of the team gets tossed around like a sack of meal.

Joe Venuti's orchestra does an adequate job of backing the show, with the band members getting in a few novelty licks of their own. Venuti is a local boy and had lots of ex-neighbors from South Philly down front rooting for him. Kay Starr does a fairish job of vocalizing, her forte seeming to be the low-down type of jive rather than on the sweet stuff. Venuti scores nicely in two turns in which he solos on his fiddle.

The husky maestro makes a mistake when he continues to plug recordings of 'four years ago.' It gives the customers the impression that the band is passe.

Biz at show reviewed was okay considering the humid weather (Fri. night). *Shal.*

ORPHEUM, L. A.

Los Angeles, June 25.

Ella Fitzgerald Orch, Bob Evans, Three Berry Brothers; Shadows on the Stairs' (WB) and 'Singapore Woman' (WB).

Ella Fitzgerald's all-Negro orchestra is providing the Orpheum patrons with plenty of hilarity this week. For the sepia trade, especially, the offering is one bound to lead to encouraging boxoffice results.

There is little in this colored band to distinguish it from others of its ilk, with the possible exception that the 14 playing musicians make a little more noise than is customary. Particularly is this true of the drummer, who keeps up a constant pounding of the bass drum that, after the first 15 or 20 minutes, becomes rather monotonous.

Sepia songstress does not make an appearance until after band and the featured acts have gone through 35 minutes of the 45 minutes allotted to the act. Tony Fulton does a number on the sonovox which kept the crowd interested after a hot number by the band with Teddy McLain directing. Then Bob Evans, soft shoe expert, does some routines while warbling several numbers, and the Three Berry Brothers, garbed in tails and high hats, execute some maneuvers that virtually stopped the proceedings. They are eccentric acrobatic steppers par excellent, and the pay customers just couldn't seem to get enough of their wares.

Miss Fitzgerald, garbed in an Alice Blue gown, la in a somewhat tough spot following all of the talent that has gone before, but she manages to make the most of her bit. After a nonsensical opening she does 'Lonesomest Gal in Town' to a slower and quieter tempo and winds up with a somewhat different version of 'St. Louis Blues' that registered.

Show as a whole does not rate with some previous Orpheum bookings, but for the clientele undoubtedly fills the bill satisfactorily. *Edwa.*

EMBASSY, N. Y.

(NEWSREELS)

Just a bunch of assorted cluck clips. This house is fortunate that it has two reels of the March of Time and other editorial screen talk by Tex McCrary. Outside of Paramount's neat treatment of the Russo-Nazi warfare (mostly with library shots) and single contributions by Universal, Pathe and News of Day, the material is about as newsy as a last year's weekly magazine.

American newsreels are more handicapped than usual in covering the outbreak of fighting between the Germans and Russians. First actual scenes are expected in this week if they catch the clipper plane. With world interest focused on this battle, other items fade into insignificance. That's why McCrary's new subject, 'Master of Timing,' holds attention. N.Y. Daily Mirror editorial writer feels that Hitler is the perfect timer in military campaigns and that when he gets through with Russia, more thorough attention can be given the British Empire—and then the U.S. He remains a convincing speaker and the material is shrewdly edited.

Paramount uses mostly old material on Russo-Nazi war, posing the question of how Britain will be affected, result of conflict on the present British-Axis struggle, relative strength of the Russian military pitted against the German war machine, reaction in U.S. (swell close-up of Sumner Welles explaining the American official attitude) and the position in which communists are placed in this country. Also ponders the question as to whether it will bring a halt to present strikes in U.S. defense industries.

News of Day furnishes views of war maneuvers by Russians and the recent blasting of Nazi locations in France by the R.A.F. Pathe has vivid pictorial material of British capturing German prisoners in Libya. Par follows the trek of $100,000,000 worth of American supplies to Britain in 50 freighters. Movietone's shots of the Poughkeepsie Regatta are above average. Rest of the stuff is pretty dull.

'China Fights Back,' June M. of T. issue, is a real lift after this desultory procession. *Wear.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, June 28.

Victor McLaglen, Rochelle and Beebe, Wally Ward, Six Grays, The Kanazawas (4); 'Puddin' Head' (Rep).

Vicor McLaglen, in first personal appearance here, drew one of 'the biggest crowds so far this season at Hamid's Pier Hippodrome at show caught Saturday night (28). His appearance was signal for loud cheers, whistles, and handclapping, which was repeated at every opportunity, whether warranted or not.

McLaglen's genial personality and broad, friendly grin did more to win his audience than his ability to put on any kind of performance. He gives a rambling little talk on his earlier experiences—in Boer war, in South Africa, from prospecting for diamonds and pearl diving to fighting, etc. He reads a little verse, again telling of those experiences, interspersing with tribute to America and England. It all got a tremendous hand.

He follows with a bit from 'Gunga Din,' interrupted by clowning of stooge, which is pointless but drew laughs from mob. He took five bows at performance caught and then did brief scene from 'The Informer,' which won him the Academy award.

The Four Kanazawas put on a speedy act of balancing and fast footwork. They spin barrels, balance each other on feet and catch others somersaulting by feet. Walking on one hand is good number and got big hand. The Six Grays, with songs and dancing, are also outstanding. They're five girls and a man.

Rochelle and Beebe, in comedy dance and burlesque ballroomery, drew much applause, as did Wally Ward and Co., who furnish some comedy with songs and gags. Their hillbilly songs drew best, and Ward's imitation of old player piano got good hand.

Vaughn Monroe's band, Sylvia and her Debs, Eddie Morgan's orch, animal circus are also features on Pier. Admission is 75c, with half fare for men in uniform. *Carter.*

STATE-LAKE, CHI

Chicago, June 28.

Joe Sanders Orch with Red Hodgson, Blanche LaBow, Billy Gilbert and Co. (2), Dorothy Keller; 'People vs. Dr. Kildare' (M-G).

With the combination of a picture name and a locally favorite orchestra, this week's bill looks to do well at the wicket, but is not so strong on entertainment value. Could be helped considerably by a general speeding up of the whole show.

Joe Sanders orchestra, long identified with Chicago, opens the bill with a very mediocre arrangement of the 'Hut Sut Song.' Band lacks punch and the intonation is bad. Sanders m.c.s from the piano with the aid of a hand mike, wasting too much time with elaborate introductions. His own vocals are characteristic, his best being 'Lonesome Road.' Trumpet playing Red Hodgson displays talent in comedy numbers, 'Music Goes Round' and 'Ding Dong Daddy,' but his material is very dated and leaves much to be desired. An imitation of Clyde McCoy's 'Sugar Blues' drew results. Blanche LaBow, plump vocalist with the Sanders outfit, isn't particularly impressive. Poor choice of numbers and awkward stage presence hamper her considerably. Her diction, too, could be much improved.

Dorothy Keller, cute tapstress, while not a finished performer as yet, still shows she has plenty to offer, plus a fundamentally good dancing style. She's much better at straight rhythm dancing than she is in her routine set to a medley of Spanish tunes. Good possibilities.

Billy Gilbert, garbed in the chef's outfit he so often wears on the screen, turns in an amusing and laugh-getting talking bit, with the assistance of a straight woman. He later returns to sing three songs from his present picture, 'Tin Pan Alley.' The audience liked him plenty.

Biz good supper show Friday (27). *Loop.*

New Act in Theatre

VIRGINIA AUSTIN
Marionettes
8 Mins.
Paramount, N. Y.

This turn ranks among the best of its type. It's extremely entertaining and cleverly worked out to make the puppets seem more alive than the usual dolls.

Turn tecs off with a single boy puppet outfitted as a clown, being bashful in the spot, riding a toy horse, etc. Second half adds a femme doll and both go through a burlesque MacDonald-Eddy 'Sweethearts' number, voices to fit each supplied by Miss Austin. To get off she puts the miniatures through a jitterbug routine, and it's solid.

Adds a strong touch to any stage show, and okay for niteries, too. *Wood.*

'Un-Americanism'

Continued from page 1

Spaniard, one of the biggest cinema operators of the port. He was arrested with four other notable Spaniards and two prominent Mexicans on unrevealed charges on orders of the Federal Attorney General.

Vigil and the other six are said to have had codes and maps in their homes and offices. They are to be tried here.

'Unfairly Branded Fascist'

Montevideo, July 1.

Andres Segovia, rated by many as the world's greatest guitarist, claims he has been deprived of the privilege of going to the U. S. for a concert tour because of a mistaken notion by some New York concert managers that he supported General Franco during the Spanish Civil War and is therefore Fascist.

Segovia, now living here permanently, declared he took no sides in the Spanish conflict because as an artist he felt it was not for him to pick one side or the other. Adds that he turned down contracts in Germany and Italy and that the British government on its radio programs for S. A., uses recordings of his playing, proof that they regard him as friendly.

Has been giving concerts in Montevideo, B. A., and other South American cities.

Ringling for Mexico

Mexico City, July 1.

Prospects are good in show circles that the Ringling circus will play Mexico this season, a four-day stand, possibly looping in from its Southern U. S. dates.

The Big Show is reported here to be arranging for the operation of its special trains. That is said to be the last detail of this proposed visit, the first in many years to be made by a major American circus.

Jack Benny's Phil Harris, 'Rochester' Break in Own Units for Vaude Tours

PHIL HARRIS UNIT

(ORPHEUM, OMAHA)

Omaha, June 27.

Phil Harris Orch and Revue (27) with Patricia Kay, the Billingtons, Paul Winchell, Ames and Orno, plus Sam Brown, local colored entertainer; 'The Lady from Cheyenne' (U).

Phil Harris and his gang walked in on Omaha in their tour opener Friday (27) and completely whammed the locals as nobody has done in a long time. One of the biggest weeks in the history of the place is in the offing.

It's a big, brassy and, at times, rowdy episode of the snappiest and most spontaneous sort. Packed with ad libs, fast, new gags and paced by the personable Harris, the show fairly rocked the customers. Not in years has so much applause and demands for encores been heard in Omaha. When the Harris train pulled into Union station the night before the opening, the leader was mobbed by more than 400 women. There was parade in which a local 'Rochester' drove Harris to the hotel in an ancient Maxwell car (as per the radio act), accompanied by the mayor and other civic dignitaries.

By show time the house was literally jammed to the rafters and first appearance of Harris was greeted with a scream of delight (from the women) and interrupting laughter ad applause went for everything he did. It's a fine band, but it's Harris who's the show, gagging his way along in a series of unrehearsed chatter in which he parries with the audience in a good-natured way. Bill Miskell, manager, listening to the applause, remarked: 'Is This Omaha?'

Smart showmanship sticks out all over the unit. After it had run about 15 of its 60 minutes, he suddenly remarks in 'hurt' way, 'Nobody has even asked me about Alice (Faye) yet,' whereupon there's a chorus of questions from the audience. Harris gags about his wife for about five minutes, and the women ate it up. He uses the smart technique of kidding himself, then swings into a series of fast chatter, all tempered to strictly middle-west consumption. Sam Brown, local colored hoofer, did 'Rochester.'

Band consists of 15 men, two pianos, three saxes, two woodwinds, three trumpets, three trombones, bass and drums. Very little doubling, in fact only bit being done by Frank Remley (sax and guitar), who has been with Harris 17 years. Harris plays his orchestra up, continually giving them the spotlight and a chance to do comedy and specialty work. Their best numbers are a modified jive arrangement of 'Poet and Peasant' overture, the 'Hut Sut Song,' which Harris sings neatly; 'Caesar,' in which Harris goes to town on the drums, and, of course, the leader's of 'That's What I Like About the South.' The clever 'Ten Little Bottles' clicked, too.

The acts went over terrifically, aided by some expert m.c.ing by the maestro, who had his hand in most efforts, either seriously or kiddingly. Paul Winchell, the ventriloquist, got two demands for encores. Patricia Kay, a low-voiced torch singer, got over big with her sob-songs, but she really wowed 'em when she wound up with a burst of torrid boogie-woogie. Ames and Arno bounce around in their sock burlesque adagio. The Billingtons, lad and lassie, are fresh, snappy type of collegians who went big with the femmes and had to come back and do some more of the loose-hipped tap stuff.

Show has some pretty heated gags, but Harris gets 'em off with such aplomb and good taste that they go over okay. He uses the safest and most time-tried form's for gagging; namely, kidding himself. *Rach.*

'ROCHESTER'

(EARLE, WASHINGTON)

Washington, June 29.

Eddie 'Rochester' Anderson, Gracie Barrie, Walton and O'Rourke, Ruby Ring, Kitty Murray, Caleb Peterson, Dick Stabile's Orchestra; 'Adventure in Washington' (Col).

Like many another Hollywood personality to come east for a personal appearance jaunt, 'Rochester' is lacking in only one department. He needs a writer. Here than once the onlooker is allowed to perceive that Jack Benny and the Benny writers are generally the real stars of that radio show. It isn't too noticeable, however, to detract considerably from entertainment value of show Harry Anger has staged for the sepia comic. 'Rochester,' for one thing, is showman enough to direct plenty of attention to others in his revue, to give customers only a little of himself at a time and to leave them wanting more.

The comic doesn't devote much of the 20 minutes or so he is on stage to idle chatter, anyhow, blasting one comedy song in his blow-torch voice, spending most of his time in that comic dancing at which he is an expert. For punctuation in his act, as breathers for both himself and the audience, 'Rochester' brings on Caleb Peterson, Negro baritone with good pipes, for 'Old Man River,' and Kitty Murray, barrel sized sepia comedienne, for some deadpan swing. Comic's following dance with Miss Murray is a howl for a socko finish.

There almost is a definite division of the show into two parts, Dick Stabile's orchestra plus some standard vaude turns preceding 'Rochester's' portion of the bill, though entirety is to tour as a unit. Stabile crew is smooth musically lively enough for the jive fans. Emphasis is on leader's sax, which is mellow.

Gracie Barrie (Mrs. Stabile) is a show-stopper, having once been m.c. at the house. She warbles some pop tunes solidly, then goes into special version of 'Daddy' with leader, to leave 'em happy. Other vaude turns win solid approval, too. Ruby Ring's extraordinary acrobatic and contortionistic dancing and Walton and O'Rourke's clever puppets providing just the right touch of variety.

Biz good at Sunday (29) supper show caught. *Mac.*

Concert Boom

Continued from page 1

concert attractions is easily doubled after any kind of big-time radio build-up. Nino Martini, an unknown, made the Met following a radio ballyhoo. Oscar Levant can now be booked at fat fees as a pianist because he has captured public fancy as a wit on 'Information, Please.' Albert Spalding, the violinist, has been doing a saucy master of ceremonies for Coca-Cola and is now bigger than before as a concert figure. Many other examples could be multiplied.

George Engles of NBC recalls the ridiculous situation in 1928 when concert managers then inserted clauses in contracts forbidding artists from appearing on the air. From 1929-33 the concert business went slowly to pieces, and might have died. Broadcast ballyhoo thereafter put good music back on its feet. Demand for concerts has increased tenfold under radio stimulation. Today only two great artists have not yet been heard on the air. These are Fritz Kreisler and Sergei Rachmaninoff, and Engles believes that a fee of $15,000 for either might be paid for a 'first' radio appearance.

Johnson's Views

Edward Johnson of the Met revealed to a VARIETY reporter that the annual spring tour of the Metropolitan Opera included 38 performances in nine cities and played to 183,000 paid admissions, a substantial increase over spring tours in the past. In Boston alone, thanks to seating capacity of the Auditorium, 12 performances were attended by 12,000 more ticket buyers than hitherto. This implies an increase of some 35%.

Says Johnson: 'What else but radio can have brought about this improvement? A few years ago the [illegible] tered mainly on prominent personalities, on the leading singers and their doings both on and off the stage. That interest is still manifest, but alongside it one finds a new interest in the opera itself, in the story and the music, in the direction, the interpretation and the staging. A more intelligent discrimination is noticeable today, and this fully as much among the students of our high schools as among those who live out in the adult world. In this regard two forms of radio education in particular are helping to prepare people generally for the Metropolitan Opera broadcasts, on Saturday afternoons. These are the regular broadcasts to the schools on the Thursday evening series presented by our own Metropolitan Opera Guild, Inc.'

GARDEN TO BRIDGEPORT

Bridgeport, July 1.

Fast fold of Madison Square Garden (N. Y.) lance carnival gives Pleasure Beach, city-operated park, quickie booking of Bob Crosby for one-niter tomorrow (2). Date must compete with Ringling-B. & B. circus.

Coming up at Pleasure Beach: Sammy Kaye (6), Blue Barron (13), Alvino Rey (20).

Chi's Grand Opera House Folds, Results in Closing of 'Arsenic'

Chicago, July 1.

Grand Opera House has passed back into the hands of the Hamlin Wizard Oil estate and is being operated by John Schreiber, Hamlin representative in Chicago.

House went dark Saturday (28), with 'Arsenic and Old Lace' cutting short its run and disbanding for the summer. Notice has been posted for reassembly of the cast early in September for a road tour slated to start September 14.

Grand Opera House now is open for all and any negotiation. Hamlin estate does not want to operate the house, but will do so if there is no other course, and Schreiber has set himself up to double between the Hamlin Wizard Oil office on the north side and the Grand.

At one point last week there was an indication that the Shuberts might return as lessees of the theatre but J. J. Shubert shuttled back to New York after a day's talk with Schreiber, and the matter looks plenty cold as far as a Shubert takeover is concerned. For the past two years house has been leased to Sam Gerson, who, in turn, worked out a deal for Shubert bookings in the theatre.

Closing Not Surprising

Closing Saturday (28) of the Chicago company of 'Arsenic and Old Lace,' a replica of one of Broadway's leading standouts at the Fulton, was not entirely surprising to the 21 backers of the show. They were aware that the Loop company was operating to a modest profit compared to the original outfit, from which they got back their investments and monthly profit checks of goodly amounts.

Shutdown was not actually occasioned by business. While it was indicated early in the Chicago engagement that the comedy had not registered as well as in New York, 'Arsenic' could have remained another month or more there but unwittingly became involved when Sam Gerson, lessee of the Grand was declared insolvent. The booking is said to have been originally ill-advised because of the size of the theatre, but that was not the reason for the closing either.

'Arsenic' producers, Howard Lindsey and Russel Crouse, decided against taking a chance of going into operating red which continuance might have brought about, especially had it been necessary to move the show. Recently the gross had been dropping to between $10,000 and $11,000. Once it dipped under the 10G Mark and showed a slight operating red, but that was because extra advertising had been charged off on that week's statement. Final week at the Grand the payoff was $2,000 less than the statement showed, it is understood. That represented advance sales but the coin was not in the boxoffice.

At a gross of $10,500, the Chicago 'Arsenic' netted a profit of $1,000 weekly. Company share on that approximate gross was $6,900, expense being $5,900. Of the latter amount cast salaries were $3,100, slightly less than New York's, balance going for the show's staff, advertising and other expense in which the show shared. Capacity for the Grand was around $16,000, but 'Arsenic' never grossed that much there.

The N. Y. 'Arsenic' has been maintaining a capacity gait at the Fulton despite the general summer letdown in business, takings being around $16,500. At that level the show's profit is $4,000 weekly, while another $2,000 is earned on the house end, so that the average profit is around $6,000 per week.

Original 'Arsenic' was budgeted for $30,000, which was rapidly earned back. Chicago outfit's budget was $25,000 and it is said that that outlay was not recaptured during the 12-week engagement. However, the show will tour in the fall and is expected to play profitably. Plans call for resumption in Boston, possibly under American Theatre Society subscription, instead of touring tha midwest as originally intended.

Aussie Play Clicks

Sydney, June 6.

Alec Coppel, who authored 'I Killed the Count,' world-premeed his latest opus, 'Mr. Smart Guy,' at Minerva, Sydney, recently. Coppel, in association with Kathleen Robinson, recently formed Whitehall Productions here in an endeavor to keep legit going. Idea is on 'community' lines.

Edw. Choate Sues To Recapture 'Mr. Big'

A $250,000 suit by Edward Choate, legit producer, against Arthur Sheekman and Margaret Shane, writers, and George S. Kaufman, charging breach of contract and conspiracy, was revealed Thursday (26) in N. Y. supreme court when Justice Benedict Dineen ordered examination before trial of Kaufman on July 21. The writers are the authors of the play 'Mr. Big.'

Choate claims that on March 6, 1941, he advanced $200 to Sheekman and Miss Shane for the right to produce the play in the U. S. and Canada, and 40% of the film, radio, and television rights. It is charged that the authors backed out of the deal at the instigation of Kaufman, and returned the $200. They refused to sign a Dramatists Guild contract and instead gave the rights to the play to Kaufman, it is asserted. The relief sought is $250,000 damages, an injunction, and renewal of the original agreement.

B'WAY MANAGER UNIT MULLS COIN SETUP

Board of the League of New York Theatres is considering the financial status of the outfit, as it usually does annually at this time of the year. In between seasons the managerial organization runs shy of funds, going into the red for several thousand dollars. Heretofore, money has been borrowed from the bank upon the signature of the board's individuals and repaid during the season. While that is effective enough, another means of financing is being sought.

Aside from its general funds the league has around $9,000 on hand, collected from the ticket agencies under code regulations. Money is useable for the code enforcement, but little appears to have been expended in that way during the past year. Surplus is supposed to be rebated to the agencies pro rata, but it's doubtful if there will be a split-up, because, while the League cannot use the ticket money for general expenses, it can and will be used to defend the suit against the state ticket law, much to the discomfiture of the ticket people.

Summer Premieres

(July 2-12)

'Broadway—1941,' revised version by Phil Dunning of his and George Abbott's 'Broadway,' at Montowese playhouse, Branford, Conn. (2-5).

'Tower Beyond Tragedy,' dramatization in verse by John W. Gassner of poem by Robinson-Jeffers, with Judith Anderson, at Forest theatre, Del Monte, Cal. (2-5).

'Final Answer,' by Llewellyn Miller, at Woodstock (N. Y.) playhouse (3-6).

'The Divorcons,' new adaptation by Margaret May, of Sardou's original, at Hilltop theatre, Ellicott City, Md. (1-5).

'Helen,' Negro swing musical based on A. P. Herbert's satire, with Herbert Kingsley arrangement of Offenbach's 'La Belle Helene' score, at Country playhouse, Westport, Conn. (7-12).

'Seraphina,' by Benjamin Charles Martin, at Paper Mill playhouse, Millburn, N. J. (7-12).

EFFORTS TO SAVE CHI AUD GETTING RESULTS

Chicago, July 1.

Efforts to save Chicago's Auditorium are getting results. Instead of being boarded up after this week the traditional structure will continue as is until the end of July at least with indications that it will operate in all departments. It's to be chartered as a non-profit music foundation. Theatre, office building and hotel are to remain open, tenants being notified to that effect. The Aud is back $1,000,000 in county taxes but the assessor proposes that the levy be based on the actual value of the property rather than the abnormal theoretical assessment. If the new tax base be made retroactive the principal financial problem of the Aud will be solved.

Incorporators of the new Chicago Music Foundation, which would operate the enterprise, are John Goodridge, president of the Auditorium Building Corp.; William Alvin Dudley, managing director of the Greater Central District Association; William F. Krahl, president of the Stevens hotel; Frank Whitson, Albert H. Wetten, realtor; Col. Robert H. McCormick, chairman of the Chicago Opera Co.; Elmer Rich, president of the Simoniz Co.; Philip F. W. Peck, chairman of the Civic Federation; Joseph K. Brittain, realtor, and Wallace J. Stebbins, of the Chicago Association of Commerce.

It's understood that all feel that if the Aud folded, it might tend to deteriorate the neighborhood.

Inside Stuff—Legit

The late Senator Pat Harrison was instrumental in getting an intelligent interpretation of the admission tax law, especially in having the 10% federal levy apply to the actual price paid by the patron for cut-rate tickets rather than the printed, or boxoffice, price which Washington insisted on for several years.

There is a curious quirk in the regulations, however. Tax on the actual price goes for straight plays and musicals with a sustained story. So if tickets for 'Louisiana Purchase' (recently closed), 'Panama Hattie' or 'Pal Joey' were cut-rated, it would be okay; but if for 'Hellzapoppin' the tax would apply on the established price. That show is a revue, while the others are book musicals. Just why there is such a differentiation no one in ticket circles knows. Neither does the tax department.

Oscar Polk, colored actor who has appeared in a number of Broadway shows, principally Kaufman and Hart comedies, has visited Broadway after a sojourn on the Coast. He told friends that he is broke, but made enough out of his engagement in 'Gone with the Wind' to buy a house. He intends returning to Hollywood on spec.

Polk was familiar around Broadway with his motorcycle trimmed with a bunch of gadgets. He disposed of the machine after a serious accident. Those who 'know' Polk claim he is still growing, though not a youngster by a long shot.

Dorothy Gish, in Detroit with 'Life With Father,' met for the first time in 39 years Bert St. John, now director of Detroit Scottish Rite groups. In 1902 St. John was company manager of the melodrama, 'In Convict Stripes,' which started out from Detroit. Miss Gish was one of the half dozen children who lent smalltown atmosphere to the thriller. Four of the others were Lillian Gish, Mary, Lottie and Jack Pickford. It marked the pro debuts for the youngsters.

It's understood that Charles Washburn, currently press-agenting 'Arsenic and Old Lace' in Chicago (Grand), will be associated next season with Endyfed H. Williams, an attorney there, whose clients include Rudy Vallee, Alice Faye and Charles Ruggles. New combo will be engaged in theatrical activities and possibly legit production in the Loop. Williams was recently appointed racing commissioner for Illinois.

One of the main factors behind the successful start at Elitch Gardens, Denver, recently was the widespread exploitation of Arthur J. Levy, summoned from New York by Arnold B. Gurtler, president of the Elitch Gardens Theatre Co.

All-Expense Bus Tours To Near-N.Y. Strawhats Incl. Admish, Meals, Etc.

Regular round-trip all-expense bus excursions to strawhat theatres within motoring distance of New York will be started next week by Country Playhouse Tours. Venture is being launched by Frances Keogh, who already has a hookup with Greyhound Bus and is now completing deals with various leading summer theatres in New York, New Jersey, Pennsylvania, Connecticut and Massachusetts.

Rates will include round-trip fare, theatre admission, meals and all incidental expenses. There will be single-excursion and season rates.

'NATIVE SON,' IN RED FOR 36G, CLOSES

'Native Son' was rated a moderate success on Broadway up to a month ago, but with its abrupt closing at the St. James Saturday (28), when it completed 14 weeks, it became known that the drama was heavily in the red. Closing was occasioned by a sharp drop in attendance, with the weekly gross sagging to $6,500.

Production cost $46,000, unusually high for a drama, and it's estimated that only around $10,000 was earned back. 'Son' is expected to go to the road next season after the settings are made practical for touring.

Orson Welles came from the Hollywood to direct 'Son' in the Mercury Theatre manner, John Houseman being teamed with him. Neither is said to have put money into the show, backing coming from Bern Bernard of the Coast, who is reported to have invested $35,000. Whether any backing represented picture money is not clear. A delayed opening, caused by added rehearsals, etc., cost $11,000.

Play, based on the sensational novel by Richard Wright, colored, tells of a burly Chicago Negro who murders a white girl. Critics were somewhat divided in their opinions, but at least one regarded 'Son' as the best play of the past season. Business was fairly good, but the show never vied with the standouts. After the first six weeks it was indicated that 'Son' was running out of audiences despite the many theatre parties booked.

It appears that many who read the book passed up the performance, women being offended at the story's implications. Certain percentage of patrons objected, too, to the courtroom scene with its tinges of radicalism. It was figured that 'Son' would draw from Harlem, but not more than 15% of the average audience was colored. Even though there were tickets at $2.20 on the lower floor, with $3.30 the price further front, it was too high for them.

Ray Collins, who played the defense attorney in the cast, had a suit of clothes stolen from his dressing room last week. In filing a claim with Equity, he said the clothes cost $65, but having been used he'd settle for $35. Under the rules the company is responsible for dressing-room losses of costumes used in performance. It's understood that the showmanagement claimed the house should be liable on the ground that the stage doorman was away from his post when the theft occurred.

Central City, Col., Glories In the Past As 10th Annual Play Festival Nears

Central City, Colo., July 1.

Central City, once-famous mining camp known round the world as 'the richest square mile on earth,' comes back to reclaim a fraction of that title when the 10th annual Play Festival, a spectacle which for three weeks makes it a theatre Mecca, opens July 5 and continues through July 26.

Set in almost the geographical center of the nation, and easily accessible by air, rail and motor, Central City is a natural magnet attracting tourists, artists, drama lovers, socialites and students.

There are the glorious mountain scenery, the historic mining camp itself with its relics, quaint houses and steep streets unchanged with the passing years, the Teller House, once elegant four-story hotel built before elevators were used, where will meet and mingle as others did 60-odd years ago, the elite of theatredom, the opera house, one of the most beautiful theatres in America, the inspiration that has awakened the town and attracted the visitors, and in which a glorious production of two operas, Rossini's 'Barber of Seville' and Gluck's 'Orpheus,' will be staged.

The twin offerings, which will feature the 10th anniversary of the Central City Play Festival, are produced this year under the direction of Robert Edmond Jones, the scenic designer; and Frank St. Leger, Metropolitan Opera conductor; staged by Herbert Graf of Met and Frisco Opera Companies, and sung by stars of the Met, Anna Kaskas, Stella Andreva, John Carter, John Brownlee, Louis D'Angelo, Edwina Eustis and Nino Ruisi, supported by a chorus of 44 and a ballet.

Produced $85,000,000 in Gold

The play festivals, which have again established Central City's claim to the title of 'richest square mile on earth,' won during the 1860's when the mining district of which she is the center produced some $85,000,000 in gold, are sponsored by the University of Denver through the Central City Opera House Assn., a non-profit organization composed of social and art-minded folk of Colorado. The festivals are the result of a desire to commenmorate the ideals of the pioneers who founded the west. Differences between gross and expenses are paid by Denver merchants and others.

In Central City is the only remaining pioneer theatre of the west. The old Opera House was built in 1876 at a cost of $60,000. Over its stage trod such immortals of drama and music as Edwin Booth, Sarah Bernhardt, Joseph Jefferson, Adelina Patti and many others. At the height of prosperity in Central City the latter was the farthest west for all theatrical companies. Today the theatre is almost unchanged from that glamorous past. It is a stone building, its walls four feet thick, built of rock from nearby mountains. Inside it is gay with hand-tinted frescoes, delicately painted curtain, crystal chandeliers and crimson carpeting.

Visitors at the opera house will sit in the identical chairs where once sat booted miners—or richly gowned ladies. And after the performance they will stop for a bite of supper or to chat with friends at the Teller House, famous hotel which set the social pace for Central City in a day when the elite of the Colorado mining camp mingled with the elite of New York and the continent. President Grant was entertained here, and a pavement of solid silver was laid for him to walk from his carriage to the hotel.

The Teller House has been renovated and painted, but is little changed from its palmy days. Its kitchen still glories in a cooking stove as large as a narrow-guage locomotive.' Its second floor parlors are elegant with damask, brussels carpets, crystal and gilt, loveseats and what-nots. There is the grand piano brought over the narrow mountain trails at great effort. There, too, is the Baby Doe suite, still furnished with the fragile furniture which H. A. W. Tabor bought for her.

On the steep streets are to be found other fascinating features of this awakened frontier town. One may visit a gold mine scarcely a step from the main thoroughfare. There is the Glory Hole and the placer diggings. One may join in reels and polkas as called by Dr. Lloyd Shaw in the livery stable on Eureka street. On Sunday one can go to church and join in old Welsh hymns, the very songs which early miners used to sing as they dug for gold.

A night club is operated in the Teller House, owned by the association, Thursday and Saturday nights during the play festival. This year John Buckmaster is the entertainer. Cover charge is $1.50.

Radio Man Blasts Lambertson

Philadelphia, July 1.

Samuel R. Rosenbaum, WFIL prexy, last week charged Congressman William P. Lambertson (R., Kan.) of making statements which were 'blind and stupid distortions' and 'crawling behind Congressional immunity.'

Rosenbaum's blast against the Kansan followed Lambertson's refusal to retract a charge he made on the floor of Congress that WFIL had denied time to Col. Charles A. Lindbergh during the latter's address of an 'America First' meeting here last month.

B'way Managers, Equity Consider Extension of Pact Whereby Union Would Not Change Policy for Year

Managers and Equity will soon consider an extension of the agreement whereby the actors association would not change policy for one year, it being an annual arrangement starting and ending Sept. 1. Apparently the only change to come is the deletion of the exclusive-service stipulation, which provides that players in legit may not take jobs in other fields such as night clubs, radio and pictures without permission of the manager. There are also other considerations.

Deletion of the exclusive-service provision was made at the virtual demand of the membership some months ago, but it didn't become effective until the start of the new season. It was brought about despite a difference of opinion, opinion in some quarters being that the manager should have the services of the player when at his best, and that outside appearances may affect his or her performance. Also, that outside engagements should be spread among those without stage jobs. Rank and filers saw it differently, feeling that because of unemployment, every opportunity to earn salary should be the actors' privilege.

Complaints from managers over the exclusive-service clause have been rare over a long period. Some showmen participated in the outside earnings of their players. Managers argued that as they had developed the players they should have the right to share in that coin. Sometimes that amounted to important money, especially when the player went into films and more recently into radio.

League's Contention

Managerial League of New York Theatres, with which Equity has the pact, points out that the agreement in effect provides that when Equity contemplates making changes, the League should first be consulted. It's contended that when the exclusive-service clause deletion was adopted, Equity did not notify the managers of that intention, therefore there was a technical violation of the pact.

Equity merely says that the managers assented. It's doubtful if they could have done anything about it, had they not done so. What the showmen now feel is that during the coming season some radical changes are possible even if the agreement is extended. While such changes would not become effective until 1943, the showmen will seek a way to stop similar [illegible] of the pact.

Other Changes

Changes made over a period of several seasons, until the original pact not to 'slip in' new rules on the manager, included pay for rehearsals, limitation of rehearsal pay and elimination of the junior minimum pay ($25). When the recent upheaval in Equity occurred, councillors who resigned said they were apprehensive that new members of the council might advocate rules which might further restrict the manager and further hold down the amount of production.

If the agreement is extended it will include continuation of the ticket code. It is believed that the code is effective in holding down high prices, even though there is a state law fixing the maximum premiums by ticket agencies. Latter have a suit pending to test the legality of that statute.

Toledo Civic Op to Bow

Toledo, O., July 1.

Toledo Civic Opera Association's 1941 season will open July 14, with Victor Herbert's operetta, 'Babes in Toyland,' to play for a week.

Swanson Draws 30 Days

Los Angeles, July 1.

William D. Swanson, producer of the stage play 'White Cargo,' drew a 30-day sentence in City Jail and a fine of $500 on charges of presenting an indecent show.

Municipal Judge Newcombe Condee declared the sentence was a warning against the showing of 'improper theatrical ventures.'

Non-Pro Group In Paid-Admish Preem in N. Y.

Stating it is not in opposition to Broadway, a non-professional outfit opened Monday (30) in 'Four Girls On a Dime' at the Radiant Center, theatre on West 54 street, N.Y., formerly called the Adelphi (originally built as the Craig). Spot is the headquarters of the Society of Master Metaphysicians, a cult known also as the Church of The Radiant Light. Group has done other plays now and then, but this is the first for which admission is charged and the general public admitted.

Outfit is described as independent, self-supporting and non-profit-making. Because of the latter feature, tickets, top being $1, are tax exempt. However, as the audience is to receive a dime each at the end of performances, the admish appears to be 90c for the best locations, 25c being the lowest priced ticket.

It's claimed that eventually professionals will be engaged for shows, but for the present it is a sort of strawhat theatre on Broadway.

No charge is to be made for the use of the theatre. Those interested in the project say that enough talent was discovered within the cult for the present purpose. What goes for the actors also applies to the stage crew, scenic department and the balance of the staff.

Play is by Aimee Torriani, a Coast writer, and biographical. It concerns the experiences of a quartet of girls doing the best they can in Hollywood. Some of the characters are known personalities on [illegible] Hermit. 'Girls' is slated to be presented also at the Community theatre, Sherman Oaks, near Hollywood, soon.

Eddie Cantor Renamed Jewish Guild President

With but one additional vice-president, the Jewish Theatrical Guild reelected officers for the ensuing year at the N.Y. annual meeting last Friday (27).

The officers: Eddie Cantor, president; George Jessel, Fred Block, Sam H. Harris, William Morris, Jr., Ben Bernie, Jack Pearl, A. A. Jaller, v.p.'s; Abe Lastfogel, treasurer; Nat Lefkowitz, assistant treasurer; Sam Forrest, financial secretary; William Degen Weinberger, chairman of board of trustees.

Dr. Leo Michel is chairman of relief; Harry M. Katz, legal committee; Dave Ferguson, executive secretary.

Named to the council: Louis Bernstein, Charles Cantor, Dan Dody, Nat Dorfman, Benny Fields, Lester Hammel, Henry Jaffe, Morris Jacobs, Dr. Elihu Katz, Harry Oshrin, Marvin Schenck and Harry Schumer.

'DRUNKARD' REELS INTO NINTH YEAR ON COAST

Los Angeles, July 1.

Eight years ago, on the night of July 6, Galt Bell, venturesome producer shortly out of college, with his maiden effort as a producer, wondered if he could make a go of 'The Drunkard,' at the little Theatre Mart here. Galt, with the piece resurrected from the public domain hoped that he might get a six weeks' run.

Next Sunday, on July 6, the meller which the Hollywood wiseacres said could not possibly stick, enters its ninth consecutive year, or to be more exact, its 417th week at the little playhouse, located about midway between downtown Los Angeles and Hollywood.

During the past eight years it has played every single night, but has never been given at a matinee performance. And, what is more, there has seldom been a vacant seat. It is true the attraction does not sell out as far in advance as it formerly did, but by curtain time every seat usually is sold.

Producer Bell is not content to rest on his laurels. The show improves with each performance, new actors, new olio acts, stunts all of the time.

Half of the original cast are still doing yeoman duty. There have been 16 marriages of actors and two babies have been born since that memorable July 6, 1933. One death, that of Jeffrey Williams, is recorded.

Thirsty patrons have consumed 2,100,000 bottles of beer, which are furnished gratis with the admission. No hard liquors are sold or permitted on the premises. There have been 1,750,000 sandwiches supplied and 6,300,000 pretzels have been eaten. More than 950,000 spectators have witnessed the performance, coming from all parts of the world. Many of these are 'repeats,' with some customers being drawn back week after week for their 'belly laughs.'

As to when 'The Drunkard' will end its run here, that is problematical.

SUNDAY SHOWS GET EQUITY OK FOR YEAR

It's generally understood that when Equity okayed more Sundays on Broadway, the extension was for another year, or up to May 31, 1942.

Last Sunday, there were three shows played, 'Hellzapoppin,' Winter Garden; 'Separate Rooms,' Plymouth, and 'The Beautiful People,' Lyceum as against a high of 14 attractions during several weeks in mid-winter. Next Sunday (6) there will be but two, 'Hellz' giving up performances on that day during July and August.

The two are gambling on the weather and if it rains they may draw business from visitors. Business is way off, but it was claimed by one manager that Sunday takings are better than most Monday nights earlier in the season. 'Hellz' had a fair matinee last Sunday (29) in 88 degree heat, but the night attendance was so much affected that dis- [illegible]

Fact that matinees on Sunday have been better than nights has been true for some time, upholding the original contention that Sabbath afternoons are more logical draws than evenings. It proved true with 'It Happens on Ice,' which ultimately dropped the nights at the Center. 'Ice' is the only show due in before August, slated to relight about the middle of July.

Rush out of town over the long Fourth of July weekend will be in full stride by tomorrow (Thursday), but there will be a corresponding influx, as indicated by capacity reservations in New York midtown hotels. If it rains the legiters will benefit, including the Sunday brace of shows should the visitors remain in town.

There was an idea that this summer is exceptionally good, but that is not true. While the same number of shows are playing, the grosses are distinctly under the levels of survivors of last season at this time, at least in most cases. That would tend to prove that the N. Y. World's Fair did benefit Broadway quite definitely, if not to the extent that some showmen expected.

There are 12 shows on the list and two may not survive much longer.

Equity Council Tables Resolution Barring Radicals From Union Posts; 'No Proof' Key to Beaten Proposal

Russell Hunts Play Lead

Hollywood, July 1.

A picture name is being sought by Benee Russell for the lead in his play, 'I Will Rock the World,' which the Shuberts will produce on Broadway in the fall.

Another stage piece by Russell, 'Heaven Please Do Not Disturb,' may get its break-in here. Playwright is also a composer, having recently completed the score of the Shuberts' 'Follies,' which is slated for a fall staging in New York.

22 Ticket Agcies. Indicted By Feds In Surprise Move

Surprise action by federal authorities against a majority of New York theatre ticket brokers was taken last week when 22 agencies were reported indicted for failure to stamp the tickets with the actual price obtained for them. Only two or three of the larger agencies were involved. It is alleged that while the tickets were stampted with the regular agency premium of 75c over the price, a number were actually disposed of through clubs and other outlets at higher prices. Government's complaint is that it did not get its rightful 10% levy on that overage. (Other details in vaudeville department).

Inside tipoff that the tax department people were making a move came several weeks ago when tax inspector Littwin, well known to boxoffice men and brokers, impounded all deadwood, that part of the pasteboard that goes into the tickettaker's box. League of New York Theatres wished to check up on possible code violations, but was told to keep hands off.

It was inferred that because tickets were being stamped according to the code's regulations that the brokers figured such violations were easier to detect and therefore respected the code. They did not evidently consider that the federal investigators would discover that a percentage of the supposedly currently stamped tickets were sold at higher prices. That came about either by a tipoff or other means.

Brokers are somewhat apprehensive over the new 'drive' because it might endanger their licenses. If the charges are sustained, there's the possibility of revocation by N. Y. License Commissioner Paul Moss, although the latter may not take such drastic action until the disposition of the legal proceeding to test the validity of the state ticket law, due for hearing in September.

Jesse Moss, in charge of investigating tax frauds in New York, also filed charges against the M.C.G. [illegible]

He said that $2,500,000 has been recovered from delinquent theatres and cafes during the past year and a half.

The brokers named are the Acme Theatre Ticket Service, 168 West 44th street; Alexander's, 219 West 50th street; George J. Bascom Co., 299 Park avenue; Louis Cohn, 223 West 52d street; Joe Deutsch, 145 West 45th street; Joey Gold, 235 West 47th street; Hollywood Theatre Ticket Agency, 223 West 46th street; Sussman Theatre Ticket Office, Inc., 20 Broad street; Park Theatre Ticket Service, Inc., 705 Madison avenue; Rialto, 120 West 45th street; Newsstand Theatre Ticket Office, Hotel Taft; Jacobs, 225 West 49th street; Grand Central Theatre Service, Grand Central Terminal; Leblang-Grays, Inc., 1476 Broadway; Naughton, 1619 Broadway; Leo Newman, 1502 Broadway; Faber & Sutton, 120 West 44th street; City Theatre Ticket Co., Inc., 21 West 52nd street; Gransky, 156 West 44th street; Mackey's Inc., 234 West 44th street; Saul Subber Theatre Ticket Service, Park Central Hotel, and the Supreme Ticket Office Inc., (no address given).

Induction of new members of Equity's council to replace those who resigned, after their dissatisfaction with the recent election, was supposed to be routine last week, but there was pointed discussion over a resolution barring Communists, their sympathizers and other radicals from holding office or employment in the association. It was defeated, principally because it was too radically phrased.

Philip Loeb, a councillor who was in Chicago, attended last Tuesday's (24) session, coming by plane. Week previous, when he intended being on hand, Loeb could not obtain permission to leave Chi, where he is appearing in 'My Sister Eileen,' but Max Gordon, show's producer, changed his mind and an understudy appeared in Loeb's part that evening.

It is doubtful whether the resolution would have been adopted even if Loeb, named by Congressman Lambertson as one of half a dozen Reds in the council, had not been present. He was only one of a number of those on hand who objected to the form of the proposal. Resolution was introduced by Equity's legal department, which had been working with a committee named last season after a similar resolution was virtually adopted, then turned over to the committee for further consideration.

Loeb Sits In

Resolution, which may eventually be in the form of a by-law if not an amendment to the constitution, was voted down because it did not call for proof of alleged radicalism. Without such stipulation dismissal might have become indiscriminate and unfair, it was averred. Number of Equity leaders have demanded that substantial proof be given of those under Red charges ever since Lambertson sounded off. Copy of the proposed resolution was sent to all members of the council whether in town or not. That brought Loeb back for the session.

Loeb, among the others named by Lambertson, has insisted he is not a communist nor fellow traveler. He says he is a 'liberal' and has been seeking a way whereby he can clear himself of the charges which originally appeared in the Congressional Record just a year ago. Loeb was of the group known as the Actors Forum, which several years ago effected a number of changes in Equity regulations asserted to have worked to the benefit of the general membership. Group was discredited and those members of the Forum who were in the council are out, but Loeb, known as a power in that body, was elected for a second term about two years ago.

Bert Lytell, the Equity prez, has been most insistent that an investigation of the charges be made by the Dies Committee, and although Lambertson recently aided him in getting action, there has been no word from Washington that the Dies bunch has any intention of going into the Equity matter in the near future. It's explained that Washington is too concerned with checking up and ousting radicals in industry to give the nod to the actors.

[illegible] from the council wrote asking why their resignations were not printed in Equity's magazine. The mag had gone to press before acceptance of the withdrawals was formally made.

Seattle Grips Picket America First Group

Seattle, July 1.

Senator D. Worth Clark, of Idaho, speaking here last week for the America First Committee (Lindbergh group), was picketed by the Stage Employees Union, Local 15. Picket carried a sign saying, 'America First Unfair to Organized Labor.'

Stagehands' business agent Basil Gray stated that the committee was placed on the unfair list because of a refusal to employ union stagehands. The union had no quarrel with the owners of the Eagles building, where the meeting was held, said he, but the employing of the stagehands to handle curtain, etc., is up to those who hire the hall.

Senator Clark said the picketing was 'a political trick.'

Broadway Reaches Ebb Tide; Even 'Rhine' Dips, $17,500; 'Hattie' $23,500

Broadway has reached the ebb of the year. Business has been on the decline for some time, which is seasonally so as the Fourth of July approaches. Two abnormal June heat dle of the month an upturn is possible.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (25th week) (CD-938; $3.30). Only performance that threatened not to sell out was last Wednesday (25) matinee; $16,500.

'Claudia,' Booth (20th week) (C-712; $3.30). One of the most consistent of Broadway's surviving standouts, being helped by exploitation; around $11,000, or better.

'Hellzapoppin,' Winter Garden (145th week) (R-1,671; $3.30). Went off further but claimed gross bettered $16,000; has eliminated Sundays, but is due to play through summer.

'Lady in the Dark,' Alvin (M-1,375; $4.40). Suspended; boxoffice closed, but will open Aug. 1 when campaign for performances in autumn will start.

'Life With Father,' Empire (85th week) (C-1,006; $3.30). Standing up as well, if not better, than last summer; around $14,000.

'Man Who Came to Dinner,' Music Box (90th week) (C-1,013; $2.20). Weather hurt here more than in most spots; takings dropped under $7,000; not definite after next week.

'My Sister Eileen,' Biltmore (27th week) (CD-991; $3.30). Dipped under $11,000 but that is okay for this show, which has played more than half a year.

'Native Son,' St. James. Stopped Saturday (28) after playing 14 weeks; did fairly well for a time but attendance on down grade recently.

'Pal Joey,' Barrymore (27th week) (M-1,104; $4.40). Although affected, it's likely to stick; a musical that does not require exceptional grosses; $15,000 estimated.

'Panama Hattie,' 46th St. (35th week) (M-1,347; $4.40). Also eased off but still in the big money; rated around $23,500, with plans to extend into next season.

'Separate Rooms,' Plymouth (66th week) (C-1,107; $3.30). Dropped to around $4,000.

'The Beautiful People,' Lyceum (10th week) (C-1,004; $3.30). Down to around $3,500; which leaves little for show after house gets its share, but costs little; maybe broke even.

'The Corn Is Green,' National (31st week) (D-1,162; $3.30). Like some others takings went to new low again; rated around $9,000, but definitely slated to stick.

'Watch on the Rhine,' Beck (13th week) (D-1,214; $3.30). Even the front-running straight show was effected by the heat wave and dropped to around $17,500.

EDDIE GARR

CO-STARRING IN RECORD BREAKING "HELLZ-A-POPPIN" ON TOUR

Mgt.: WM. KENT
1776 B'way, New York

Mgt.: LOU CLAYTON

NORMAN HARRIS and SYLVIA SHORE

OPENING JULY 8
BAL TABARIN
SAN FRANCISCO

Management: WM. KENT
1776 Broadway New York

Current Road Shows

(July 2-12)

'Accent on Youth' (Sylvia Sidney)—Selwyn, Chicago (2-5); Windsor, Bronx, N. Y. (8-13).

'Cabin in the Sky' (Ethel Waters)—Curran, San Francisco (2-12).

'George Washington Slept Here'—Garden Pier, Atlantic City (2-6).

'Hellzapoppin'—Erlanger, Chicago (2-12).

'Johnny Belinda'—Windsor, Bronx, N. Y. (2-6); Flatbush, Brooklyn (8-13).

'Life With Father' (Dorothy Gish)—Cass, Detroit, (2-12).

'Male Animal' (Phillips Holmes)—Flatbush, Brooklyn (2-6); Garden Pier, Atlantic City (7-13).

'My Sister Eileen'—Harris, Chicago (2-12).

'Vinegar Tree'—El Capitan, Hollywood (2-6).

'RIO RITA' CLICKS IN DALLAS AL FRESCO

Dallas, July 1.

'Rio Rita,' third of the opera-under-the-stars series being offered here by the Shuberts, promises to be the best so far from an attendance standpoint. The crowds are taking well to the musical show, which introduced the Texas Ranger to Broadway and which has gay Texas-border atmosphere. It opened Thursday night (26) at Fair Park Casino.

Ben Blue is seen as Chick Bean, the cowboy. His partner in comedy is Jack Sheean. Nancy McCord is Rita and sings the title tune. Others included in the cast are Robert Shafer, Robert Chisholm, Leonard Ceeley, Hope Emerson, Doris Patston, Niles Landine, Alex Alexander, Elliott Romertson, Harriet Hutchins and Donald Gage.

'The Merry Widow' closed Wednesday (25) with a better attendance than the opening 'Blossom Time.' Clear skies permitted all performances to be given outdoors, while rain sent 'Blossom Time' into Fair Park auditorium once.

McCoy's Summer Season Averaging 4G in Mont'l

Montreal, July 1.

Frank McCoy's summer season of stock at $1 top, each week featuring a different star in a different play in this city at His Majesty's, is doing light but on the whole satisfactory biz. Grosses around $4,000 every week of six nights and two mats.

Started week of June 16 with Fay Wray in 'Night of January 16'; then Anna Sten last week in 'Nancy's Private Affair'; and currently with Katharine Warren in 'The Little Foxes.'

Talu and Winston

Westport, Conn., July 1.

Tallulah Bankhead, opening the strawhat season last night (Monday) at the Country playhouse here in 'Her Cardboard Lover,' brought part of her private menagerie onstage with her.

Actress had her Pekinese in the show through most of the third act and then caused a sensation by appearing for the curtain calls carrying her pet lion cub, Winston Churchill.

'Firefly' Draws Sock $4,500 At St. Loo Revival

St. Louis, July 1.

Rudolf Friml's musical romance, 'Firefly,' which attracted 63,000 payees to six performances here in 1933, returned for another one-week stand in the Municipal Theatre Assn's al fresco theatre in Forest Park last night (Monday), and despite the high temperature an overflow opening-night mob that paid an estimated $4,500 turned out.

Except for a few minor changes, musical was staged exactly as in 1933. Rosemarie Brancato, Kansas City songbird, who scored solidly here two years ago in her local bow, socked again. Last season she clicked in 'Naughty Marietta' and 'Rio Rita' here. Eric Mattson, as Jack Travers, a fave of several seasons, and Dorothy Sandlin, Texas thrush, a newcomer, also scored in warbling stints. Helen Raymond, throaty comedienne, and diminutive William Lynn, ditto. Raye and Naldi, ballroomologists, new here, also clicked. Betty Bruce and Jack Williams, hoofers, who won the mob last week in 'Too Many Girls,' are maintaining the pace.

Standouts in support are Joseph Macaulay, William O'Neal, John Thurston, Ethel Taylor and Frederic Person. Watson Barratt kicked in with some more eye-filling sets and the line of 24 contributed new terping routines cooked up by Al White, Jr., and Theodore Adolphus.

First local showing of the Rodgers-Hart smash hit, 'Too Many Girls,' ended seven-night stand Sunday (29). Hot and threatening weather held the take to approximately $33,000.

Corio Ups Worcester

Worcester, July 1.

After a slow start the Little theatre in Worcesters Municipal Auditorium is clicking.

With Ann Corio hobbling about on one foot last week, boxoffice was biggest in the fourth of traveling road shows scheduled here. The burlesque stripper, who suffered broken bone in foot in New Britain week previously, appeared in first and third acts only, but name was sufficient to draw heavily.

'Arsenic' in Chi Windup At $12,000, 'Hellz' $18,500; Two Shows After 4th

Chicago, July 1.

Three shows are now in Chicago, with the sudden decision to close 'Arsenic and Old Lace' when the Grand Opera House became involved in leasehold technicalities. 'Arsenic' disbanded for the summer and is slated to reassemble in September for a road tour.

It is likely also that one of the three remaining shows will close its Chicago stay on this Saturday (5). This is 'Accent on Youth,' the Luther Adler-Sylvia Sidney revival which has been trying to stick it out at the Selwyn despite poor grosses. Had been figuring that the good notices and the fine word-of-mouth would stimulate trade, but somehow it has failed to catch on thus far and it is not likely that the attempt will continue to be made after this week. This will leave Chicago with two shows, 'Hellzapoppin,' which will probably run through the summer at the Erlanger, having run at a fine pace, and 'My Sister Eileen,' which slumped last week.

Estimates for Last Week

'Accent on Youth,' Selwyn (4th week) (1,000; $1.65). Despite reduced admission price, it isn't catching on and figures to call it a run this week; $5,000.

'Arsenic and Old Lace,' Grand (12th and final week) (1,200; $2.75). Rather than become mixed up in a number of lease technicalities, show is pulling out to lay off the summer and reassemble in the autumn for road jaunt. Wound up at $12,000 on finale.

'Hellzapoppin,' Erlanger (7th week) (1,400; $3.30). Will make a run of it easily and will outlast anything now in the loop. Dropped slightly in last week's heat at $18,500.

'My Sister Eileen,' Harris (19th week) (1,000; $2.75). Has had a fine stay here but tapering off, coming up with $8,000 last week, but intends sticking.

Det. 'Father' Also Hot At B.O. With $16,500

Detroit, July 1.

Prolonged hot spell here failed to whittle much off from 'Life With Father,' which still emerged with an approximate $16,500 in its fourth week at the Cass last week.

The Dorothy Gish-Louis Calhern company now has rung up an estimated $78,000 in the first month's stretch, a new record topping by far the comparable $2.75 scale record previously held by John Barrymore in 'My Dear Children.'

59 Strawhats Listed By Equity; Amateur Troupes On the Rise

Early this week there were 59 summer stocks regularly listed by Equity, of which 34 are operating, or will start, during the week. There's been a rush of 18 rural spots to open up and more will get going next week, but the reports that the total number of strawhats was much greater indicates that most of such ventures are amateur or semi-pro.

Last season, Equity's total of summer stocks was 86, and while a few more are due to form, it is evident that there will be at least a score fewer than last summer, verifying an earlier survey, while the number of amateur troupes will possibly jump.

Bass Rocks

Gloucester, Mass, July 1.

Bass Rocks theatre here has two tryouts slated for current season. First one will be 'Two Story House,' by Parker Fennelly, will be presented by Brock Pemberton and directed by Antoinette Perry, week of July 14. Madge Evans will be starred in 'House.'

Oscar Serlin is sponsoring a local tryout, week of Aug. 25, but no details have been announced by management. Erik Rhodes will be starred in 'George Washington Slept Here,' July 7.

Elsa Maxwell will be starred in 'Party,' by Ivor Novello, July 21; Buddy Ebsen in 'Male Animal,' July 28; Fritzi Scheff and Eric Linden in 'Ladies in Retirement,' Aug. 4; Elissa Landi in 'Another Language,' Aug. 11; and Diana Barrymore and Eric Linden in 'The Philadelphia Story,' Aug. 18.

Signed for the season at Bass Rocks theatre are Carol Goodner, Robert Shayne, Oliver Thorndike, Frederick Bradlee, Nancy Cochrane, Nancy Clark, Roger Converse, Philip Tongem, Katharine Bard, Belle Gardner, Eleanor Wilson, Juliette Langdon and Arthur Marlowe. Miss Bard left the cast of 'Life With Father' on Broadway to summer here.

Town Hall's Season

Westboro, Mass., July 1.

Town Hall Playhouse, directed by Alan Gray Holmes, opened its second season here June 21 with Sally O'Neil in 'The Best People.'

Among plays and players skedded by Town Hall are Fifi D'Orsay in 'Little Miss Bluebeard'; Beverly Roberts and John Craven in 'Philadelphia Story'; C. Aubrey Smith in 'Old English'; Elissa Landi in 'The Shining Hour'; Ramon Novarro in 'Command to Love,' and Anna Sten in 'Smart Woman.'

Hammond's Second Theatre

Keene, N. H., July 1.

Freeman Hammond, director of Keene Summer theatre has also taken over operation of the Woodbound theatre, East Jaffrey, N. H. Six-week season at Woodbound will start July 18. No schedule of plays announced yet.

Keene Summer theatre opened June 30 with 'George Washington Slept Here.' Resident company includes Grace McTarnham, Adele Wilde, Royal Beal, Ralph Clanton, Lesley Savage, Graham Velsey, Mary-Ellen Fowler, Charles Mendick and Conrad Kluger.

Palmerton Players Bow

Fitchburg, Mass., July 1.

Guy Palmerton Players at Lake Whalom theatre here opened their eighth season with 'George Washington Slept Here,' June 30. Other shows slated for the summer include a new, untitled musical, week of Aug. 11; and Ann Corio in 'The Barker,' July 28.

Resident company includes Frank Lyon, Sheila Bromley, Evelyn Daw, Raymond Greenleaf, Richard Midgley, Louise Kirtland, Michael Harvey, Gordon Merrick, Jean Arden Cobb, Harry Lowell, Edna Skinner, William Ulric and Byrd Bruce.

Miami Theatre to N. C.

Hendersonville, N. C., July 1.

Miami's Theatre of the Fifteen has moved to the mountains here for the summer and opens tonight with Mark Reed's 'Yes, My Darling Daughter.' Permanent company of 15 people, incorporated as a producing group, is now two years old. It spent last summer on Cape Cod and last winter in Miami.

Theatre is the 250-seat, $1.10 top Old Mill Playhouse, a famous old mill. Situated in the fashionable Flat Rock section, with many big estates, it can also draw from the 30,000 vacationeers who spend part or most of the summer in the vicinity. Among them are many Floridians, sneaking out for a breath of cool air.

Robroy Farquhar, business manager, operated his own company in this spot last summer, and is responsible for the Fifteen trying the mountain air. Charmine Lantaff Camine, wife of a prominent Miami realtor, is producer and backer. Theatre school is being operated in conjunction. At least one new play will be offered, probably 'Magnet,' by Martha Pittenger, Fifteen member, whose 'Man From the Band' offered last summer received some Broadway interest but didn't quite make it.

'Triple Play' for Mt. Kisco

'Triple Play,' tentatively-titled comedy by William Roos, will be tried out the week of Aug. 18 at the Westchester playhouse, Mt. Kisco, N. Y. It will be staged by Jack Hurdle, who also has the rights for a possible Broadway presentation in the fall.

Hurdle is a radio director and former legit stager. He held an option last winter on Carl Allensworth's 'Village Green,' but dropped it and the piece was recently tested at White Plains, N. Y., by Felix Jacoves, who plans a fall production on Broadway.

Sweeney Recuperating

Joe Sweeney, who submitted to an emergency appendectomy after being forced to withdraw from the Lakewood Players, Skowhegan, Me., last week, is reported in favorable condition.

Sweeney insisted on opening in 'Major Barbara' although he was suffering intense pain.

CHATTER

Jane Cowl will do 'Candida' exclusively for North Shore Players, Marblehead, Mass., week of Aug. 18.

Eleventh season of the Garrick Players at the New Kennebunkport Playhouse, Kennebunkport, Me., opened last night (1) with Terence Rattigan's 'French Without Tears.' . . . Karen Van Ryn and Harry Townes featured.

The Vilan-Chaney production of "La Belle Helene," "swing musical" version of the work by Jacques Offenbach and A. P. Herbert, opens at the Westport Country Playhouse, Westport, Conn., Monday night (7). Stewart Chaney directed and designed the production and Demetrios Vilan and Felicia Sorel have set the choreography.

The Peterborough Players, Peterborough, N. H., begin their eighth season tomorrow night (2). Five plays are scheduled over the nine-week route.

Duffy's 'Comedy' Fair 6G, Frisco

San Francisco, July 1.

Henry Duffy's version of 'No Time for Comedy' got a fair $6,000 in its first week at the Alcazar here, with Francis Lederer, of the Broadway production, topping. Fact that film and the Katharine Cornell roadshow, also with Lederer, played here recently is proving a handicap.

Joe E. Brown comes in Thursday (3) with 'The Show Off.'

El Capitan, Hollywood, Back to Legit After 'Kane'

Hollywood, July 1.

El Capitan, which for the past six weeks has been devoted to a roadshow run of 'Citizen Kane' to unencouraging results, resumed its legit policy last week (26). Opening attraction is 'The Vinegar Tree,' starring Billie Burke, which has played in several Coast cities before coming here.

Hollywood Playhouse reopens in August with a musical revue, 'Fun for the Money,' locally produced.

Added Strawhats

(Equity-Approved Only)

Glen Rock (N. J.) playhouse—Paul Vroom and Frederick Calvin.

Michiana Shores (Ind.) theatre.

Chapel playhouse, Great Neck, L. I.

Farragut players, Rye Beach, N. H.

Eagles Mere (Pa.) playhouse.

ELITCH GARDENS' 50TH ANNI

IT'S THE OLDEST SUMMER THEATRE

Many Famous Names Have Appeared at Denver Stock Spot, Founded By Mary And John Elitch—Opened To the Public in May, 1891

P.A. THERE AN HONOR

By JACK ROSE

(For the most part gleaned from 'The Lady of the Gardens—Mary Elitch Long,' written by Caroline Lawrence Dier.)

Elitch Gardens—a part of Denver. And in it is located the Elitch Summer Theatre, in operation 50 years, the longest continuous operation for any summer stock theatre. The complete list of players appearing at this old house contains many who have before and since made names for themselves in theatre and on the screen. To appear at the Elitch was considered such an honor that one actress cancelled a summer vacation in Europe to appear at the famous playhouse. Personal friendship for one of the founders—Mary Elitch—had much to do with her decision.

Mary Elizabeth Hauck was married to John Elitch, Jr., an actor and athlete of some fame, whose lifelong dream was to own a park and theatre. In 1882 the bride and groom moved to Denver and spent several years looking for a 'place with trees.' Sixteen acres in the Highlands, adjacent to and now a part of Denver, were bought, a zoo installed, amusement park and theatre built, and in May, 1891, opened to the public. The park was packed on the opening day.

Present at the opening were Nat Goodwin, en route to the Pacific Coast; Stuart Robson, P. T. Barnum, Mr. and Mrs. Stratton (General and Mrs. Tom Thumb), May Irwin, Edgar L. Davenport and Eugene Field, then working on the Denver Republican.

John Elitch died March 10, 1891, and from there the work of building the Denver amusement spot became the life work of his widow. Their home had been in a cottage in the park, and there she continued to live until her death a few years ago.

The first stock company was organized in 1897, after vaudeville and concerts had utilized the theatre since its opening. Stock was coming into an ascendency, and Mrs. Elitch decided to capitalize on it. In the first company, directed by George Edeson, were James O'Neill, Jane Kenmark, Walter Edwards, Margaret May, Ernest Hastings, William Burress, Rolinda Bainbridge, Lenora Bradley and Lillian Dailey. The opening play was 'Helene,' by Martha Morton. Others that year included 'A Bachelor's Romance,' 'Reaping the Harvest,' 'Our Regiment' and 'The Rajah.'

Mary Elitch Credited As Starting 'Children's Day'

Mary Elitch is given credit for having started the now popular Children's Day, in use by amusement parks over the country. This had much to do with the rapidly rising popularity of the park in Denver. She also started the 'Child's Companion,' which at one time had a free circulation of 15,000, with the paper in much demand from adults as well.

Introduction of Antoinette Perry to the stage is told in this from 'Lady of the Gardens':

'Here is a snapshot (in a scrapbook) of little Antoinette Perry, a baby of four, who walked fearlessly into my goldfish pool to 'det.er.fiss to pay wif.' Her first public appearance was at the age of 11 in a small part in my theatre. Today, with a brilliant career as an actress behind her, having played leading lady to such great actors as David Warfield, Antoinette is a successful producer in New York City. Her young daughter, Margaret Perry, has been starred in several pictures.'

The first stage experience of Douglas Fairbanks, Sr., was gained on the Elitch stage. About 12 and a great admirer of Shakespeare, his mother had read all the plays with him. Hearing that Shakespeare was to be given at the Elitch theatre, and not having funds to purchase a ticket, Fairbanks appeared at the theatre one morning and asked if there was any work to do so he could earn one. On being told there was not, the future star walked on the stage, and after looking it over, suggested that a good scrubbing might help its appearance. The rough boards received their scrubbing and Fairbanks received his ticket. He later became a pupil of Margaret Fealy, and in a very few years Fairbanks was trodding the Elitch boards as a real actor. His first part was Reginald Lumley in 'Cousin Kate.'

Starting in 1897, for 15 years Elitch's offered a large orchestra in Friday afternoon concerts. Directing this were first Raffaelo Cayello, and later Horace Tureman. Tureman is still in Denver where he instructs besides being director of the Civic Symphony orchestra. Among the notables who made their first Denver appearances with the Elitch orchestra are seen the names of Gadski, Amato, Josef Hofmann, Harold Bauer, Nordica, Rappold, Scotti, Louis Persinger, Fritz Kreisler and Paderewski.

The 1898 theatre season opened with 'Esmeralda' with Walter Edwards and Margaret Dibdin in the leads. Others included Meta Maynard, Leonora Bradley, Daisy Lovering, Harry Leighton, Thomas W. Ross, W. M. Wadsworth, DeWitt Jennings, J. Rush Bronson, Robert E. Bell, Ray Southard and Laura Alberta. George R. Edeson was director.

1899 Was an Unusually Successful Season

1899 was an unusually successful year, with Walter Clarke Bellows as director, and Howard Hansel and Henrietta Crosman as leads. In the company were Henry Kolker, Frederick Conger, Scott Cooper, Brigham Royce, Herman Sheldon, Eleanor Robson, Lillian Dalley, Katherine Field and Madge Cooper.

In 1900 the Manhattan Beach Stock company was consolidated with the Elitch theatre, and as a result Mrs. Elitch engaged some of the most prominent players of that time for Elitch. Blanche Bates appeared in one of her successes, 'As You Like It,' with Miss Bates as Rosalind. The back of the building was removed so that the stage extended out beneath the trees, producing the ultimate achievement of forest and pastoral scenes. This was acclaimed a masterpiece of staging and theatrical art.

The week of July 15, 1900, marked the 1,500th performance given in the theatre and was the occasion for a celebration in the form of fireworks, brilliant illumination and special music.

In November, 1900, Mary Elitch was married to Thomas Long of Denver. The Rev. William O'Ryan officiated and Burns Mantle was best man.

Elitch opened in 1901 with 'Sowing the Wind' with Hobart Bosworth and Eleanor Moretti in the leads. Blanche Walsh was signed for a month in 'Under Two Flags,' 'Fedora,' 'Romeo and Juliet,' with she the Romeo and Maude Fealy the Juliet, and 'La Tosca.' Attendance during the month was record-breaking, but even so, the management was accused of unheard of liberality when it was heard that Miss Walsh was paid $750 a week.

The Elitch theatre opened in 1902 with 'Pudd'nhead Wilson,' by Mark Twain, dramatized by Frank Mayo, and was one of the plays he was seen in in Denver a few days before his death.

A baby of three, Maude Fealy was engaged as an actress at a $10 salary, and later returned as the theatre's leading lady at $750 a week.

Crosman, Bosworth Were the Leads in 1903

Henrietta Crosman and Hobart Bosworth were the leads for 1903. Carloads of scenery and costumes were brought from the east, including $50,000, a gift of Julia Arthur. Miss Crosman was so popular in Denver that hundreds of lithographs of her were stolen from windows as fast as they were placed.

During 1905, Minnie Maddern Fiske was at the theatre, and in her company were George Arliss, John Mason, Charles Courtwright and William Mack, conceded at that time to be the representative talent of the American stage. Also at the theatre during the 1905 season were Bruce McRae, Edward Mackey, Theodore Roberts, Charles Dickson, Francis Powers, Cecil B. DeMille, Joseph Kaufman, Henry Kolker, William Carey, May Buckley, Olive

(Continued on page 52)

GOLDEN JUBILEE
ELITCH'S THEATRE
1891-1941

The Gardens
By George Sanford Holmes

This lovely spot, steeped in the memories
Of valiant days when all the West was young,
Bids welcome to each guest, for here among
These nodding blossoms and inviting trees
One walks with history; 'Tis here one sees
Dim faces from the past beneath low-hung
And friendly branches; here have fondly clung
Traditions priceless as a Grecian frieze.
The years have only added to the store
Of song and romance which so rightly fill
These sheltered gardens, teeming with the lore
Of art and stage to give new hearts a thrill,
Each green-roofed lane a classic corridor
Down which the feet of genius wander still.

Congratulations to Mr. A. B. Gurtler and Mr. George Somnes

Cecil B. DeMille
Ona Munson
Antoinette Perry
Barbara Robbins
Roy Roberts
Selena Royle
James Todd
Jane Wyatt

* * *

As Members of the Golden Jubilee Company and the Elitch's Gardens Theatre We Extend Congratulations

Don Woods
Ruth Matteson
Viola Roache
Helen Bonfils
Augusta Dabney
Jacqueline DeWit
Lawrence Fletcher
Richard Irving
Freddie Sherman
Emmett Rogers
Frank Jacquet
Lucian Self
Arthur E. Gould-Porter
Victor Pagamuzzi

Red Issue Dominates Guild

Following the bitterest fight in its history, the American Newspaper Guild concluded its eighth annual convention in Detroit June 28 by referring to the general membership the election of new officers. In making the constitutional change—the international officers hitherto were chosen by the convention delegates—the newspapermen's union froze into office its present executives to Nov. 1, when the winners of the national plebiscite take office.

Charges of Communism were rampant in the convention, headed by delegations from Washington, Los Angeles, Seattle and Detroit, with both the Guild Reporter, the Guild's publication, and Milton Kaufman, executive vice-president, being singled out for violent attack. Charges against Kaufman provoked an all-night session, which went until 4:30 a.m., when vindication was voted by 91 to 80.

That same margin marked most of the present administration's victories in the convention with the weighty support of New York's 34 delegates. On only one point—a change in the election of five vice-presidents to local determination rather than a general vote—were the anti-administration forces successful, although both sides were in accord on the change in the Guild's elective process.

The two slates in the coming international election are:

Administration — Donald Sullivan, Boston, president; Kaufman and Victor Pasche, secretary-treasurer (candidates for re-election); for vice-presidents: Agnes Fahy, Newark; Rollin Everett, Cincinnati; Frank Lare, San Antonio; Ralph Foster, Toronto; William Brode, San Diego; James Whitaker, New York; Alexander Kendrick, Philadelphia; Julius Klyman, St. Louis; Walter Burson, of Pittsburgh, and Don Pinkston, of Sioux City.

Anti-Administration—Milton Murray, Detroit Guild president, for international president; Sam Eubanks, Oakland, executive vice-president; William B. Rodgers, secretary-treasurer; for vice-presidents: Louis Ade, of Hammond; Edward Allen, of Boston; Kenneth Crouse, St. Paul; James Crow, Los Angeles; Walter Engels, New York; James Farmer, Seattle; Harry Martin, Memphis; Jules Schick, Philadelphia, and Joseph Walsh, Wilkes-Barre.

Dallas News Wins Case

The Fifth U. S. Circuit Court of Appeals in New Orleans Friday (27), in upholding the denial of an injunction asked by the wage and hour division of the U. S. Department of Labor against the A. H. Belo corporation, publishers of the Dallas Morning News, sat down pretty hard on New Deal administrators who take the position that their own interpretations of the law must be followed.

The Federal court in its opinion said that the views of proponents and opponents on any law were of no value in its construction and added if an administrator should attempt to give legal construction to a law through his own legal staff, he would be in the position of a judge in his own cause who has written his decision before hand.

The appellate court apparently found this contention the chief issue in the case, and its decision announced that the authorities cited did not support it.

As for the Dallas News, it may continue to enter into contracts with its employes so long as the contracts do not place the rate of pay below that called for in the wage and hour statute. Philip B. Fleming, wage and hour administrator, had charged that the private contracts between the newspaper company and its employee were fictitious, but the lower court, and the appeal court, found them bonafide.

New Yorker's Juxtapositions

New Yorker mag last week did a neat job of taking the professional hide off one Fogarty, writer of the Knoxville (Tenn.) News-Sentinel. Under the heading, 'Funny Coincidence Department,' it listed five recent instances in which Fogarty had closely paraphrased, and in some cases copied word for word, paragraphs from Howard Brubaker's 'Of All Things' column in New Yorker issues of a few days previous. Mag didn't comment, but merely reprinted the corresponding quotes side by side.

Incident recalled the case of some years ago when Christopher Morley exposed a long list of 'coincidence' similarities between his writing and the late O. O. McIntyre's column. Morley commented at the time that whenever he felt discouraged he could always cheer himself with the thought that 'Odd McIntyre likes my stuff, anyway.'

Alice-Leone Moats in Moscow

Alice-Leone Moats and Collier's got one of those newspaperman breaks when she finally got to Moscow 48 hours before the Nazi blitz after having been turned back several times, this despite a Russian visa from Ambassador Oumansky in Washington. Miss Moats, a friend of the Laurence Steinhardts (he's U. S. ambassador to the Soviet), made a colorful and arduous trek from Japan to Harbin but was turned back on the Manchurian-Siberian border. She then came via Mandalay up the Burma Road to Chungking, and thence to Moscow, reaching just in time to start filing.

Collier's, which handled Andre Maurois' stuff on a two-three week break, hopes to ditto for Miss Moats' stuff. Normally Collier's is four to six weeks ahead of publication date.

A Rib For a Brush

The New York dailies, especially the tabs, gave the Brenda Frazier-Shipwreck Kelly nuptials the journalistic rib for one or another reason. The Mirror (Hearst) was most poisonous with a by-lined story recounting how Miss Frazier's secretary, heretofore a pushover for the press, gave the tab's newsman and photog the brushoff on its quest for pre-marital pictures. Whereupon the Mirror dug up a particularly grimacing still photo of Brenda, and didn't do right by Shipwreck Kelly either, with a scowling likeness, both at Stork Club, caught in their off moments.

The News also put emphasis on the 'most expensive simplicity' which keynoted the wedding of a couple of cafe society's darlings.

Katharine Brush Again

Katharine Brush has got another good one in 'You Go Your Way' (Farrar & Rinehart). It's good because it's amusing, and it's amusing because it's an outstanding example of swell dialog holding up the lightest of modern marriage plots. Sneeze and you'll blow the story over. But that dialog!

This paragraph's guess is that there's a picture here, 'though it would take a bit of doing and a whole lot of playing. Meanwhile, if all the women buy it who would have liked to have written it—Miss Brush won't have to care about the film rights.

*From **rag-time** to **jazz**, through **jazz** to **swing**, the trend of popular music and the persons who led it are described by*

W. C. HANDY

in his new book

"FATHER OF THE BLUES"

All bookstores $3 **MACMILLAN**

Lyons Column to McNaught

Leonard Lyons' Broadway column for the New York Post has been syndicated since last week by McNaught instead of King Features, which had been handling it since 1939. Lyons said he cancelled his pact with the Hearst-owned syndicate after Col. Joseph Willicombe, secretary to Hearst, sent two wires in the name of 'The Chief' squawking about Lyons featuring Orson Welles in the column. Two Hearst papers had previously dropped the Broadway pillar.

Hearst's objection to Welles stems from 'Citizen Kane,' Welles initial picture, to which the publisher objected because, allegedly, it so closely resembles his own life.

New Orleans Item Sold

Sale of the New Orleans Item, leading afternoon daily, to Ralph Nicholson of Tampa, was revealed Friday (27) by Colonel James M. Thomson, retiring publisher and president.

J. W. Fanz, business manager of the Item, is the secretary of the new corporation and Marshall Ballard, editor.

Promotion Suit Vs. Life

A suit by Fred Shevrin against Time, Inc. was revealed Wednesday (25) in N. Y. supreme court for the first time, although action has been on file for months. Suit seeks damages of $10,000 for the alleged plagiarism on an idea to promote radio publicity of Life.

Plaintiff charges he submitted his idea in October, 1940, to Time, Inc., publishers of Life, which agreed he would be paid if it was used. He says he was not paid, but that the idea was used.

Short-Lived Chi Strike

Three Chicago evening dailies, the Times, Herald-American and the News, were tied up for two days last week by a strike of the printers despite the frowns of the national officials of the International Typographical Union. Papers used various devices and out-of-town presses to get the editions out. Strike was settled as suddenly as it started, and by Friday (27) the papers were running normally.

New Chicago A.M. Daily

Reports persist of the entry of a new morning paper in Chicago.

Since the demise of the Hearst Herald-and-Examiner, leaving the morning field solely in the hands of the Chicago Tribune, there have been continual rumors of a new morning sheet. But it now appears that the Chicago Times, evening tabber, is readying to enter the a.m. field the morning after Labor Day.

LITERATI OBITS

John D. Osborne, 42, former newspaperman and more recently secretary and campaign manager to Senator W. Warren Barbour of New Jersey, died June 25 at the Roosevelt Hospital, New York.

Daniel D. Clark, 70, editor and publisher of the State Centre Record, Bound Brook, N. J., died June 26 at the Somerset hospital, Somerset, N. J., after a long illness.

Hugh M. Love, 62, veteran coast newspaperman, died June 24 in Los Angeles after a long illness.

S. Fred Hogue, 69, editorial and feature writer for 36 years on the Los Angeles Times, died June 28 in Los Angeles. Native of Waynesburg, Fla., he began his newspaper career as a reporter on the Wheeling, W. Va., Register in 1893.

Agustin Edwards, 63, owner and publisher of El Mercurio of Santiago, Chile's most important newspaper and one of the South America's top dailies, died after a long illness June 18 of a heart attack. One of the most influential figures in South America, Edwards for 40 years took a leading part in his country's activities, serving as Chilean Minister to the Court of St. James from 1910 to 1925. He was publisher of a score of Chilean magazines, several dealing with films, and published many books.

CHATTER

Lee Mortimer, film critic of the N. Y. Daily Mirror, gathering material in Hollywood.

Muriel Babcock, former editor of Picture Play, was appointed to a similar job on Movies magazine.

Theodore Pratt doing his sixth novel on Florida, laid back in the early days of the state. Knopf will publish.

Columbia (S. C.) State celebrated 50th anniversary with special 112-page edition June 25. William Elliott is publisher.

Agent George Bye's reconstruction of his Connecticut home is told in a series of before-and-after photos, plus a story, in current House Beautiful mag.

Walter Duranty arrived in U. S. last week from his NANA assignment abroad to make a summer lecture tour. Former N. Y. Times Moscow correspondent hopes to return to Russia in the fall.

George H. Lyon, assistant to the publisher of PM, New York tab daily, has resigned. He has no future plans at present. Lyon was formerly managing editor and part owner of the Buffalo Times.

'Sodom By the Sea' (An Affectionate History of Coney Island), written by Jo Ransom (Brooklyn Eagle and Brooklyn VARIETY correspondent) and Oliver Pilat, will be out July 11 under Doubleday, Doran imprint.

Arthur D. Mackie, theatre editor of the Jersey (Jersey City) Journal, was honored at a dinner given by Hudson County's theatrical and newspaper people in recognition of his 25 years in the newspaper business.

Milt Caniff, who draws 'Terry and the Pirates' strip for Chi Trib-N. Y. News syndicate, has been assigned by Mayor LaGuardia, director, to make illustrations for Office of Civilian Defense posters and other printed material.

Elitch Gardens' 50th Anni

Continued from page 51

Oliver, Constance Adams, Dorothy Goldthwaite, Edna Aug and Eleanor Carey.

Sarah Bernhardt gave two performances at the theatre in 1906, matinee and night, appearing in 'Camille' and 'La Sorcerie.' The house was packed at both performances. At that time the so-called theatre trust was in full sway, and Elitch theatre was the only place in Colorado, at which Bernhardt appeared. In other places, not having an independent theatre, she was forced to use a tent. May Buckley, leading woman, and the rest of the Elitch stock, appeared in both plays as 'supes,' supporting Bernhardt and her French cast.

Douglas Fairbanks returned to his home town to appear in several plays at Elitch's, also in 1906. He appeared as Reginald Lumley in 'Cousin Kate'; Karl Blitz in 'Heidelberg'; Lieut. Ainslee in 'Secret Service' and Bobby Newcombe in 'The Japanese Nightingale.'

'Sherlock Holmes' was played by the Elitch company for the first time in stock.

David Warfield appeared in two plays at the end of the 1908 season, in 'Music Master' and 'A Grand Army Man.' In these two plays a former Elitch 'baby' came back home. She was Antoinette Perry, appearing as Warfield's leading lady. Aug. 30 was declared a special David Warfield Day, with large delegations coming from cities more than 100 miles distant.

In 1913 Lewis Stone was engaged as leading man. He was considered to be the most popular man in that role in stock, having held that post with the Oliver Morosco Stock in Los Angeles for eight years. Crystal Herne was his leading woman. Plays that year included 'The Talker,' 'The Dollar Mark,' 'Man and Superman,' 'Heir to the Hoorah,' 'The Gambler' and others.

Mulvihill's High Standard

In 1916 John M. Mulvihill was made manager of the Gardens, and in 1920 was also named manager of the theatre, and until his death in 1930 maintained the high standards and demands set by Mary Elitch Long. The first company under the Mulvihill management, with Ann Mason as leading woman, included Helen Lutrelle, Charles Trowbridge, Richard Carle, Marion Ballou, Peggy Boland, Earl Mitchell, Albert Brown, George Pauncefort, Beach Cooke and Hal Crane, with Rollo Lloyd as director. In the years that followed were such notable names as Helen Menken, Edward G. Robinson, Violet Heming, Paul Gordon, Ernest Glendenning, C. Henry Gordon, Ona Munson, Jane Wyatt, Selena Royle, Roy Roberts, James Todd, Barbara Robbins, Sylvia Sydney, Isobel Elsom, Albert Hackett, Fredric March, Cora Witherspoon, Florence Eldridge, Tom Powers, Edna James, Douglas Dumbrille, Moffatt Johnson, Flora Sheffield, Madge Evans, George Brent, Lily Cahill, Harold Lloyd, Florence Rittenhouse, Lea Penman and June Walker.

Mulvihill was succeeded as president and manager by Arnold B. Gurtler, his son-in-law, who has had the same visions and aspirations of Mrs. Long—that of keeping Elitch Gardens and Theatre at the high level expected of them by the people of Denver. Gurtler has safely and conservatively piloted both enterprises through trying years, but always keeping the theatre company up to standard even though not always making profits.

For seven years, counting 1941, George Somnes has directed and his productions have always been 'in the Elitch tradition,' adequately staged and with down-to-earth acting the characteristic that brings the crowds.

And so Elitch started its 50th year of operation with 'Skylark' the opening attraction. In the Golden Jubilee company are Ruth Matteson and Donald Woods, leads, and Viola Roache, Helen Bonfils, Jacqueline DeWitt, Augusta Dabney, Arthur E. Gould-Porter, Richard Irving, Lawrence Fletcher, Freddie Sherman and Emmett Rogers. Lucian Self is back as stage manager and Victor Paganuzzi as scenic artist.

The season will run 11 weeks, and besides 'Skylark,' offerings include 'The Male Animal,' 'Ladies in Retirement,' 'The Philadelphia Story,' 'The Little Foxes,' 'Golden Boy,' 'George Washington Slept Here,' 'Old Acquaintance,' 'The Royal Family,' 'The Guardsman,' and one other to be selected later. 'Skylark' opened the season June 16. 'Golden Boy,' second week offering, grossed strongly, as did the opening show. 'Philadelphia Story,' current, bowed to sellouts.

Josh Billings, oldest boxoffice man in Denver and known to thousands of theatre people from coast to coast, is again in charge of the boxoffice. He reports season reservations are heavy.

Moss Hart Burns

Continued from page 3

tion for having given Kaye his big opportunity and should return to the show when it reopens in the fall. Author is concerned over the hefty investment in the show, still only partly paid off and dependent on continued strong business in the fall.

Kaye disputes statements of the Sam H. Harris office, producers (with Hart) of 'Lady,' that he had given no indication of his intention of not returning when the show reopened. He asserts he told Hart numerous times about offers for the Cole Porter and several other prospective musicals. In fact, he says, Hart himself was talking to him about another new show, one to be written by Hart and Kurt Weill and to involve a huge cast of children and a single adult. Kaye declares that after refusing for three weeks to sign a new contract for 'Lady' for the fall, he finally delayed signing with Freedley for a day, so he could inform Hart of his intention before actually going ahead. However, he says, he was unable to reach the playwright.

Up to $2,900 a Week

Kaye's contract for 'Let's Face It' calls for star billing and a salary of $1,000 a week, plus 15% on everything over $20,000 gross per week. With a hit show, that could bring him as much as $2,900 a week. When he was cast for 'Lady,' he got $250 a week, and after the show clicked in New York, was paid an additional $300 a week to sign a run-of-the-play contract, instead of the previous two-weeks-notice deal. He reiterates that he is grateful to Hart for the 'Lady' break, likes him personally and would greatly regret a serious break in their friendship. But he feels that he was given the part in 'Lady' because Hart and the Harris office wanted him, not because they were trying to do him a favor. And he regards the $300-a-week raise both as something he justly earned and as an inducement for him to sign the run-of-the-play contract, not as a gratuitous bonus. He therefore doesn't think he is under any obligation, contractual or moral, to return to 'Lady' at a cost to his own career.

Kaye, current at the N. Y. Paramount, will continue two more weeks, possibly three, and then goes to Hollywood, opening Aug. 7 at Ciro's for a six-day engagement intended more or less as a 'showing' for the picture crowd. He says, however, that he has no film commitments and that no deal is even being discussed. 'Let's Face It' goes into rehearsal about Sept. 1. Veree Teasdale (Mrs. Adolphe Menjou), [illegible] Goodner, Eve Arden and Benny Baker are tentatively set for the cast.

Eddie Davis Vice Kaye?

Eddie Davis, comedian-singer of Leon & Eddie's, 52d street, N. Y., nitery, is mentioned as Kaye's replacement [illegible] Sept. 1. Other cast changes involve Willard Parker for Victor Mature and Walter Coy for Macdonald Carey. Bert Lytell also will not return to the show; he's reported desirous of getting another play. Number of cast withdrawals is said to be the result of the 11-week layoff, which some of the players regard as too long. Reason for the extended layoff is the desire of Gertrude Lawrence, the star, to have a rest from her exhausting part. She may or may not appear during the summer at the Cape Playhouse, Dennis, Mass., operated by her husband, Richard Aldrich.

Six Chautauqua Concerts

Chautauqua, N. Y., July 1.

A series of six symphonic concerts has been set here and will be broadcast over NBC.

Soloists to appear will be Albert Stoessel as conductor and Mischa Mischakoff as soloist on July 20, George Britton, baritone, on July 27; Georges Miquelle, viola cellist, on Aug. 3; Suzanne Fisher, on Aug. 10; Georges Barrere, on Aug. 17, and Evan Evans on Aug. 24.

Broadway

Mary Brian to Reno.

William A. Brady has arthritis.

Jimmy Cagney vacationing in N. Y.

Willie Moore fell and fractured a shoulder.

Brock Pemberton having trouble with one of his feet.

Terry Lawlor lost her 91-year-old grandmother last week.

Victor Leighton, up from Florida, soon goes to Maine to fish.

Publicist David E. Green to the Coast next week; his first trip.

John Cecil Holm finishing a book with Philly background. It's his first.

Madora Keene of 'Separate Rooms' bruised in taxi accident Saturday but went on.

Robert Montgomery taking it easy on his Pawling, N. Y., farm. Arrived from the Coast last week.

Joe Heldt, the Theatre Guild press agent, to handle cafe at Suffern strawhat instead of young Sardi.

Charley Washburn back in town after being in Chicago all season with 'Arsenic and Old Lace' company.

Spencer Tracy and Bill Grady, who came east last week, have gone up to Maine and Vermont for a vacash.

Russell Holman, eastern rep of Paramount's studio, arrived in New York Monday (30) from 10-day visit on the Coast.

Jack Cole Dancers sail Aug. 1 for Rio de Janeiro's Copacabana Casino, opening Aug. 15 for six weeks. Booked by Jack Davies.

Monte and Helene Samuel in from New Orleans for a quickie en route to their usual summer in the Maine woods. Back in September.

Herbert Jacoby, impresario of Ruban Bleu, took over the Playhouse Kitchen at Westport in conjunction with the Westport Playhouse.

Virginia Dale, new Paramount actress, went to Myrtle Beach, N. C., Monday (30) as honor guest of annual convention of North and South Carolina Motion Picture Theatre Owners.

Extraordinary roadhouse business enjoyed by Ben Marden's Riviera this summer, what with the excellent weather break, etc., is the talk of the business. New Chester Hale show (third edition) opens July 10

Don Higgins, publicist at March of Time, vacationing in Puerto Rico, being sixth time he's chosen this spot for rest. Fred Schaefer, RKO's press book chief, back to his old home town, Louisville, on his vacash this week.

Universal exec Matty Fox will apparently escape the draft. When he appeared before his local board recently to obtain permish to leave California for his annual summer assignment at the company's N. Y. headquarters, he was informed he would probably not be called now for 10 months or a year.

Westport, Conn.

By Humphrey Doulens

Frederick C. Schang, Jr., and his son back from a West Indies trip.

The Justin Sturms to Bucks County to visit Jack Kirkland and Haila Stoddard.

Peggy French here with her family before playing summer stock at Cohasset, Mass.

Helen Olheim, Metropolitan Opera contralto, resting here before sailing for South American dates.

Lily Pons entertaining today (2) for Fred and Ella Bradna, of Ringling Brothers Circus, playing at Bridgeport.

Max Gordon, Richard Rodgers, Lily Pons, Andre Kostelanetz, Valentina, Edna Ferber, Kathleen Comegys at Playhouse opening Monday night (30th).

Madrid

By Joseph D. Ravotto

Pic thesp Marta Flores vacationing in Spanish Morocco.

Julio Pena considering several offers while original pic, with Jean Choux directing off indefinitely.

Jose Isbert, Pilar Soler, Guadalupe Munoz Sampedro and Manolo Gonzalez slated for roles in 'Alma de Dios' ('Soul of the Gods').

Cabarets now shuttering about 2 a.m. instead of decree-imposed 1 a.m. curfew, with summer season as pretext, although old law remains in the books.

Joaquin Goyanez, production chief, and Rubio Lopez, director, off to Seville to do exteriors for 'Pepe Conde,' with Miguel Ligero and Patora Pena as leads.

'Sarasate,' with Frenchman Jean Choux piloting, begun at Estudios C. E. A. with Alfredo Mayo, Italian tesp Margarita Carossio, Jose Nieto, Manolo Moran, Alberto Romea and Jose Maria Seoane in main roles.

New outfit, Procines Films, plans first pic this month, an adaptation of 'La Ducuesa Gayetana' by Bonmati de Codecido, who's also doing piloting. Will introduce new leading lady, Rosita Montana. Company plans two other films for this season.

New company formed in Barcelona under name of Astro Producciones Cinematograficas, which will attempt to introduce new names and faces to public. First film will be 'El Timido Enamorado' ('Timid Lover'), for which contest will be opened for roles. No professional actors will be used. All contestants will have to furnish proof that they have never acted in any other film.

Reported here that Bruno Mussolini is to follow in footsteps of brother Vittorio. It appears that his production venture started in Italy under the name Avia Films will be dedicated exclusively to aviation picts. First one written by Sastelazz, chief of Press and Cinema, with Bruno as one of the technicians for aviation scenes. Vittorio was director of ill-fated Era films with Hal Roach.

Atlantic City

By Mildred Carter

Joe Moss returned to Atlantic City to manage Bath and Turf Club.

Hotel Chelsea to open Grill and Terrace Room for season tomorrow (Thursday).

'Icecapades of 1941' signed for five weeks' engagement beginning July 25 at Convention Hall.

New Ship Deck of Breakers hotel will be opened Wednesday (2) with Irvin Wolf manager.

Cliquot Club opened for season Friday (27) with Ann Howard and Jimmy Evans heading bill.

Wally Vernon heading bill at TK9 Club, which held opening Friday (27) with Freddy Bernard as emcee.

Carmen Cavallaro's orch begins engagement tonight (1) at Merry Go Round Room of Ritz-Carlton hotel.

Victor McLaglen sworn in at City Hall as member of Atlantic City Police Department by Mayor Tom Taggart.

John Redmond's new song, 'Atlantic City by the Rolling Sea,' introduced at Miss Atlantic City Ball Saturday night.

Station WBAB awarded certificate by Veterans of Foreign Wars for 'patriotic services in cooperating with 'Wake Up Democracy' broadcast.'

Governor Spessard L. Holland, of Florida, saluted with song fete written and played by Lois Miller on Heinz Pier Friday (27). Governor here to open Florida exhibits on Heinz and Steel Piers.

Harvey Lockman introducing dusk-to-dawn entertainment in Round the World Room of President hotel, with Ciro Rimac's band starting Thursday (3) for two weeks. Juanita's band and Adrian Rollini's Trio supplement.

Sally Rand to be featured at Hamid's Million Dollar Pier on holiday weekend. Tony Pastor's orch began week's engagement yesterday (30) in Ballroom of States. Vaughn Monroe's band ended two-day stay Sunday (29).

Dinah Shore returns to Steel Pier Sunday (6) for week. The Four Ink Spots on holiday weekend bill. Sammy Kaye plays July 4 and 5 in Marine ballroom, and Benny Goodman follows on Sunday (6). Johnny McGee plays entire week starting Saturday (28).

Havana

By Fred Whitney

Rene Carvel, one of Southern's composers, is off on a tour to Puerto Rico and Venezuela.

Great influx of Argentine artists and pictures gives Cuba definite international look this summer.

Hugo de Carrill, Argentine tango singer, starts over CMQ on July 15 for 20 days of sponsoring by El Cuno.

Manolo Fernandez, young CMQ singer, finished a tour of the interior of Cuba and then threw a party for the press.

Ernesto Roca, Southern's agent here as well as representatives for RCA Victor, is taking a month's vacation in the States.

Jose Nojica, Mexican tenor, is coming to Cuba in July for a four-week engagement with Regalias El Cuno over the CMQ network.

Arsenio Rodriguez, blind composer and guitar player at Sans Souci nitery, has signed a contract with Southern Music after a year with Robbins.

Malena de Toledo, who became much involved getting to Havana, finally started with Competidora over RHC. Alfredo Brito's orchestra accompanies.

Alberto Gomez, another Argentine singer, is contemplating a number of Havana performances for cigaret La Competidora Gaditana over the RHO Blue Network this month.

Ralph Peer, Southern Music Co., in Mexico winding up his annual Latin American trip. He'll not return to Havana as originally planned, but is returning directly to New York.

'Ritmos de Cuba' ('Cuban Rhythms'), 10-minute Spanish picture which has been exhibited at the Rex, short feature house, is being translated into English for presentation in the States. Pic includes three Cuban typical numbers.

COCO and CMCK present nightly at 8 'Popular Assembly.' Program argues pros and cons of Cuba's Obligatory Military Service Bill now before Congress. Constitutional difficulties plus Congressional dissension make this a particularly interesting presentation.

London

Robert Morley registered for military service.

J. L. Sacks has been bombed out of his third apartment.

Haddon Mason's home destroyed in the last London blitz.

Mary Anderson (Madame de Navarro) left English estate valued at around $80,000.

Flanagan and Allen have offer to form their own film production unit. They're seriously considering it.

John Harlow, who is directing 'You Can't Escape' for Warners, has been optioned for four more pictures.

Tracey and Hay in resident show at the King's theatre, Glasgow, which is expected to stay until September.

The Archie Parnells and Stan Ellis in motor car smash, with Mrs. Parnell the only one not detained in hospital.

Leslie Hiscott doing quickie for British National Pictures, with Jane Carr and Lindon Travers signed for leading roles.

Miss Rogers, telephonist at Warner's theatre, was killed during recent air raid on London when her home was bombed.

Max Milder slept in cupboard under stairway in his house for three months, and finally gave up, moving to Grosvenor House.

Frank Boston has forsaken his juggling for the duration, having joined the Australian contingent of the Royal Air Force.

Harry Roy utilizing 'lead the band' idea, presenting it in the sticks very successfully. Sammy Kaye originated it in the States.

Basil Radford now a captain in the Infantry, but still entitled to wear his Wings, as he was in the Air Force in the last war.

Clifford and Marion moved from their apartment in Knightsbridge four days before it received a direct hit from enemy bombings.

Edmund Dalby, after year of war office work at Liverpool, has decided to get back to London, and is awaiting another Government job.

Warners' 'Fighting 69th,' at the Warner, beat theatre's grosses, previously topped by 'Confessions of a Nazi,' but only stayed one week due to house being blitzed.

Gainsborough Films has signatured Robert Morley for the part of Charles James Fox opposite Robert Donat who plays the title role in 'Pitt, the Younger' (20th-Fox).

Robert Nesbit to Blackpool to stage the George Black revue at the Opera House, and when this is set he stages the Tom Arnold revue at the Grand theatre, in the same town.

Paris

Lucienne Boyer gave birth to a daughter.

Jean Lallier left for Nigeria to do documentary pict.

Toto Grassin, French cyclist, debuted in music hall.

Pierre Dominique named director of the French Office of Information.

Author Andre Gide has given up writing for Nouvelle Revue Francaise.

Marcel Pagnol failed in his attempt to find studio space in Monte Carlo.

Vichy government set up organization to care for unemployed newspapermen.

Screenster Micheline Presle, 'the French Deanna Durbin,' made stage debut in Paris in 'Am Stram Gram.'

Marcel Pagnol received permission to show 'Fille du Puisatier' ('The Well Digger's Daughter') in occupied zone.

Christiane Chantal, former radio singer, debuted at Marseilles Opera, with press calling her 'new Lily Pons.'

Edmond Epardau put new screen mag on market called Le Nouveau Film, which appears four times yearly.

Christian Jaque's 'Enfer des Anges' ('Angel's Hell'), last film to be finished before the start of the war, released in Paris.

Michel Duran has written, directed and acted in 'Il Etait un Foi,' ('Once Upon a Time'), propaganda pic against drinking.

After Sacha Guitry, Harry Baur, Charles Trenet and Cecile Sorel, thesp Blanche Montel's Aryanism being looked into by Paris authorities.

Marcel Achard has written new play which he hopes to put on Paris stage with Claude Dauphin, Rene Saint Cyr and Pierre Blanchar as leads.

Mary Morgan, who recently retired from the Comedie Francaise, returned to the stage in Steve Passeur's 'Marche Noir' at the Edouard VII in Paris.

Pierre Brives, whose first play, 'Carton Patc,' preemed at the Michel in Paris, was unable to get permission to cross into occupied zone to see own debut.

Louis Jouvet and his troupe of actors have left for South America on an official tour which will take him through most of the important cities on the Latin continent.

Corrine Luchaire hurt in auto accident in Bois de Boulogne. With present restrictions gossips are wondering what French screen thesp was doing in a car in the Bois.

The Prix Goncourt, France's most important literary prize, will be awarded this year at Lyons instead of at the Restaurant Drouant in Paris. One will also be awarded for last year.

Marcel Pagnol and Josette Day took Emile Peclet, president of French Tourist Office in Marseilles, to hospital when he was shot three times by three men who attacked him at night.

Australia

By Eric Gorrick

Williamson-Tait reviving 'Rio Rita' legiter in Sydney.

N. P. Pery, Columbia rep, thrown a feed by execs of Greater Union Theatres.

Betty Bryant, star of '40,000 Horsemen' (U), planed to Malaya for pic's preem there.

Howell Walker here to do a special war coverage for the National Geographic Magazine.

Wallace Parnell hopes to hook a couple of U. S. screen players for Tivoli vaude runaround.

Madame Christian, the late Dame Nellie Melba's first singing teacher, died in Melbourne at 93.

Arthur Greenaway is producing 'Julius Caesar' in Sydney on daily matinees only via Williamson-Tait.

Winter sees the fold of amusement parks after a so-so season. Dance biz is increasing in all spots.

'Sally' revival continues surprise hit in Melbourne for Williamson-Tait. Show will be brought to Sydney later.

Jim Davidson, band leader for Australian Broadcasting Commission, has joined an entertainment unit for service overseas.

Night trotting with betting is still seen as a possibility in New South Wales as Labor government mulls idea as added revenue-getter.

Federal government still said to be probing possibility of having distribs form one big pool in order to further conserve dollar exchange.

Alec Coppel is figuring producing 'Skylark' at Minerva, Sydney, after current run of 'Mr. Smart Guy.' Dave Martin is staging 'Susan and God' in Melbourne.

Charles Munro behind a major move to aid civilians of Britain this coming winter with clothing. Daily Telegraph, Sydney, also appealing for help from public.

Hal Thompson, U. S. legit player, has joined Alec Coppel's unit at Minerva, Sydney, being spotted into J. B. Priestley's 'Springtide,' due to follow 'Mr. Smart Guy.'

British pix breaking into stronghold of Metro and Par in Melbourne nabes, with British Empire Films, under Gordon Ellis, setting contracts.

Judy Canova is going places in Sydney following click some time ago in 'Scatterbrain' (Rep). Latest opus to reach here, 'Sis Hopkins,' (Rep), has been dated into State, Sydney, on extended run bid by Greater Union Theatres.

There appears to be a switch from hot rhythm to sweeter melodies on radio in this zone. 'Til the Lights of London' and 'Boy Coming Home on Leave' still remain most popular wartime numbers. 'God Bless America' is also heard frequently.

Film officials are said to be concerned over refusal of major indie nabe loop to spot the locally-made '40,000 Horsemen.' Appears that the loop figures the price asked by Universal, pic's distributor, as too high, although other exhibs have grabbed 'Horsemen' in every other situation.

Sam Snider, a major light in the Aussie indie exhib field, is seeking to bring about good will in the pic industry, being firmly convinced that any mooted governmental intervention in the industry could be prevented by the ousting of petty squabbles between distribs and exhibs.

Stroudsburg, Pa.

By John Bartholomew

Camp Tamiment's new 1,200-seat theatre now in use.

Buck Hill Players' first production will be 'Lady of Letters.'

C. Raymond Cox, 'America's Ace Magician,' at Monomonock Inn.

Johnny Weir's Dixie Knights the musical attraction at Delmar Tavern, Mt. Pocono.

Cornelia Stabler Gillam, dramatist and director of the Buck Hill Players, will present a series of original monolog-masques a la Ruth Draper.

Ringling Circus advertising for young men 'who want to work for good wages, eat regularly and see the country with the greatest show on earth.'

So excellent was the Shawnee Players' production of Martin Flavin's 'Broken Dishes,' directed by and featuring veteran actor Bernard Fairfax, that it will tour surrounding communities.

Harry Bannister's 'Old Mill Movies' at Stewartsville, N. J., features free outdoor motion pictures with wining and dining. Pictures are of the old Harold Lloyd and Pearl White vintage.

Alvino Rey and the Four King Sisters inaugurate name band policy at Saylor's Lake Pavilion, Saylorsburg, on Saturday (5). Sammy Kaye follows on Tuesday (8). Venture backed by veteran promoter, A. J. Perry, owner-operator of Empire Ballroom, Allentown, Pa.

Hollywood

Garson Kanin joined the Army.

Sid Silvers being sued for divorce.

Dorothy Lamour back from Honolulu.

Don Alden King parted with his tonsils.

Wayne Morris became Ensign B. D. Morris.

Carlisle Jones to the hospital for surgery.

Carlisle Jones recuperating from surgery.

Hannah T. Kichaven opened a talent agency.

Gilbert Miller in town for huddles at Columbia.

Harry Cohn in the hospital with kidney stones.

Steve Brooks laid up with sacroiliac trouble.

George Brent recovering from a spinal operation.

Arline Judge defendant in $30,000 traffic accident suit.

Billy Gilbert to Chicago to open a six-week stage tour.

Stanley Paley moved into the story department at RKO.

Ralph Austrian in town looking things over for RCA.

Irene Bordoni arrived for her role in 'Louisiana Purchase.'

William Travers is the new screen name for William Justice.

Harry M. Warner returned from a business trip to New York.

Leni Lynn got her diploma at North Hollywood high school.

Orson Welles preparing a volume of poetry for autumn publication.

Claude Rains left for his Pennsylvania farm to spend the summer.

Patrick M. Cunning back from an eastern tour of the television field.

Harold Lloyd back from the Shrine convention in Indianapolis.

Nate Spingold in town to confer on production with Columbia execs.

Betty Grable to the hospital to have two more wisdom teeth yanked.

Robert Montgomery left for Washington to become a naval lieutenant.

Ken Murray and Cleatus Caldwell, model, took out a marriage license.

Cecil B. DeMille was sued for $20,255 damages as result of an auto crash.

Arthur L. Pratchett planed in from Mexico City for Paramount huddles.

Ashton Stevens spending a fortnight here with his nephew, George Stevens.

Myrna Loy and Arthur Hornblow, Jr., left for a Canadian vacation until August.

David Rose, chief of Paramount's British interests, in town for studio conferences.

Russell Phelps in Sawtelle Veterans' hospital recovering from abdominal surgery.

William Holden shot with antitetanus serum after pistol explosion on the 'Texas' set.

Mary Brian in Reno seeking a divorce from Jon Whitcomb, mag illustrator, whom she married May 5.

Kenneth Lambert moved out of Metro's sound department to become a major in U. S. Army Signal Corps.

Ralph Murphy temporarily directing 'Glamour Boy' at Paramount, pinch-hitting for Ted Tetzlaff, who is ill.

Kate Drain Lawson signed as art director for David O. Selznick's Hollywood Summer Theatre in Santa Barbara.

Maria Korda filed suit for $143,000 against Alexandra Korda, claiming their divorce was not legal and that she is still his wife.

St. Louis

By Sam X. Hurst

Ramon Ramos band opens on the Starlight Roof, Hotel Chase, Friday (4).

Ed Rosecan, flicker house operator at Hannibal, Mo., has taken over another house at Cape Girardeau, Mo.

Mob of 1,800 payees attended second al fresco concert of the St. Louis symph orch in quadrangle of Washington University last week.

Stanley Chapple, English conductor and guester of the St. Louis symph orch, lectured twice to students at Washington University last week.

Charging general indignities, L. Ernest Walker, Jr., violinist in the St. Louis symph orch, last week filed a suit for divorce from Marion B. Walker.

Jeri Sullivan, songbird with Orrin Tucker's band, met her father for first time in 19 years last week while filling an engagement at the Meadowbrook County club.

'Two On an Island,' new here, clicked in opening of the Civic theatre, St. Louis county strawhatter, last week. Hans Kolmar scored in a lead role. Gordon Carter designed sets and directed.

Missouri's state senate has passed a bill placing virtually all pro athletic events, except baseball, under the jurisdiction of the State Athletic Commission and subject to a 5% gross tax. Enactment by the house and signature by the governor almost a certainty.

Steve Cady, former nitery owner here, trying to establish a Los Angeles chapter in the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. Cady is currently operating a tourist hotel but is mulling a return to the nitery biz.

OBITUARIES

IGNACE JAN PADEREWSKI

Ignace Jan Paderewski, 80, the Polish pianist and former premier of Poland, died of pneumonia in his New York hotel suite Sunday (29) night after an illness of only four days. The musician and statesman remained conscious until the end.

According to his personal physician, Paderewski had become exhausted of late due to his efforts to raise funds for the rehabilitation of Polish refugees and his starving countrymen in the Nazi-dominated country.

RICHARD CARLE

Richard Carle, 69, former Broadway musical comedy star and later character actor in pictures, died June 28 at his home in North Hollywood, following a heart attack.

Carle died without knowing that he had been replaced in his last picture by his long-time friend, Walter Catlett. He had been stricken with a heart attack during the filming of 'Almost An Angel,' with Deanna Durbin and Charles Laughton on the Universal lot, and passed out a week later, still thinking he was a member of the cast.

In pictures Richard Carle was known only as a character actor, but in a bygone generation of theatre fans he was an outstanding figure in straight and musical comedy. His 30 years of footlight acting covered all the prominent theatres from New York to San Francisco and to London and back.

Born Charles Nicholas Carleton in Somerville, Mass., July 7, 1871, he would have been 70 if he had lived nine days more. His theatrical career began in New York, at the Bijou theatre, Seot. 20, 1911, playing a bit part in 'Niobe.' In the same house two years later he was playing his first featured role as Worthington in 'A Mad Bargain,' followed by successively better parts in such dramas as 'A Round of Pleasure,' 'Excelsior, Jr.', 'The Lady Slavey' and 'The Greek Slave.'

Outstanding among his roles is Professor Zachary Pettibone in 'The Tenderfoot,' which ran during 1903 and 1904 on Broadway and on the road.

Among his film roles were comedy and character parts in practically all the major studios. In London he was a member of the Eccentric Club; in New York, the Lambs, and in his later days in Hollywood an active member in the Masquers, many of whom attended the obsequies in North Hollywood yesterday (Mon.). Remains are on their way to Somerville, Mass., for burial in the family plot.

ARTHUR F. GOODRICH

Arthur F. Goodrich, 63, playwright and author, whose biggest success was 'Caponsacchi,' which Walter Hampden both produced and in which he starred, died of a heart ailment while asleep in his apartment at the National Arts Club, New York.

Dramatized from Robert Browning's 'The Ring and the Book,' 'Caponsacchi' was written by Goodrich in collaboration with Rose A. Palmer. The play was presented at Hampden's own theatre on Broadway in 1926 and received such critical acclaim that the Theatre Club, Inc., awarded it a gold medal as th* best play of the 1926-'27 sea- [illegible] it was also done as an opera by the Metropolitan in 1937.

Goodrich, who began to write plays in 1917, started his career with Doubleday, Page & Co. in 1900. He remained with the firm for a year and then joined World's Work as managing editor. Later, he was associated with the American Magazine and also toured Europe in 1904 as a free-lance correspondent.

A native of New Britain, Conn., Goodrich wrote a number of novels, including 'The Lady Without Jewels,' 'The Sign of Freedom,' 'The Man With an Honest Face' and 'The Balance of Power.' Among his other plays were his first work, 'Yes or No' in 1917; 'So This Is London,' 'The Perfect Marriage,' 'The Joker,' 'You Don't Understand,' 'The Plutocrat,' 'Richelieu' and 'I Can't Help It.'

He leaves three daughters and a sister. His wife, Alice, who was a sister of Walter Hampden, died in 1920.

ROBERT K. SPOONER

Robert K. Spooner, 64, retired vaude performer and member of the Spooner stock company family, a repertory organization popular in Brooklyn, N. Y., before World War I, died June 26 at his home in New Canaan, Conn.

Born in Centerville, Ia., Spooner was the son of the late Spurgcon and Mary Gibbs Spooner, who founded the Spooner stock company, which trouped in the midwest before locating in Brooklyn in 1901. The organization first appeared at the old Park theatre, Brooklyn, and later moved to the Bijou, a larger house. The company also acted at the Fifth Avenue, N. Y., and in 1913 Mrs. Spooner opened the Cecil Spooner theatre, The Bronx, which today is a film house in the Loew Circuit.

A half-sister of Corse Payton, matinee idol of the '90's, Spooner's mother was for years the only feminine member of the New York Theatrical Managers' Association. As business manager of her troupe she enjoyed a fair degree of success in presenting such plays as 'When Knighthood Was in Flower' and 'The Little Minister.' Her son was long a member of the company and besides doing an acrobatic turn at one time was also partner in a vaude act known as the Delmar Brothers.

Surviving are two sisters with whom Spooner resided, Edna May Spooner and Mrs. Cecil Spooner Blaney. Both played leads in the company and had been active in legit until recently.

EDWARD J. TINNEY

Edward J. 'Big Ed' Tinney, 62, international representative of the Stagehands and Motion Picture Operators union, died June 25 at his home in Youngstown, O., of a heart attack.

Tinney was long known as the trouble-shooter of the International Alliance of Theatrical Stage Employees and the Motion Picture Machine Operators of the United States and Canada. He started as a teamster, later becoming a stagehand. There was no union at that time, but a powerful Theatrical Mechanics Association was active, which included anybody who was in the entertainment field.

Stagehands got about $17.50 a week and had to hold other jobs to make a living. Tinney decided to organize the stagehands into their own union, and with the help of Charles Sager, Charles Dingledy, Charles Proctor, William Beach, Pat Tinney, Martin C. Higgins, Gus Lentz, Ed Kurfess and Clarence Wise, all now dead, and many more, formed a union. The idea took hold and Tinney grew with the organization. He watched wages go from a temporary $17.50 to a certain $62.50 a week.

He leaves two brothers, Jack and James, and two sisters.

SIDNEY WILMER

Sidney Wilmer, 65, president of the Wilmer & Vincent circuit, operators of some 20 theatres in Pennsylvania and Virginia, died June 25 in Mount Sinai Hospital, New York, after a long illness.

Wilmer started his career as a writer of vaudeville sketches in 1895 in partnership with Walter Vincent. Besides turning out a number of playlets and skits, the team also had several full-length comedies to their credit. Among them were 'In New England' and 'A Stranger in a Strange Land,' which opened at the Manhattan theatre, N. Y., in 1900.

Operators of one of the leading [illegible] Wilmer and Vincent launched their chain in 1901 when they took over the Majestic, Utica, N. Y. With few exceptions most of their houses are now on a straight-picture policy.

Surviving are his widow, Zitelka Dolores Wilmer, one-time Ziegfeld girl, and a sister, Mrs. Antoinette Wright, of Flushing, L. I. Funeral services were held Friday (27) at the Little Church Around the Corner, N. Y.

MAURICE G. RANDALL

Maurice G. Randall, reputedly a member of the original WGY Players, radio's first dramatic company, and actor-miker on various programs at the Schenectady station for years, died June 29 at his home in Wyantskill, N. Y. Randall was a thesp in England before coming to the U. S.

Survived by widow, four daughters and a stepson. Funeral services in Troy today (Wednesday).

HENRY KOMROFSKY

Henry ('Henry the Hatter' and 'Henry the Drummer Boy') Komrofsky, 68, former theatre musician, died June 26 at his home in Detroit. Starting out as a kid with a drum in parades, he played later in numerous Detroit theatre orchestras.

In conjunction with his work as a musician he also followed his trade of hatter, at the time of his death operating several stores in Detroit. His downtown shop was for many years a gathering place for those in show business. He leaves his widow, Katherine, and a daughter.

JOHN MONROE

John Monroe, 64, veteran Philadelphia film exhibitor and industry pioneer, died at the Abington Hospital, Jenkintown, Pa., Thursday (26) after a short illness.

Monroe was operator of the Forepaugh's theatre, and was noted for his showing of the 'Passion Play' each Christmas to tenderloin derelicts, a custom he followed for over two decades. At the time of his death he was secretary of Tent 13 of the Variety Club. He was a descendant of an old circus family. Survived by three sons and five daughters.

VERONINE VESTOFF

Veronine Vestoff, 77, retired ballet instructor who once toured with the Pavlowa ballet, died June 23 after a short illness at the House of Calvary, the Bronx, N. Y.

Born in Stockholm, Vestoff was the son of a ballet master who once was associated with the Drury Lane theatre, London. After graduating from the Imperial Russian Ballet School in St. Petersburg, he appeared with Pavlowa and in 1917 founded a ballet school in New York.

Surviving are his widow, daughter and a sister.

PETER CONNORS

Peter Connors, 75, widely known throughout the east as 'Smiling Pete,' the guess-your-weight man at fairs and expositions, died June 26 in Canandaigua, N. Y., of a heart ailment. He had been operating his concession nightly at Roseland Park, Canandaigua Lake. For many years he was at Sea Breeze Park in Rochester.

Little is known of his family except that he had a son, Jack, believed to be in show business in Troy, N. Y.

HARRY HARRIS

Harry Harris, 61, a loan broker in Milwaukee for more than 50 years, died June 25 at his home in that city. He was interested financially at different times in various theatre and sporting ventures.

Deceased was a brother of the late Charles K. Harris, who authored the song, 'After the Ball,' and of the late Joe Harris, the Chicago producer. Three sisters survive.

TALI ESEN MORGAN

Tali Esen Morgan, 64, composer and conductor, father of Oscar Morgan, Paramount's shorts sales chief, died Monday night (30) at his home in Asbury Park, N. J.

Morgan was brought to Ocean Grove auditorium, Ocean Grove, N. J., in 1910 by Walter Damrosch to train a large chorus to sing under Damrosch. He remained in charge for 17 years.

CHARLES W. WILSON

Charles W. Wilson, 77, successively a circus ticket man, concessionaire, animal trainer and finally Big Top sleuth, died June 25 at his home in Milwaukee.

He quit the circus many years ago to establish a merchants' police serv- [illegible] tained his contacts with show business up to the last.

ETTORE CAMPANA

Ettore Campana, 66, retired operatic baritone who once toured with Enrico Caruso, died June 26 in Los Angeles.

Born in Italy, Campana had sung with the Metropolitan Opera and before retiring some 10 years ago often appeared in concerts at the Hollywood Bowl.

He leaves no immediate survivors.

CHESTER H. DIDSBURY

Chester H. Didsbury, 54, operator of the Didsbury theatre, Walden, N. Y., died June 26 at St. Luke's hospital in that city. The house was founded by his father some 40 years ago.

He leaves his mother and two brothers.

C. A. (FRANK) HOPKINS

Charles Augustus (Frank) Hopkins, 49, vet vaudeville performer, died June 25 in Newark, O.

PATRICIA VOGEL

Patricia Vogel, 32, former screen actress and estranged wife of Paul C. Vogel, cameraman, suicided June 25 by hanging in her Beverly Hills home. She had been ill.

Robert L. Darrow, 73, who played clarinet in many orchestras in the Youngstown, O., district and for years was with Charles Liebman at the old Opera House there, died June 26 of heart trouble.

Arthur C. Link, 52, member of Rochester's old Lyceum theatre orchestra, Rochester Park Band and 54th Regiment Band, died June 27 in Rochester, N. Y. For several years he had been supervisor of WPA musical projects in the Rochester area. He leaves his father, Charles Link, two sisters and a brother.

George P. Verbeck, 71, chief doorman for the Strand theatre, N. Y., since the house was opened in 1914, died of a heart attack June 30 at his home in Floral Park, L. I. Funeral services will be held in Newburgh, N. Y., today (Wednesday).

Cantor Joseph Taubenhaus, 81, father of Gene Doyle, stage performer, died in N. Y., last week after a month's illness. Widow and daughter also survive.

Robert James Corbett, 49, hotel man and well known to film players, died June 24 in Hollywood.

Bills Next Week

Continued from page 45

Oasis
Joe Villella Orc
John Conte
Joe Consolo
Stu Braden
Berry Anne

Pines
Howard Becker Orc

Trelon
4 Aces
Max Tarshis
Flo Parker
George Weber

Yacht Club
Archie Tarshis Orc
Gus Van
Singer Sis Line (6)
Shirley Heller

Sky-Vue
Fren Eichler Orc

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid
Etzi Covato Orc
Mark Lane
Jon Tio
Kollette & Deane
Marcia Wayne
Harriet Brent
3 Jerks

Webster Hall
Billy Merle Orc

West View Park
Jimmy Gamble Orc
Jay Loring
Chuck Miller
Aerialettes

Willows
Art Farrar Orc

BOSTON

Beachcomber
Harry Morrissey
Sandro D'Arnez Orc
Judy Ellington
Van Gronas
Stanley Fisher
6 Beachies
Buster Keim Rev

Bilnstrub's
Karl Rohde Orc
Boyd Heathen
Mary Jane Brown
Martin & Allen
Claire & Senna Sis

Casa Manana
Al Tory Orc
David Ballentine
Faye Thomas
Virginia Melford 3
Casa Manana Gls

Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Masters & Rollins
Shirley & Olsen
Jimmy Leeds
June Wieting

Club Vanity Fair
Kal Nira Orc
Stella Ray
Alice Moore
Jane Rand

Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Mata & Hari
Charlo & Dupree
Christine Forsyth
Hassan, 2d
(Melody Lounge)
Marjorie Garretson
Herb Lewis

Crawford House
[illegible]
Miriam Johnson
Crawfordettes
Carole Hall
Bill Mahoney
Gypsy Nina
Ralph James

Fox & Hounds
Milton George Orc

Hi-Hat
Pete Herman Orc
Lucille Groy
Frank Petty

Hotel Bradford (Circus Room)
Florence Hallman
Runkle & Lambert

Hotel Copley Plaza (Sheraton Room)
Stuart Frazier Orc

Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Rita Henderson
Tanya Benga
Frost & Helene

Hotel Gardner
Burt Shaw
Evalyn Harvey

Hotel Sheraton (Sky Garden)
Don Dudley Orc

Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster (Roof Garden)
Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Charles & Barbara
Louis & Dolita
Ted Milford

Hotel Ritz Carleton (Ritz Roof)
Ted Straeter Orc
Velero Sis Orc
Carmen Amaya

International Casino
[illegible]

The Lido [illegible]
Ralph Porras Orc
Jack Fisher
Tamara Doriva
Doris Abbott
Lawrence & B Cook
Brett & Young

USO Coast Gala

Continued from page 3

and Rodgers Dancers to entertain the customers paying 50c to $10 per seat, rolling up a gross estimated at $15,000.

Second half started with a smash with soldiers, marines and bluejackets marching on stage with drums and bugles. Men in uniform backed against the Stars and Stripes, with a battery of lights illuminating the hills, made an inspiring spectacle.

Nicholas Bros. and Rufe Davis' imitations topped the professional lineup. Lowe, Stanley & Hite, comic hoofers; Miss O'Brien, eccentric songstress, ballet and precision dancers all socko. Approximately 5,000 soldiers from camps near here were in the audience as guests of radio and picture executives who footed the ticket bill. Seated on the hillside, Carrillo briefly gave them the spotlight to resounding applause.

Music was under direction of Leon Leonard, Lud Gluskin and Meredith Willson.

Getting the best results in the first half were Bob Burns, Connie Boswell, Dick Powell, Judy Garland, Orson Welles, Frances Langford, Gene Autry, Burns and Allen. Handicapped by poor material and improper spotting were Fannie Brice, Nelson Eddy, Cary Grant, Rosalind Russell, Charles Boyer, Irene Dunne, Frank Morgan. Others read short speeches.

New York's Drive

Every branch of film business and allied industries in Greater New York will launch a 10-day campaign July 7 to raise funds for the United Service Organizations.

Joseph Hazen heads a committee representing the picture industry which includes Austin C. Keough, Richard Patterson, W. C. Michel, Harry Buckley, Matty Fox, Oscar A. Doob, Abe Schneider. On the Allied Industry committee are B. S. Moss, chairman; Si Fabian, George Skouras, Herman Robbins, Harry Brandt, Samuel Rinsler.

MARRIAGES

Rhoda Goldberg to Ben Kornzweig, in New York, June 29. Groom is press agent for Sam H. Harris.

Alice Frost to Wilson M. Tuttle, in Bedford Village, N. Y., June 27. Bride is star of 'Big Sister' serial (CBS); groom is the program's director.

Norma Heeb to Robin Raymond in Las Vegas, Nev., June 25. She is a stage actress; he operates an Hollywood nitery.

Don Lake, of Blackhawk Valley Boys, WOWO, Ft. Wayne, Ind., to June Shupe, June 15.

Gertrude Knotts to J. D. Petty, in Springfield, Ill., June 15. Groom is assistant manager for Fox Midwest Theatres at Belleville, Ill.

Louise Schneider to Herman Leising, June 21, in Buffalo. She's WBNY, Buffalo, music librarian.

Maryelaine Pryor to Howard S. Meighan, in Scarsdale, N. Y., June 26. Groom is eastern sales manager of Radio Sales, Inc.

Leila Ernst to Stacy B. Hulse, Jr., in New York, June 27. Bride is the musical comedy actress.

Pamela Gordon-Howley to Dr. William G. Cahan, in East Dennis, Mass., June 29. Bride is the daughter of Gertrude Lawrence, legit star.

Peggy Rosenfeld to Eeser E. Goldstein, in Elberon, N. J., recently. He's the son of Nathan E. Goldstein, president of Western Massachusetts theatres, Inc.

Mrs. Leatrice Bramblett Wright to Hal H. Collins, June 26, in Mineral Wells, Texas. Groom, a hotel manager, sponsors and broadcasts programs for Crazy Water crystals.

Virginia Wiener to John Pauker, in New York, June 24. Groom, son of Dr. Edmond Pauker, play broker, is a senior at Yale and active in literary affairs there.

Edith Van Buskirk to Carlton A. Weidenhammer, June 29, in Kent, Conn. Groom's professionally Carlton Warren, assistant program manager and ex-announcer of WOR, New York.

Beatrice McCoy to James Cruze, film director, June 30, in Los Angeles. It's his fourth try.

BIRTHS

Mr. and Mrs. Ray Nelson, daughter, June 14, in New York. Father is announcer at NBC, New York.

Mr. and Mrs. Earl Sorrensen, twi[illegible] in Los Angeles. Father is NBC maintenance engineer.

Mr. and Mrs. Kenneth Bemis, son, in Glendale, Cal., June 23. Father is former stage dancer (Billy and Beverly Bemis).

Mr. and Mrs. Edmund A. Chester, daughter, June 26, in New York. Father is director of shortwave and Latin-American broadcasts for CBS.

Mr. and Mrs. Alan Parker, son, in Albany, June 20. He's conductor of WTRY 'Alarm Clock' and other programs, and formerly was at WGY, WSYR and WNBX.

Mr. and Mrs. Fred Garrigus, son, in Boston, June 26. Father is announcer at WEEI, Boston.

Mr. and Mrs. Jack Mallory, daughter, in Lawrence, Mass., June 22. Father is program director of WLAW, Lawrence.

Mr. and Mrs. Jules Yale, son, June 25, in Hollywood. Father is staff artist for Daily Variety.

Mr. and Mrs. Richard Carlson, son, in Hollywood, June 27. Father is a screen actor.

Mr. and Mrs. Paul Kennedy, daughter, June 16, in Cincinnati. Father is radio editor of the Cincy Post.

Mr. and Mrs. Bernard Johnson, son, June 21, in Cincinnati. Father is an announcer on WCKY, Cincy.

PM's $22,000 Daily Red

Continued from page 1

the tall, lean and graying publisher of the paper that, because of its advertisingless policy, 5c. price and scores of editorial innovations, has caused more Fourth Estate discussion and conjecture than probably anything in the past 100 years. Cost of weekly operation, Ingersoll said, is about $46,000, with income amounting to $24,000 a week.

Sheet's circulation currently is about 90,000, Ingersoll asserted in tracing sales to the present from the 370,000 figure hit the first day, June 18, 1940. Low, he declared, was touched last August when circulation fell to 40,000.

Recent daily high registered by the paper was 106,300 two weeks ago. Average for that week was 99,800. That was during the period when Carl Wall's material from Germany and Robert Neville's and Ernest Hemingway's from the Far East was appearing.

Paradoxically, the balding publisher disclosed, Col. Charles A. Lindbergh—whom the paper has attacked more viciously and more consistently than any other individual—may be responsible for it's being alive today. It was the publication on the front page of an editorial denouncing the Nazi tendencies of the flier that switched PM's circulation curve from south to north.

Needs 205,000 a Day

Although the tabloid-size daily needs 205,000 subscribers to break even, Ingersoll estimates, he's whistling hopefully because 'every circulation peak is a bit higher than the previous one and every trough is not quite so deep as the last.'

Marshall Field, III, who came to PM's rescue last fall by buying majority ownership when the paper appeared headed for a pass-out, is delighted with the results, Ingersoll declared. There's no danger of Field tiring of the losses and folding the sheet as long as he feels that progress toward self-sufficiency is being made, said the publisher.

'Mr. Field compares PM in some ways with the Philharmonic Orchestra,' he explained. 'No one thinks of disbanding the Philharmonic merely because it doesn't now support itself nor never has. Mr. Field feels PM is somewhat in the same category, although he nevertheless wants it to show a profit. When it does he has indicated he will turn its ownership over to its employes.'

PM's losses of approximately $1,000,000 a year at the present rate don't amount to that much to Field, Ingersoll pointed out, inasmuch as about $850,000 of that sum would be spent for taxes anyway. Ingersoll said he had never heard Field mention anything about rumors that the business of the Marshall Field store in Chicago, of which he is second largest stockholder, had suffered because of PM's liberal policy.

Ingersoll himself 'lost everything I own'—some $50,000—in PM. In addition, he took approximately a 33% cut in drawing account when he started PM from the salary he was receiving as an executive of Time-Life-Fortune.

Ingersoll's Biggest Error

His greatest error, he feels, was to bring the paper out with insufficient preparation. 'It's like a theatrical production,' he said. 'A producer can put on a show after the second week that needs six weeks of rehearsal. It will flop. That doesn't mean there's anything basically wrong with the show. It means that the producer should have postponed his opening night. That's what we should have done.'

Thing that most necessitated a delay and was the greatest obstacle to PM's survival was suburban distribution. There are 52 agencies handling all the New York papers in a joint circulation setup to cover Westchester, Long Island, Jersey and other surrounding territories. These agents had all been lined up to add PM to their lists when, two weeks before publication, they suddenly and mysteriously withdrew.

The only alternative was for PM to establish a distributing system of its own, which it did in the two weeks. It made all sorts of loans to individuals to buy trucks and otherwise go into the business of handling the paper. System was described by Ingersoll as 'fantastically inefficient and fantastically expensive.' It also pulled Ingersoll out of the editorial department and into circulation detail during the crucial early weeks of PM.

After nine months of this indie distribution, the established agents 'changed their minds' and agreed to handle PM with the rest of the papers. That was one of the principal factors in bringing weekly losses down from $42,000 to $22,000, Ingersoll said.

New York distribution was and still is a major headache also, added the publisher. Each New York newsstand is carefully divided up by an agreement among the papers. Every daily gets the same spot, facing in the same direction on every stand every day. If a dealer prefers the Post to the Sun and tries to move it to a better position, the Post's own circulation man will make him put it back in order not to disturb the peaceful status quo.

There has been a vacant space available on the stands, however, ever since the Graphic folded. PM tried to obtain that but has been consistently squelched. As a result, it must hang at the back of stands, with the magazines. How that hurts circulation is evident by the proportion to sales on subway platforms, whose stands are not subject to the placement agreement.

Other New York dailies originally feared PM, Ingersoll stated, despite its policy of not accepting advertising, because they thought that a gag that would last only until a strong circulation was reached.

No Advertising—Ever—

'There's no chance in the world of our taking advertising,' Ingersoll asserted.

Publisher admits the sheet was far too overpublicized before publication. That wasn't so much by design, he said, as by lack of knowledge of how columnist space and free radio plugs were going to snowball. The worst result of the excess of publicity has never been made public before. That was its effect on local distribution and the creation of ill will during the first two weeks of the paper's life that has never been lived down, Ingersoll asserted.

PM, it will be recalled, put on a pre-publication mail circulation campaign. Results were four times more successful than the best results of similar campaigns considered highly gratifying at Time magazine. Arrangements were then made with hundreds of newsdealers to leave PM on the doorsteps of the people who had signed up and collect the fees at the end of each week. Expected sales (150,000) the first days were so far exceeded, however, that it was impossible to deliver any papers at all to some dealers, while the others found they could sell as many as they received right off the stands so speedily there was no sense going to the trouble of delivering them.

'Thus, the overpublicity resulted in all the money spent on the mail campaign being wasted,' Ingersoll declared, 'but that was only a minor matter compared with the annoyance of subscribers who couldn't obtain the paper they had been promised.'

Big in D. C.

PM's Washington circulation, Ingersoll maintains, is larger than that of all other New York dailies, including the Times, combined. Publisher's visit to England during the winter and the resultant articles accounted for an increase of 50,000 in circulation, jumping it from 80,000 to 130,000. Four members of the staff later were sent to various parts of the world to gather material, the idea being for each of them to return home on a successive week, each thus giving a hypo to sales, Ingersoll disclosed.

Scheme didn't work as planned, though, for transportation difficulties made it impossible to bring them to New York on schedule. What happened was that they all came back within a week, piling the crowded 32-page paper with everything at once, although accounting for the recent circulation peak.

'We're not at all sure yet that PM has achieved the proper combination,' declared Ingersoll. 'Our first big click was our food pages, telling women what is currently best and what is cheapest. Our digest of advertising in other papers we found to be a flop and we've substituted a comparative shopping service to help people save money. That seems to be working better. Whether the page we devote to listing films at all New York theatres is worth that space is now a matter of debate.'

The one thing Ingersoll is sure of is that the paper is 'too grim'; that it takes itself too seriously.

'We must learn how to be intense without being so dead serious,' he declared. 'We're endeavoring to take steps in that direction.'

Havana PM Folds

Havana, July 1.

Havana PM, English language afternoon daily, which bore no relationship other than name to the New York PM, folded after a year and a day on June 18. Martin Arostegui, editor and publisher, is married to the former Kathleen Vanderbilt, the reported backer of the paper. Various estimates place year's losses between $50,000 and $75,000.

The Arosteguis now plan to journey to Washington and from there on an extended tour of South America.

A. O. Rodriguez, former managing editor, plans to carry on with reduced staff and finances.

B'way Beefs

Continued from page 1

the absence of laughs also detracts from their enjoyment of the show.

In this connection, some people familiar with the situation believe that Hollywood names, after sitting through a dull performance of a play that had been highly touted in advance, are unaware that the same show may have drawn much better response the previous night and may do so again the following one, when a normal, non-celeb audience is in the house. In such instances, the visitors are apt to return to the Coast with reports that such-and-such Broadway shows are over-rated and that New York critics and audiences are pushovers.

H'wood's Quiz: 'Can You Sing?'

Continued from page 3

singing ability to any of the musicals on the schedule. Miss Blair joins a list made up of Rita Hayworth, now co-starring with Fred Astaire in 'You'll Find Out,' and gives her the rare opportunity to display dancing talent, which first got her into pictures. Ann Miller, capable of both singing and dancing, will do several for Columbia during the year. Penny Singleton, lately better known for her 'Blondie' characterizations, has a special musical coming up in addition to the cartoon strip series.

Among the properties slated for production at Columbia, both musicals and romantic dramas with music, are 'Pal Joey,' 'My Sister Eileen,' 'Eadie Was a Lady,' 'The Things They Do in Rio,' 'But Beautiful,' 'Synthetic Lady' and an untitled Argentine musical.

Metro, of course, has the stout bulwark of such musical talent as Jeanette MacDonald, Nelson Eddy, Eleanor Powell, Judy Garland, Mickey Rooney, Ann Sothern and George Murphy, to carry the main part of any load in a tunefilm. But even this lot has made a serious effort to bolster its featured player list with people who can contribute some form of acceptable talent to musical producions. Bright among these is the newcomer, Kathryn Grayson.

Metro Well Stocked

John Carroll has had few chances to pipe his melodic chords, but plans are in the making to give him an opportunity to carry a singing lead, a spot he has not had since appearing in Monogram's 'Rose of the Rio Grande' several years ago, and which helped him win his Metro pact. Dan Dailey, Jr., Virginia Grey, Jackie Horner, Ray McDonald, Douglas McPhail, Virginia O'Brien, Connie Russell, Red Skelton, Richard Quine are a few more who have had experience in some form of live endeavor that makes them adaptable to film musicals. Tony Martin is available for vocalizing. Rags Ragland and Red Skelton head the comedy talent list, and Rise Stevens' grand opera ability is another edge that Metro has in picking the large and small members for musicals.

Paramount also claims to hold a good portion of the cream of comedy and musical talent with a roster including Bing Crosby, Bob Hope, Mary Martin, Dorothy Lamour. Looking further on its contract list are found every range of singing voice with, as usual, the femmes predominating. Fred Astaire has a picture to do for the company. Allan Jones and Phil Regan are available for practically any type of musical assignment. Alberto Villa is a newcomer from Argentina under contract who will have his chance in two special musicals, 'The Gentleman from Buenos Aires' and 'Hula Honeymoon.' On the feminine side, in addition to Miss Lamour and Miss Martin, studio has swelled the dancing and singing talent list over the past few months with actresses like Constance Moore, Lillian Cornell, Betty Brewer, Betty Rhodes, Cass Daley, Betty Hutton, Patricia Morison, Virginia Dale, Ellen Drew, Martha O'Driscoll, June Preisser, Susanna Foster, Priscilla Lane, Donna Drake and others who can turn a neat trick in singing, dancing or comedy, plus ability to handle straight assignments.

With such a roster of talent, and B. G. DeSylva as production chief, it is logical to assume music will play a big part on the company's new season program. In the lineup are 'Louisiana Purchase,' 'Birth of the Blues,' 'Glamour Boy,' (semi-musical), 'Sing a Song of Homicide,' 'The Fleet's In,' 'Lady in the Dark,' 'Tex Guinan,' 'Holiday Inn,' 'Showboat Sal' and 'The Road to Morocco.'

RKO has Ginger Rogers, but it is unlikely that this star will do anything but drama or comedy drama for her commitments on the lot. Even without Miss Rogers' top musical services, studio is well-supplied with others to take care of any such assignments on its new-season program. Lucille Ball does both comedy and dancing, plus having vocal ability. Phyllis Brooks, after her recent Broadway chores, will prove capable of aiding a musical cast. Maureen O'Hara, Signe Hasso, Lupe Velez, Desi Arnaz, Leon Erroll, Alberto Villa (one picture a year), Buddy Ebsen and possibly Ray Bolger will be able to fill practically all demands. Preparing in the musical field are 'The Band Played On' and 'Four Jacks and a Queen,' with others to follow.

Bring On the Tunefilms

Republic has gathered together a musical crew to appear in such pictures as 'Argentine Holiday,' 'Navy Blue Eyes,' 'Gobs in Blue' and 'Slap Happy.' Comedy, vocal or dancing talent are the specialties of Carol Adams, Leni Lynn, Judy Canova, Mary Lee, Lois Ranson, Marilyn Hare, Ray Middleton, Dorothy Lewis (an ice skating dancer), Jane Frazee, Eddie Foy, Jr., Betty Kean, William Shirley and June Johnson. In addition, if necessary, studio could raid its rank of film cowpokes for musical specialities.

20th-Fox plans to continue its musical pace during the new year and has made available by contracts a number of lesser known but talented players, with something special to offer in a filmusical. Chief among the new signees are Jan Clayton and Janis Carter. Among the other players 20th-Fox can choose auch regulars as Joan Davis, Charlotte Greenwood, Carole Landis, Elena Verdugo, Jane Withers and Cobina Wright, Jr., all of whom can switch to tunefilms without trouble, and will probably be in the billing of 'Weekend in Havana,' 'Cadet Girl,' 'Song of the Islands,' 'Bowery Nightingale,' 'Right to the Heart,' 'Song and Dance Man,' 'Man Alive' and 'My Gal Sal,' along with such musical regulars as Betty Grable, Alice Faye, Don Ameche, Carmen Miranda, Jack Oakie, Milton Berle, Stanley Clements, Jack Haley, John Payne and Nicholas Bros.

Universal, WB Musicals

Universal has Bud Abbott and Lou Costello as its top comedy stars, slated for at least three musical comedies during the coming season. Studio's contract list gives it ample choice for a selection of names to appear both with the comedy team and in other tuneful productions on its program: The Andrews Sisters, Merry Macs, Carol Bruce, Jane Frazee, Gloria Jean and Butch and Buddy. Deanna Durbin has her own particular type of romantic musicals and Irene Dunne is adaptable for either drama or musical.

Warners claims two film newcomers, Diana Jeanne, six years old, and Gloria Warren, 15, both of whom are slated for special treatment to be built into musical names. Among its featured players are a goodly sprinkling of the musically-talented to fit handily into such pictures as 'Carnival in Rio,' 'Navy Blues,' 'Young and Beautiful,' 'New Orleans Blues,' and 'Courage' (semi-musical). These include Herbert Anderson, Willie Best, Mary Brodel, Julie Bishop, Georgia Carroll, Jack Carson, Charles Drake, Jackie Gleason, William Orr. In the star brackets are James Cagney, Ann Sheridan, Priscilla Lane, Dennis Morgan, all adaptable to such assignments.

Combing of night clubs, radio and other fields where such talent might be found is continuing strong as the studios seek more versatility in players before handing out term contracts.

Faith Bacon doing a week at Donovan's Club, Sacramento, Cal., after a mild sesh at Joe Merlo's Club Moderne, 'Frisco. [illegible]

Advance Production Chart

(Continued from page 22)

cauley; camera, Ernest Haller. Cast: Edward G. Robinson, Marlene Dietrich, George Raft, Ward Bond, Frank McHugh, Eve Arden, Joyce Compton.

DIVE BOMBER, drama (In Technicolor); asso. prod., Robert Lord; dir., Michael Curtiz; story by Com. Frank Wead; screenplay, Com. Frank Wead and Robert Buckner; camera, Bert Glennon and Wenton Hock. Cast: Errol Flynn, Fred MacMurray, Ralph Bellamy, Regis Toomey, Robert Armstrong, Louis Jean Heydt, Cliff Nazarro, Craig Stephens, Garet Craig, James Anderson.

FLIGHT PATROL, drama; assoc. prod., Edmund Grainger; dir., Lothar Mendes; screenplay, Leonard Hoffman and Barry Trivers; camera, James Van Trees. Cast: Ronald Reagan, James Stephenson, William Lundigan, Olympe Bradna, Eddie Foy, Jr., Reginald Denny, Charles Irwin, Crauford Kent.

BULLETS FOR O'HARA, drama; asso. prod., William Jacobs; dir., William K. Howard; orig. by Abem Finkel and Harold Buckley; screenplay, Raymond Schrock. Cast: Joan Perry, Roger Pryor, Anthony Quinn, Dick Purcell, Maris Wrixson, Richard Ainsley, Roland Drew, Joe King, Joan Winfield, DeWolf Hopper, Sidney Bracy, Victor Zimmerman, Kenneth Harlan, Frank Mayo, Hank Mann, Jack Mower, Lea Baird.

NAVY BLUES, drama (41-42); asso. prod., Jerry Wald and Jack Saper; dir., Lloyd Bacon; orig., Sam Perrin and Arthur T. Horman; screenplay, Jerry Wald and Richard Macauley; camera, Tony Gaudio. Cast: Ann Sheridan, Jack Oakie, Martha Raye, Eddie Albert, Jack Haley, Jack Carson, Jack Gleason, Frank Orth, Edward Gargan, Tom Dugan, Maris Wrixson, Jean Ames, Mary Brodel.

THE SMILING GHOST, drama (41-42); asso. prod., Edmund Grainger; dir., Lew Seller; screenplay, Ken Gamet and Wilbur M. Beatty; camera, Arthur Todd. Cast: Wayne Morris, Brenda Marshall, David Bruce, Richard Ainley, Willie Best, Helen Westley, Lee Patrick, Alan Hale, Alexis Smith, Roland Drew, Charles Halton [illegible]

LAW OF THE TROPICS, formerly **KING RUBBER**, drama (41-42); asso. prod., Ben Stoloff; dir., Ray Enright; orig. screenplay, Barry Trivers; camera, Sid Hickox. Cast: Jeffrey Lynn, Constance Bennett, Mona Maris, Regis Toomey, Roland Drew, Hobart Bosworth, Frank Puglia.

NINE LIVES ARE NOT ENOUGH, meller; (41-42); asso. prod., William Jacobs; dir., A. Edward Sutherland; screenplay, Fred Niblo, Jr.; camera, Ted McCord. Cast: Ronald Regan, Joan Perry, Howard da Silva, Peter Whitney, Faye Emerson, Charles Drake, James Gleason, Edward Brophy, Cliff Clark, Billy Dawson, Tom Stevenson, Vera Lewis, Walter Soderling, Ben Weldon, Paul Phillips, Howard Hickman, Olaf Hytten, Eddie Chandler, John Maxwell.

Warner Pictures in Production

THE MALTESE FALCON (41-42), drama; asso. prod., Henry Blanke; dir., John Huston; screenplay by John Huston; camera, Arthur Edeson. Cast: Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre, Lee Patrick, Barton MacLane, Ward Bond, Sidney Gransted, Jerome Cowan, James Burke.

NEW ORLEANS BLUES (41-42), musical-drama; asso. prod., Henry Blanke; dir., Anatole Litvak; screenplay, Edwin Gilbert, Robert Rossen, Harold Arlen, Johnny Mercer; play by Edwin Gilbert; camera, Ernest Heller. Cast: Priscilla Lane, Richard Whorf, Betty Field, Lloyd Nolan, Jack Carson, Peter Whitney, Wally Ford, Billy Halop, Elia Razita, Joyce Compton, George Lloyd, Charles Wilson, Herbert Hayworth, William Gillispie, Matt McHugh, Ann Edmunds.

ONE FOOT IN HEAVEN (41-42), drama; asso. prod., Robert Lord; dir., Irving Rapper; screenplay, Casey Robinson, Abem Finkel, Harry Chandlee, Ralph Block; camera, Charles Rosher. Cast: Fredric March, Martha Scott, Elisabeth Fraser, Carlotta Jelm, Frankie Thomas, Casey Johnson, Ernest Cossart, Elizabeth Risdon, Roscoe Ates, Fred Kelsey, Hobart Bosworth, Olin Howland, Leah Baird, Gene Lockhart, Paula Trueman, Clara Blandick. [illegible]

TONIGHT
...and forever more!
ASTOR THEATRE · 8:30 P.M.

Thereafter, twice daily. The production will also play on a reserved seat, limited engagement policy in a number of carefully-selected road-show houses throughout the country.

Warner Bros. Present The World Premiere of

GARY COOPER

'SERGEANT YORK'

WALTER BRENNAN · JOAN LESLIE

George Tobias · Stanley Ridges

A HOWARD HAWKS PRODUCTION

Original Screen Play by Abem Finkel & Harry Chandlee and Howard Koch and John Huston

Based Upon the Diary of Sergeant York · Music by Max Steiner

Produced by Jesse L. Lasky and Hal B. Wallis

SCREEN | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 cents.
Entered as Second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1941, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 143 NO. 5 — NEW YORK, WEDNESDAY, JULY 9, 1941 — PRICE 25 CENTS

LOW COMICS UP FILM BIZ

Bobby Crawford 'Who Ran $2,000,000 Into a Shoestring' Takes Bkptcy. Bath

Bobby Crawford, the former music publisher who has been described by Broadway wags as the fellow who ran $2,000,000 down to a shoestring, last week filed a petition in bankruptcy with the N. Y. federal court. The petition, which stated that Crawford was currently unemployed, gave his liabilities as $453,365 and assets, $250. Latter consisted of clothes, etc. For the past year Crawford has had a small interest in the Broadway production, 'Separate Rooms,' which he's billed as 'presenting.'

In tha latter 20's Crawford had spectacular success in the music business. His firm, DeSylva, Brown & Henderson, accounted for one smash song hit after another. In 1929 he, Max Dreyfus and others organized a syndicate of publishing firms, consisting of DeS, B & H, Remick, Harms, Inc., T. B. Harms, Shubert Music Corp., Famous Music Corp. and New World Music Corp., which they sold to Warner Bros., for almost $9,000,000. Crawford's share of the selling money was $1,250,000. Besides that he had at the time around $800,000 in cash and securi-

(Continued on paga 55)

Use M-G 'Ah Wilderness' To Submit L. Barrymore As DuPont Radio Idea

B. B. D. & O. agency made use Monday (7) of a six-year-old Metro picture to audition Lionel Barrymore in the role of the father in Eugene O'Neill's 'Ah Wilderness' before a Du Pont advertising group in Wilmington, Del. If the radio version of 'Wilderness' gets the Du Pont okay it will go into the 'American Cavalcade' spot on CBS Aug. 15, and on a 26-week guarantee.

For tha agency to make a special recordad audition it would cost around $1,500. Soma one in the agency recalled that Barrymore did a film version of the play for Metro in 1935, and the producer's New York distributing branch was found to have still on hand a print of the feature.

POST-MORTEM HEADLINER

Suicided Showgirl (1937) Billed at 52d St. Bistro

Fiftysecond street niteries, as well as other Broadway spots, have been frequently known to post photos out front of gal entertainers who are supposed to be working there but have never set foot in the joint, and who usually do not know their pix are being used.

Bottom is currently being touched in bad taste on this kind of thing, however, with one 52d street spot using a glossy of Adelaide Hughes, Ziegfeld and Paradise showgal who committed suicide Aug. 20, 1937.

Help Wanted—Wow!

Singles, doubles, especially comedy and novelty turns suitable for broadcasting, are sought by Nate Tufts of the Ruthrauff & Ryan advertising agency in New York. He's the booker for the Rinso-Spry vaudeville show on NBC Saturday mornings at 11:30 starting this week.

It's the best offer the 'Palace beach' has heard this summer.

PORTABLE SETS BANNED BY N.Y. YANKS

Radio sets are now barred from the Yankee Stadium. New York Yankees management issued the ban Sunday (6) in the expressed belief that thosa who come to see the Yankee games don't want to be annoyed by the booming from a nearby radio set of the game which is being played at tha same time by the Brooklyn Dodgers or some other team. Arrangements have been made for the checking of sets at the ballpark gates.

No similar action has been taken by the N. Y. Giants management, but in tha matter of public policies one team usually follows the other.

Portables have been banned at college football games for two years.

It's Gobs of Fun for Gobs But Their Trained White Mice Panic the Theatres

Halifax, N. S., July 8.

White mice provide a new problem for exhibs who are located at Atlantic ports—as if they didn't have enough to worry about, with the 20% war tax.

Merchant and naval sailors have found something original in amuse-

(Continued on page 55)

5 FILM STARS DONATE RADIO COIN TO CHINESE

Hollywood, July 8.

Five film stars, slated for appearances on the Lux radio show next fall, are donating their salaries, ranging from $2,000 to $4,000, to United China Relief.

Players are Ginger Rogers, Rosalind Russell, Loretta Young, John Garfield and Pat O'Brien.

ABBOTT-COSTELLO SET NEW CYCLE

Ticket-Buyers Taking to Broad, Physical Slapstick —Olsen-Johnson, Ragland, Skelton Poised for Assault on Risibilities

ESCAPIST TONIC

Hollywood, July 8.

Hollywood has spun the wheel again and come up with a new-old cycle. This time its the re-glorification on celluloid of the prattfall, pie-throwing, blank-cartridga pistol shooting type of physical comedy to supplant the tiring era of sophisticated, drawing room didoes. And the film capital is hoping that the return to Mack Sennett days, when every type of personal accident was built up to a belly laugh, will be the panacea for boxoffice ailments.

Two Bud Abbott-Lou Costello pictures for Universal, 'Buck Privates' and 'In the Navy,' are probably directly responsible for the new turn of story and talent events at the studios. Now every film factory is eyeing again the possibilties of slapstick comics, either singly or in pairs,

(Continued on page 55)

LaGuardia Airport's Great Showmanship A New B.O. Headache

By GEORGE McCALL

Surprising the amount of enter- [illegible] Guardia Airport, N. Y. Perhaps Broadway never gets over there but a lot of other people do. Some 35,000 spend part of Sunday there.

The airport is quite an attraction. One of the best buys in New York. They come by bus, on foot, by auto and in chauffeured livery. For a buck you can have quite a day of it with a little excitement tossed in and the added attraction of a suntan.

There's a lot of showmanship about the place. If you have an extra quarter or two, there are a flock of places to drop them. For instance if you're aviation-minded you will not leave the place without some ornament to adorn your lapel. When you get thirsty, there are several bars, prices to suit your purse. Same for food.

If you don't mind a sharp glance

(Continued on page 53)

Clara Bow's Short Comeback

Clara Bow makes her first film appearance in nine years soon in 'Hedda Hopper's Hollywood,' short.

Former 'It' girl has been leading a quiet married life in California since retiring shortly after the arrival of talking pictures. Her husband is Rex Bell, former film player.

Estimates on Paderewski's 40-Year Earnings From $3,500,000-$5,000,000

Death of Ignaca Jan Paderewski last week not only ended one of tha greatest artistic careers of all time, but brought to a close one of the most successful boxoffice records ever known in the concert or entertainment businesses. Besides his phenomenal popularity, the Polish pianist had one of the longest active careers in show business history. Universally recognized as the world's greatest pianist in 1890, at the age of 31, Paderewski still held that position in the early 1930's, an unprecedented span of 40 years' supremacy.

Although estimates are admittedly difficult in his case, Paderewski is figured to have earned somewhere between $3,500,000 and $5,000,000 from concerts during 35 active seasons spread over a span of 50 years. Few artists in any line have ever earned so much. Possibly such international draws as Sir Harry Lauder, Sarah Bernhardt, John McCormack, Jenny Lind or Lusia Tetrazzini piled up totals somewhere approximating that amount, but those are merely guesses.

Of course lattar-day Jolsons and Cantors, with partnerships in their stage productions, plus radio; and the Chaplin-Pickford-Fairbanks school of

(Continued on page 22)

OK for Vodka Again

Philadelphia, July 8.

Dick Mayer, manager of tha Studio, arty downtown filmer, has received scores of letters from patrons asking him to again show Soviet films, barred from the house since the Communazi pact.

For the first tima since the fateful summer of 1939, the night club singers are giving out with 'Orchi Chornia,' 'Bublitchki' and other Russ pop tunes.

LASKY CLOSES MARK TWAIN FILM BIOG

With 'Sergeant York,' off to a big start at the Astor, N. Y., on a two-a-day basis, Jesse L. Lasky is returning to Hollywood tomorrow (Thurs.), having completed during his stay in New York final negotiations for all rights to film a story on the life of Mark Twain. It was through Lasky's tenacity ovar a period of years that he finally persuaded Sgt. Alvin C. York to surrender to a commercial version of his World War exploits. Film was produced at the Warner Bros. studio

(Continued on page 18)

Hitler's Sister-in-Law Causes Stranding Of Troupe of 31 in A. C.

Atlantic City, July 8.

Frau Bridget Hitler, sister-in-law of the Nazi Fuehrer, walked out on a waiting audience Friday night (4) at Convention Hall and left a troupe of 31 girl musicians and singers stranded and sitting on their suitcases outside the hall for six hours. Frau Hitler was billed for two-day

(Continued on page 32)

NIJINSKY, RECOVERED, NOW IN BUDAPEST

Vaslav Nijinsky, fabled 'greatest dancer of all time,' has arrived in Budapest from Berne, Switzerland, accompanied by his wife, Romola. He was long in an insane asylum there, but reported now much better.

They are staying with Mrs. Nijinsky's mother, Emilia Markus, former actress.

Cantor's Career Set As B'way Legiter; Also May Be Filmed

Hollywood, July 8.

Eddie Cantor's long career in show business will be dramatized in 'Banjo Eyes,' a musical to be staged on Broadway in the fall and converted [illegible] as star and co-producer, with Al Lewis also in on the producing end.

United Artists is interested in the filming and Gene Fowler is being sounded out by Cantor to put the actor's career into dramatic form. Idea is to stage the play for six months, starting in October or November, and shift it to Hollywood for the spring shooting season.

LOG ROLLERS FOR PARTY

Odd Request By Detroit Nabob to WCCO Artists Bureau

Minneapolis, July 8.

Most unusual talent request ever received by WCCO Artists' bureau came last week from a Detroit motor magnate, who sought log rollers to furnish part of the entertainment at a party on his estate. Apparently unable to line them up in his own state, he figured that there undoubtedly were many lumberjacks in Minnesota who could fill the bill.

Although not on the radio entertainment staff, WCCO was able to locate several expert lumbermen and log rollers at Stillwater, Minn., who took the booking.

Monte Carlo Technique for A. C. Bingo; Trimmin's Free and Lavish

Atlantic City, July 8.

Atlantic City's half-dozen Boardwalk bingo parlors—which put two-bit gambling on an amazing big-time mass production basis that sent it soaring into the multi-million-dollar-a-year groove—suffered a haymaker last weekend. Estimates were that a last-minute shutdown order by the city, before a three-day holiday that because of the rain would undoubtedly have been the biggest in bingo history, cost the proprietors of the streamlined lotto more than $500,000.

Causing the clampdown, supposedly, were complaints by hundreds of husbands that their wives—patronage was predominantly femme—were plunking down every last buck they were handed to buy baby's shoes and papa's vittles. There were plenty of complaints, all right, but few oldtimers in this town of the back door payoff and the political finger were naive enough to believe that morality had much to do with the municipality's suddenly developed padlock fever.

Please the Guests—Always

Indications are that the owners of the joints will straighten things out, as they have done any number of times before, and shortly be doing business at the same old stands. Finance Commissioner Dan Bader, under whose jurisdiction licensing of

(Continued on page 18)

P.A. FRANK MAYER NOW BALLYS MPLS. MAYOR

Minneapolis, July 8.

Marvin L. Kline, mayor-elect here, has appointed Frank Mayer, a theatrical press agent, as his secretary, and the latter, right from the outset, is keeping the chief executive prominently in the spotlight and grabbing off an unusual amount of newspaper space for him with various stunts and innovations.

Mayer has been handling the Lyceum theatre (legit roadshows) and the Minneapolis Symphony orchestra.

SAM SCRIBNER IN COMA

84-Year-Old Ex-showman Seriously Ill—Little Hope

Sam Scribner, 84-year-old former showman, is reported in a coma at his home in Bronxville, N. Y. At the Actors Fund, to which he has devoted most of his time in recent years, it was stated that physicians have no hope that he will survive.

Last fall the patient was operated on for a growth in his neck. Nature of the ailment was not disclosed and he was able to be about in several months.

Lyon-Daniels Pic Into Production For British WB

London, June 20.

Gainsboro's 'Hi Gang' rolls next week at Islington. Picture is around radio series starring Ben Lyon, Bebe Daniels and Vic Oliver. Manning Sherwin and Val Guest are cleffing tunes for the film.

RKO's 'Meet the Tiger,' now underway at Denham, has Paul Stein in the director chair. He's okayed recent casting of Jean Gillie in the femme spot opposite Hugh Sinclair, with Clifford Evans, Dennis Arundell, Charles Victor and Ben Williams in support. Feature is one in the 'Saint' series.

Warners' 'So This Was Paris' finished at Teddington, in eight weeks of shooting. Ben Lyon stars along with Ann Dvorak.

Par's 'Hatter's Castle' to Lance Comfort for direction. He's just finished 'Penn of Pennsylvania' for British National.

SENIOR RATING FOR JR.

Hollywood, July 8.

Hiram S. Brown, Jr., currently producing 'King of the Texas Rangers' at Republic, has been boosted to a feature producer's berth.

New job starts with completion of the cliffhanger.

Grace Moore, Lily Pons Talk Films

One Based on Music Box History — Pons May Do Noel Coward's 'Conversation Piece'

Grace Moore is pondering picture bids from 20th-Fox and RKO. The first would call for the singer to appear in 'Say It With Music,' a history of the Music Box Theatre, with the singer reviving some of the old songs and having Irving Berlin write some new ones. This deal looks hot now since the death of Sam H. Harris.

Second deal, with RKO, is to do a [illegible] mitted by Zoe Akins which is presently under consideration. Film would be made after the first of the year, if either deal jells. Singer works on salary plus a percentage.

Meantime Lily Pons may do Noel Coward's 'Conversation Piece' originally done by Yvonne Printemps. RKO would be the producer.

If coloratura does make the film it will have to be next year, since her concert and opera appearances will keep her busy till then. She is booked solid from Sept. 2 at Toronto to the end of April. Singer also wants till the end of the war before making another film.

SEEK OTA GYGI

Kin in D.W.I. and Germany Want to Locate Ludwig Feinland

A brother, Alexander, in the Dutch West Indies, and his father in Germany, wish to communicate with Ludwig Feinland whom they describe as 'Professor Ota Gygi,' violinist. He (Gygi) left Germany for [illegible] they opine he might be an American citizen.

Ota Gygi—if this is the same one—was a vaudeville violinist years ago and later affiliated with Ed Wynn in an abortive new 'third network' undertaking which cost Wynn, then popular on the radio as the 'Texaco Fire-Chief,' plenty of coin. Since then Gygi has apparently dropped out of show biz.

N. Y. TO L. A.

Teddy Carr.
Madeleine Carroll.
Jesse Lasky.
Max Milder.
Harry M. Warner.

SAILINGS

July 4 (Los Angeles to Honolulu), Loretta Young, Tom Lewis (Matsonia).

July 3 (New York to Buenos Aires), John Nathan (Uruguay).

L. A. TO N. Y.

Rudy Abel.
Hugh Anderson.
Monty Banks.
Peter Brilling.
Pat Casey.
Harry Cohn.
Harry Parr Davies.
Frank Farrell.
Frank Fay.
Sheridan Gibney.
Sheilah Graham.
William L. Guthrie.
Katherine Hepburn.
Mary Mason.
John O'Hara.
Phil Reisman.
Nate Spingold.
Jules C. Stein.

Massey Un-Typed

Hollywood, July 8.

Paramount has decided to put a putty nose on Raymond Massey for his role of a heavy in 'Reap the Wild Wind.'

Figured that his close resemblance to Abe Lincoln might be resented by those who associate him with the Great Emancipator.

HIRST STRIPS BURLEY TO B.O. BASIS

Philadelphia, July 8.

Best town in the U.S. for burlesque is Union City, N.J., according to Izzy Hirst, operator of the largest burly wheel in the country.

Oddly enough, worst burley patrons are New Yorkers, he says. This is how he rates the burley circuit: Union City, Newark, Pittsburgh, Philadelphia, Boston, St. Louis, Chicago and New York.

FIVE FROM 'PURCHASE' SET FOR FILM VERSION

Hollywood, July 8.

Five members of the Broadway cast of 'Louisiana Purchase' have been signed by Paramount for the picture version.

Reenacting their roles on celluloid will be Victor Moore, Irene Bordoni, Vera Zorina, Lynda Grey and Charles La Torre.

Gertie Lawrence Again On Wax for Brit. Forces

Gertrude Lawrence, who is summering at Dennis, Mass., will spend Thursday and Friday (10-11) in New York to make another set of 'Broadway Calling' recordings. Records will be sent to Basil Dean in London, there to be broadcast to men in the British army and navy.

Last winter Miss Lawrence made the first recordings for that purpose at her own expense. New set are being made under the auspices of the British War Relief Society. Several additional artists are slated to be waxed with Miss Lawrence.

Star of 'Lady in The Dark' will also complete arrangements for a Hollywood to London broadcast via CBS to be made Sunday (13), Miss Lawrence to be the connecting link, speaking from Dennis. Ronald Colman will be m.c. on the Coast end, those going on with him not being named as yet. From London participating artists will include Jack Buchanan, Gracie Fields, Leslie Hensen and Evelyn Laye.

Marj. Weaver's Parents Divorced in Louisville

Louisville, July 8.

[illegible] Fox film player, and native of this town, obtained a divorce Thursday (3) in the Circuit Court. John T. Weaver, railroad clerk, charged abandonment, but Mrs. Weaver, Marjorie's mother, won the divorce on the counterclaim of cruelty. Weaver's suit charged his wife with abandonment while she visited Marjorie in Hollywood.

Property rights were settled by agreement.

VERY UN-BLITZY

'Yank in R.A.F.' on 103-Day Shooting Sked at 20th

Hollywood, July 8.

Ten days of new scenes have been added to the filming of 'A Yank in the R.A.F.' on the 20th-Fox lot, causing an added layout of $100,000 to the original budget of $1,500,000.

Picture has the longest shooting schedule ever experienced at the Westwood studio. It consists of 70 days at home, directed by Henry King; 21 days on American location under piloting by Fred Sersen, and 42 days of actual war shooting by Leslie Baker in England, a total of 103 days.

THE BERLE-ING POINT

By Milton Berle

Chicago, July 8.

Opened at the Chez Paree the Fourth of July. There was so much noise in Chicago I thought Orson Welles was on the air again.

What a reception I got from Mayor Kelly when I arrived. He presented me with a key—off a can of salmon. My entire fan club met me at the depot—we walked to the hotel together.

Was very disappointed when I got into Chicago. I looked all over the Great Lakes, but couldn't find Veronica.

Broadway Department

Ever since 'Honeychile' Wilder, the Dixie Belle, opened at the Hurricane, they have a new drink named after her, a 'Mint Julep Zombie' with a cotton-gin chaser.

Victor Mature wires that he knows a Park avenue dowager who owns a football player 'body and goal.' (From the picture, 'The Forward Pass.')

Hollywoodiana

There's an actor in filmland so ritzy he even has his car simonized with Max Factor's No. 7.

Nick the Greek saw a sign on Hollywood Blvd., 'National Cleanup Week,' so he took a guy for $15,000.

One of Bing Crosby's horses, who's in love with another horse, saves all of his girl friend's photo-finishes for his picture album.

The early women pioneers had nothing on the girls in Hollywood—they were both hounded by wolves.

Music Department

Do you think BMI songs will bring back horsehair rings?

The 'Hut Sut' song is such a big hit that the Merry Macs have added a parlor and bath to the hut.

Two musicians were in Lindy's and one said to the other, 'Why don't you eat something?' His friend replied, 'Can't eat.' The first note-crusher yelled, 'Well, why don't you fake it?'

There's a band on the air whose music is so savage the sponsor bought the leader a beast to soothe it.

Heard a song on the air the other day that was so bad my midget radio started to sing 'I Want My Mama!'

There's No Truth to the Rumor

That Cecil B. DeMille has discarded bathtub scenes in his pictures and has switched to showers....That Broadway Rose had a mole tatooed on her face to make her look beautiful....That Darryl Zanuck is thinking of making an all-midget picture by sub-dividing Laird Cregar.

Hangnail Descriptions

Joe Di Maggio: A Hit and Run Driver . . . *Earl Carroll:* The Merchant of Venus . . . *Billy House:* A Double-Malted . . . *Broadway Rose:* Emily Pest . . . *Peggy Hopkins Joyce—Tommy Manville:* Two for the money . . . *Hank Greenberg:* First Base to Army Base.

Observation Department

Jackie Beekman (no relation to the telephone number of the same name) knows a social director who goes to the Borscht Circuit every year. This year he didn't have to worry about his Fourth of July show—he did it at Camp Dix.

Eavesdropped at Chez Paree: 'Just caught your act—have you got an insurance policy?'

Eavesdropped at College Inn: 'His personality carried me away—and, I'm glad of it.'

Eavesdropped at 606 Club: 'He's so dissipated looking he has crutches holding up the bags under his eyes.'

My brother (the one who's carrying a torch for a steady job) found a new way to get money—he asks me for it.

Whatever Became of ————?

Shone & Squires	4 Manning Sisters
Senna & Dean	Dave Kindler
Kelly, Kelty & Crompton	Wally Sharples

Afterpiece

Everybody you meet wants to go back to nature. Doesn't anybody want to go forward?

Gracie Fields Returns to England With $302,000 for War Relief Work

By GEORGE FROST

Singing a song and waving a figurative flag, Gracie Fields stepped from the American stage Saturday (5) via the Pan American Airways' Dixie Clipper to return to her native England. She had a wad of Yankee and Canadian coin big enough to choke all the field artillery horses recently retired from your Uncle's ranks to make way for the horseless carriages now towing the caissons. Gracie told the LaGuardia Field, New York, news battalions that she had stockinged some $302,000 for 'There will always be an [illegible] and that she plans to return for more personals in a month and half to pick up what coin she overlooked here in the land of the save-and-give-it-free.

Tickling a piano that had been pushed to the airport's marine terminal by a publicity-conscious local restaurant, Miss Fields sang the 'Hut Sut Song' for the newsreels and then smiled prettily for the still cameras. The English comedienne kissed Monty Banks, the film director, a wifely good-bye, and was off to the land of the Broad A, where she will entertain soldiers, factory workers and the homeless in bombed areas.

Entire collection of folding money will be turned over to British War Relief agencies. The tour in Yankeeland, which began Dec. 4, 1940, bounced $170,000 worth of rebel money into the English coffers while the Canadians thought Miss Fields' entertainment was worth a $132,000 contribution.

An Untimely Question

A reporter, who doesn't care for tea and crumpets, asked the comedienne whether the Churchill government asked its actors to turn over

(Continued on page 54)

CROUCH ADMITS HE'S STILL STAGE-STRUCK

San Francisco, July 8.

Charles Crouch, president of Lucky Stores, grocery chain with affiliations all over Western America, is doing all right—but he still has a yen for the days when he was a $150-week circus-and-carnival motordrome rider and parachute jumper.

'I didn't eat as regular then as I do now, but it was more fun,' he comments.

[illegible] profession, has turned his interest to commercial value, however, and finds an outlet for his show-biz interest by staging tent-shows, vaudeville programs and revues every time one of his stores has an opening or an anniversary. During the past five years he has spent $60,000 in the Oakland territory alone for circus acts and recently sent an entire unit to Portland.

Most ambitious show he has undertaken is the tieup with NBC for a two-hour 10th Anniversary program in Oakland Civic Auditorium July 26. Away from his desk, the high-priced exec drops into the lingo of the big top to reminisce on days from Sells-Floto to Johnny Jump Shows, and still reads the trade press regularly to keep track of folks with whom he once trouped.

His introduction of show-biz methods into the grocery field has brought inquiries from other chains all over the U.S., which he plans to answer by making a complete 16-mm record of his KGO-KPO tie-up. With transcriptions of the actual program as his sound accompaniment, the film will be screened at a national grocery convention in Philadelphia in September.

TAKE-IT-EASY TELEVISION

Eric Maschwitz (Holt Marvell), in N.Y. On British Propaganda, Deprecates Our 'Overstuffed Luxury' as Dated

Winged by the flying debris from a Nazi land mine in London 10 weeks ago, Eric Maschwitz has been assigned by the British government to its Overseas News Service in New York. Author of the screenplays of 'Goodbye Mr. Chips,' 'Balalaika,' 'The Gay Desperado' and numerous other pictures is grinding out feature stories on England to be placed in South American newspapers by British consular press attaches.

Writer, who has also provided lyrics for many tunes, including 'A Nightingale Sang in Berkeley Square,' clippered into New York quietly about two weeks ago and will remain for the rest of the summer to regain his health. He suffered more from shock than the actual wounds caused by flying glass imbedding itself in his back as he came into his Strand apartment from fire fighting duty in late April.

Just before the start of the war, Maschwitz (who frequently uses the nom-de-plume, Holt Marvell) was in Paris to produce a show he had

(Continued on page 55)

Why, Miss Fwancis!

Hollywood, July 8.

Don Ameche's name in 'Female of the Species' has been changed from Roger to Bob.

A few readings convinced 20th-Fox execs that Kay Francis, in the femme lead, can't pronounce R's.

If Jolson Radio Show Set, He'll Not Defer 'Hats'

Hollywood, July 8.

Young & Rubicam has a sponsor for Al Jolson and is shopping for fall network time acceptable to the bankroller. If the radio deal is set, Jolson will not pass up the tour of 'Hold On to Your Hats,' which he announced would tour. It opens Aug. 27 in Atlantic City, thence Sept. 1 to Boston for three weeks, Baltimore, Washington, Pittsburgh, as far west as Des Moines and south to Texas. Tour to embrace 30 weeks.

Jolson is reported none too pleased with principals of 'Hats' last season and is replacing Bert Gordon with Sam Hearn. Eunice Healy of the original company will be in it, and Joan Davis, 20th-Fox player, may be principal comedienne in place of Martha Raye.

CBS' INFORMAL SHOWMANSHIP

Contrasts Sharply With NBC's Constricted Production Methods — Columbia, Not Yet Commercially Licensed, Indicates Showmanship in Its Experimentals

AD-LIBBING ACTS

By ROBERT J. LANDRY

NBC, fully licensed to carry advertising-sponsored television programs, went on the air last Tuesday, July 1, in New York with three sample commercial programs (see reviews this issue), but CBS, not yet fully commercially licensed and lacking an audience because Channel 2 is not provided for on existing receivers, has merely stepped up its program experimentation. After viewing the NBC commercials and the CBS experimentals these showmanship observations seem justified:

1. The commercials will be a headache, especially under the non-fluid,

(Continued on page 34)

Mack Gordon Trail-Blazing to Get Filmusical Scores Back on the Air Despite ASCAP; Argues It Hurts B.O.

Up-to-Date

Indian Neck, Conn., July 8.

In the revival of 'Broadway' at Montowese playhouse here, when the young hoofer is caught with a gun in his hand and the dick asks 'Haven't you ever heard of the Sullivan act?' the kid says:

'You mean Ed Sullivan—Loew's State?'

Hollywood, July 8.

Mack Gordon, 20th-Fox songwriter, is conferring with other ASCAP tunesmiths on some arrangement whereby their music, written for films, will be aired on the NBC and CBS networks. Gordon pointed out to his fellow-writers that they shouldn't be interested in performance rights alone, but that their main concern should be the exploitation of the picture and its score on the webs.

He said filmusicals are suffering financially from lack of air ballyhoo and argued that it is up to the writers to do their part to help remedy the situation by arriving at some agreement to make their tunes available to bands on NBC and CBS. Declared that the picture studios could go to court to determine the release of their music, but he would prefer to have the songwriters work it out themselves.

Gordon emphasized that both films and their music would benefit in prestige and revenue from a so-

(Continued on page 43)

BOB BURNS TO CAMPBELL'S

Hollywood, July 8.

Campbell's soup has signed Bob Burns for a fall series based on his 'Arkansas Traveler' character and slated to have both dramatic and comedy incidents. Comedian was given his release from his Kraft contract, which had six months to go.

Understood deal is for 26 weeks, at the same $5,000-a-week figure Burns was paid by Kraft. New series starts Sept. 19, probably in the 9:30 spot Friday nights on CBS, formerly occupied by 'Campbell Playhouse.'

That seemingly indicates the 'Playhouse' will not, as had previously been announced, return in the fall. If it does not, Ward Wheelock apparently loses a sizable chunk of the Campbell soup account, as Ruthrauff & Ryan is the agency on the Bob Burns deal. R. & R. already handles the Lanny Ross series.

Harry Omerle, of the William Morris office, is representing Burns and was here for the contract-signing.

REED, HOGAN LEAVING PAR; FORMER'S 15 YRS.

Hollywood, July 8.

Ted Reed and James Hogan, Paramount directors, leave the lot next month when contracts expire.

Reed got his start as a director there 15 years ago and has been at Par ever since.

PERIODIC POLL OF FILM STARS

Nationwide popularity ratings of film players, determined by a Gallup poll technique, will be issued by Leo Handel's Motion Picture Research Bureau, outfit which David O. Selznick retained some weeks ago to do advance fact-finding on his pix and stars. Handel's continuous popularity ratings will be similar to those which Dr. George Gallup has been making of 200 players and directors for more than a year for RKO, except that while Gallup's is exclusively for one studio, Handel's may be bought on a contract basis by anyone, producer, director, distributor, exhibitor, agent or actor himself.

Handel's idea is to give every player a 'Crossley,' showing not only trends but the immediate worth of any actor.

Many Showmen Now in $1-Year Service for U. S.

Washington, July 8.

Roster of $1-a-year men serving the Federal Government, mostly as consultants or advisors to the Office of Production Management, includes several big names well known in the film and radio businesses. Several popped up for the first time recently when the House Appropriations Committee published a list of 311 on the payroll at the nominal salary, and 1,291 others getting no compensation.

Literati ranks also are pretty well represented among the informal brain-trusters for the defense program. In addition to the scores of sun-of-mine desk men, reporters, publicity agents, and freelance writers serving various boards, bureaus and commissions, some particularly prominent persons from the scribbling trade have emerged in high advisory capacities.

Among the names gleaned from the list furnished the House are:

Merlin H. Aylesworth, former president of NBC and one-time publisher of the N. Y. World-Telegram; Aaron Copland, composer; Julian Street, Jr., producer of Theatre of the Air; Carlton Smith, Boston Herald and Esquire music critic; Jock Whitney, Carl Van Doren, Jonathan Daniels, son of Ambassador Josephus Daniels and publisher of the Raleigh News and Observer; Floyd B. Odlum, financier with numerous film interests; Paul A. Porter, counsel for Columbia Broadcasting, and Hiram S. Brown, former president of RKO Radio Pictures.

Gilbert Miller May Devote Half Time To Coast Producing Pix

Hollywood, July 8.

Gilbert Miller, currently vacationing in town, is huddling with Lester Cowan on the co-production of films and legit plays, with Hollywood as base of operations.

Negotiations are going ahead for producing and releasing deals with Columbia and United Artists. Meanwhile, Miller is studying a number of legit scripts to determine if they will click on the road as well as on Broadway. If the plan works out, he will spend six months of the year on the Coast. Miller and Cowan recently completed 'Ladies in Retirement' for Columbia.

Moved Out With Her Play, Charges in Suit

Los Angeles, July 8.

Piracy suit for $250,000 was filed here by Lissette Clymer, playwright, against Metro, charging 'Come Live With Me' was taken from her own story, 'Chinchinla,' which she claims was submitted to the studio in 1937.

Named as co-defendants are Virginia Van Upp, Patterson McNutt, Edward Hogan and Clarence Brown.

Jack Warner's Fancy Buys

Hollywood, July 8.

Jack Warner went for a pair of large check buys.

He bought George Brent's yacht and acquired two homes adjoining his estate.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York, N. Y.
SUBSCRIPTION
Annual...... $10 Foreign...... $11
Single Copies.................25 Cents
Vol. 143 120 No. 5

INDEX

[illegible]
Chatter 53
Concert 39
Exploitation 8
Film Booking Chart 16
Film Reviews 14
Film Trade Showings 16
House Reviews 47
Inside—Legit 50
Inside—Orchestras 41
Inside—Radio 25
International News 12
Literati 52
Legitimate 49
Music 42
New Acts 46
Night Clubs 44
Night Club Reviews 46
Obituary 54
Orchestras 40
Pictures 4
Radio 23
Radio—International 32
Radio Markets 35
Radio Reviews 26
Unit Review 46
Vaudeville 44

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Capt. Roosevelt's Future With U.S.M., Not H'wood

Hollywood, July 8.

Capt. James Roosevelt is resting at a Framingham, Mass., farm on return from his flying junket through the war zone as a special Government envoy. He's trying to pick up 12 pounds he lost during the hegira.

Likely he'll remain in Washington as an attache of the Marine Corps Intelligence when returning to duty, instead of returning to Hollywood.

Sally Blane-Norm Foster May Be 'Rufus and Wife'

Film players Sally Blane and Norman Foster may play the leads in 'Rufus and His Wife' when the play tries out at the County theatre, Suffern, N. Y., week of Aug. 11 and if and when it comes to Broadway later.

Julius and Philip Epstein, Warner Bros. writers, who authored the new play, are doing the negotiating on the Coast for the appearance of the film people in the cast. Sanford Meisner holds the option for Broadway presentation of the show.

Selwyn, Sinclair East To Break in War Play

Hollywood, July 8.

Edgar Selwyn goes east this weekend to ready opening of the Frederick Hazlett Brennan play, 'We Fought at Arques,' in Boston, Aug. 25. Robert Sinclair, who directs, accompanies Selwyn. Piece is slated for its Broadway run at the Plymouth starting Labor Day. Play has to do with the reactions of a Cockney family caught in the maelstrom of war.

Only players cast so far are Edmund Gwenn and Heather Angel.

Cal Franklin Improves

Cal Franklin, vice-president of Columbia Concerts Corp. who has been ill for months, is on the road to recover. At Smithtown, Penn., to spend the summer.

Franklin hopes to be back at his desk in the fall.

'Boodles for Bobos' Chiseling Worries Patriotic Theatres

Detroit, July 8.

'Boodles for Bobos' campaigns are springing up all over the midwest, chiefly as one-man benefits, according to the advices received by police here. As a result of the star-spangled rackets, warnings not only have been given to the citizenry here, but are being broadcast to less urban centers to be wary of the flim-flam artists cashing in on the current wave of patriotism.

With the USO campaign going over the top in a hurry in this area, with defense stamps and bonds getting weighty support, the gimme artists are out in force as a headache to legitimate enterprises, wrapping themselves up in the flag and mulcting the public of plenty of ready cash. Theatre men, who have had their organization names used in

(Continued on page 18)

Columbia-Pemberton Deal Still in Abeyance

Deal between Columbia Pictures and Brock Pemberton, whereby the film company is to finance a number of tryouts, had not been signatured up to early this week, some delay on the Coast being the apparent reason. Pemberton is proceeding on his own with 'Two-Story House,' a comedy melodrama by Parker Fennelly, actor, to be tried out at the Bass Rocks theatre, Gloucester, Mass.

If the play clicks in the strawhat it will be brought to Broadway in August and may be one of the first new plays on the list.

Selznick-Capra Will Probably Sign This Week With UA for 10 Years

Deal by which David O. Selznick and Frank Capra become member-owners of United Artists will probably be inked shortly after his return to the Coast. Selznick declared in New York yesterday (Tuesday). He said he expects to plane out over the weekend.

Huddles on the Coast between the UA legal staff and Daniel T. O'Shea, Selznick counsel, v.p. and secretary, have been virtually completed. Considerable number of changes have been made in the original pact, it is understood, regarding selling charges. Production part of the contract is for 10 years.

Selznick said he'd go over the papers in their final form with O'Shea upon his return and, if nothing unforeseen develops, he'll be ready for the dotted line. In the meantime, the contracts are before owners Alexander Korda, Mary Pickford and Charles Chaplin for their ratification.

Although reluctant to discuss company management until he actually becomes an owner, Selznick admitted that Harry M. Goetz had been discussed as possible UA prexy. However, a number of other men have likewise been suggested, Selznick declared, while there appears to be no hurry or great desire on the part of the owners to make a selection. He indicated that UA will probably continue to operate under v.p. Arthur W. Kelly's supervision for some time.

Goetz, with long experience in production and distribution, is favored in many quarters for the top spot at UA. He is friendly with the other producers, particularly Edward Small, with whom he was a former partner, and Walter Wanger.

Strictly Grade A

Hollywood, July 8.

Five 'A' productions and no B's are before the cameras on the Universal lot for the first time in the studio's history.

In work are 'Bad Lands of Dakota,' 'Ride 'Em Cowboy,' 'Hellzapoppin,' 'Almost An Angel' and 'This Woman Is Mine.'

Wall St. Also Hears of Brit. Coin Thawing

Wall Street took cognizance of the film industry's frozen money situation in Great Britain this week, reports being circulated that negotiations are progressing in Washington by the Hays office to unfreeze some of the blocked funds. One report in the Street emphasized that presently the U.S. major film companies are unable to take more than a third of revenues out of the British Isles under the current year's frozen coin pact.

Financial circles' interest in the situation is natural because the loosening of these funds would go far in bolstering sentiment for picture company shares. Wall Street stories stressed, too, the fact that British credit has been eased by the Lease-Lend law and that the film business should be given a break now just the same as other industries, with tobacco business mentioned as one that has been able to obtain payment from Britain.

No comment is forthcoming on any new developments that might have arisen in this money unfreezing situation at the Hays office. Recent arrivals from Great Britain also have been reticent about discussing the frozen coin setup while negotiations are in progress looking towards getting part of about $40,000,000 reported frozen presently on the British Isles.

NO TIME OUT FROM COMEDY FOR A.&C.

Hollywood, July 8.

Universal has two more stories lined up for Abbott and Costello, following completion of their current comedy, 'Ride 'Em Cowboy.'

In the writing mill are an untitled aviation yarn and a daffy detective mystery, 'Who Done It.'

Coslow Will Produce 208 Three-Min. Films For Mills Jukeboxes

Hollywood, July 8.

Production of 208 three-minute featurettes for the Mills slot machines was announced by Sam Coslow, recently appointed chief of production after a huddle with home-office officials in Chicago. Budget calls for an expenditure of $1,200,000.

First of a batch of 20 rolls at the Fine Arts studios, headquarters of Minoco Productions, with a 30-day shooting schedule. Talent sighed for the initial 20 includes Gale Page, Mary Healy, Cliff Nazarro, Martha Tilton, Johnny Downs, Slate Bros. Sterling Holloway, Duncan Sisters, the orchestras of Buddy Rogers, Charles Judels, Dave Rose and Cindy Walker and the Kings Men.

Jack Barry Top Man

Chicago, July 8.

Jack Barry, with Paramount Pictures the past 16 years in N. Y., heads the newly-formed Minoco Productions set up by Mills Novelty Co. here.

Fred Waller in charge of N. Y. office, and Sam Coslow head the Hollywood branch.

FLURRY OF FILM STOCK DEALS REPORTED IN MAY

Washington, July 8.

Flurry of film stock buying and selling—with most of the transactions of a rather piddling character—was marked up by the Securities & Exchange Commission which showed in its monthly summary mild activities in Columbia Pix, Keith-Albee-Orpheum, RKO, Loew's Boston, Loew's, Inc., and Trans-Lux.

Most sizable individual transactions were in K-A-O, when it came to light that—as part of the complicated refunding, reorganization plan—2,000 shares of 7% cumulative preferred were dumped by Atlas Corp. and American Co., Floyd Odlum's protege companies, during May. Atlas shucked off 1,000 tickets and American Co. a like amount—both disclaiming that they were beneficial owners of the papers.

Continued acquisition of stock in Loew's Boston Theatres by the parent company, Loew's, Inc., of New York, was reflected by purchase of 250 shares of $25 par common stock—bringing the New York outfits holdings to 118,330 shares of the $25 ducats by the end of May. J. Robert Rubin, v.p. of Loew's, Inc., dumped 1,100 shares of no par value common stock of his company during the same month, being left with 23,91[illegible] [illegible]ares.

[illegible] [illegible]orp. and American Co. also figured in Radio-Keith-Orpheum transactions, the former buying up 800 shares $1 par common to bring its nest-egg to 762,727 shares, plus 327,812 warrants for common and 39,481 shares of 8% convertible preferred. American Co. was listed as holding 288,230 shares $1 par common on the SEC's May books.

Modest 100 shares of Columbia Pictures Corp. common no par value were picked up by Abraham Schneider, New York officer and director of the company, who recorded total holdings as 1,604 shares, plus 7,880 options for common. Robert L. Gordon, director of Trans-Lux Corp., reported ownership of 500 shares of the outfit's $1 par common—acquired May 2 as a gift.

U. S. Bankrolling 2 Sets of Film Shorts to Woo Latin-Am. Goodwill

Washington, July 8.

Two sets of shorts for circulation in Latin America, part of the effort to promote the good neighbor spirit and rebuff Axis sirens, are being produced for the Office of Cultural Relations, set up last year by President Roosevelt to improve U. S. ties with the 20 other Western Hemisphere republics. With a fund of $600,000 cash and $300,000 in contract authority (credit) for celluloid activity, the O.C.R. will have 10 people in its picture division this year. Payroll totals, $37,580.

Congress recently learned the outfit has contracted with March of Time for 16 shorts and with Walt Disney for 12 which are to be sent around the rhumba circuit. Special booking office is planned, and the costs will be assumed by Uncle Sam.

The recent appropriation includes $125,000 for collecting non-theatrical films and $170,000 more for producing special films of this type. They will typify American activities, economic and industrial, social and political, and are intended to set good examples for our Latin-American neighbors.

For 'financial assistance' to the American film industry—specifically to encourage production of pictures depicting Latin-American life—the Cultural Relations unit got $250,000. Fund for assisting the U. S. industry to produce shorts is $45,000. Another $10,000 is ear-marked for projection equipment to go in American embassies and legations south of the border.

Disney's 6 Shorts in B.A.

Hollywood, July 8.

Labor trouble at his studio is delaying the departure of Walt Disney and a staff of 20 technicians, slated to turn out a group of six shorts in Buenos Aires under a financial arrangement with the Argentine government.

Original idea was to make the arrival of the Burbank troupe coincide with the opening of 'Fantasia' in Buenos Aires.

For U. S. Consumption

Visit to New York last week of Antonio Diaz, with pictures which his Sucesos Argentinos newsreel company produced in South America, revealed the other side of the goodwill building picture, this time with an Argentine producer showing the highlights of his country. Diaz, who has launched the first Latin-American newsreel company and makes documentary (travel) films, has presented President Roosevelt with a newsreel in which President Castillo of Argentina sends greetings to the U. S. chief executive.

Newsreel scenes in which Vice-President Henry Wallace sends felicitations to the Argentinians are being dispatched this week by plane so they can be incorporated into the latest edition of Sucesos Argentinos.

Some Pun, Eh Kid?

Hollywood, July 8.

After pleading with Edward Small for a dialog director on 'Coraican Brothers,' which he is directing, Gregory Ratoff finally won his point.

Small concluded the confab by remarking, 'What you want is a dialect director.'

WB Shoots Flying Pic in Canada As Friendly Gesture

Hollywood, July 8.

Warners is going in for six weeks of Canadian location work on 'Captains In the Clouds,' with an expedition leaving here Friday (11), both as a gesture of friendly reciprocity and a means of cashing in on a popular theme, the work of the Royal Canadian Air Force. Location company includes Jamea Cagney, currently on vacation in Massachusetts, and George Brent and Dennis Morgan, who are shoving off from Hollywood.

Most of the shooting will be done at the R.C.A.F. headquarters near Ottawa, where the government ministry is cooperating with Warners, largely through a working agreement arranged here recently between Hal Wallis and Joseph Clark, public relations chief of the Canadian Defense organization.

3 STRAWHATS APPEAL TO PIX

With the strawhat season just getting into stride, ganderers for picture company story departments have already put the finger on three possibilities for filmization among the tryout crop. Although no options, as far as it is known, have been taken yet, it appears likely that the strong Hollywood demand for properties will see many of the barnyard experimentals purchased, even if they have but the germ of an idea.

Metro is particularly enthusiastic about 'The Rift In the Lute,' a first play by Jackson Perry. It was presented at the Summer Field theatre, Nutley, N. J., and directed by Rodney Hale. Its major defect is its similarity to 'Old Acquaintance.' Broadway legit success of the past season bought by Warner Bros. As in 'Acquaintance,' principal characters are two women writers, although the theme is developed entirely differently.

Another one that has aroused general film interest, although mild as yet, is 'Village Green' by Carl Allensworth. It was presented at White Plains, N. Y., a couple weeks ago with Frank Craven in the principal role. Third one is 'Broadway—1941,' modernized version by Phil Dunning of his and George Abbott's 'Broadway.' It was presented last week at Montowese Playhouse, Branford, Conn. 'Broadway' was picturized in 1929 by Universal and it is believed that that company maintains the rights, which would have to be negotiated for should another studio decide to make the modernized version. [*Review on 'Broadway—1941' appears in Legitimate department.*]

WARNERS' 37 'NEW FACES'

Hollywood, July 8.

Search for new Warner faces resulted in 37 contracts for featured players on the Warner lot since the first of the year, raising the total of pacted actors to 68.

Signed since Jan. 1 are Mary Jo James, Michael Ames, William Travis, Julie Bishop, Audra Lindley, Joan Perry, Howard da Silva, Roland Drew, Peter Whitney, Leah Baird, Regis Toomey, Craig Stevens, Georgia Carroll, Alice Talton, Lorraine Gettman, Jackie C. Gleason, Jane Randolph, Faye Emerson, Byron Barr, Jean Ames, Willie Best, Marguerite Chapman, Faith Dorn, Juanita Stark, Joan Winfield, Gloria Warren, Richard Whorf, Elisabeth Fraser, Harry Lewis, Diana Dill, Diana Jeanne, Hobart Bosworth, Nancy Coleman, Fred Kelsey, Paula Francis, Eleanor Parker and Russell Arms.

Breen Vice McDonough As Prod. Ass'n Director

Hollywood, July 8.

Producers Association, at its meeting Monday (7), elected Joe Breen, RKO production head, a director to succeed J. R. McDonough as representative of that studio.

Will Hays spoke at this session on the international situation and the possibility of thawing out frozen funds abroad, although he failed to stir any optimism among hearers.

Demands of 10 IATSE studio locals came in for discussion with agreement reached on many points. Following the Producers' session the Labor Relations group, headed by Y. Frank Freeman [illegible] Screen Actors Guild reps on certain conditions applying to singers.

BIOG CYCLE AGAIN?

[illegible] terest in Such Yarns

Successful start of 'Sergeant York' at its first run in the Astor theatre, N.Y., has focussed attention of film company scenario departments to the biographical field. Generally regarded as a source of tepid material, because of some recent disappointments, fresh approach may bring a revival of biogs.

One of the major company eastern editors compiled a listing of biogs of the past 10 years. Prominent figures of past and present who have been reclaimed for the screen include Emil Zola, Pasteur, Parnell, Reuter, Juarez, Rembrandt, Queen Elizabeth, Edith Cavell, Queen Victoria, Thomas A. Edison, Mary Queen of Scots, Marco Polo, Stanley and Livingstone, Lillian Russell, Knute Rockne and 'Diamond Jim' Brady.

Court Refuses to Reopen 'Roman Scandals' Trial

Clara Dellar lost her plea to reopen her suit against Sam Goldwyn, Eddie Cantor and United Artists when trial Judge Clarence G. Galston in the N. Y. Federal court refused to accept the additional evidence she claimed she possessed. Decision was reserved at the end of the trial on April 25, 1941.

Plaintiff claimed her play 'Oh Shah' was used as the basis for Cantor's 'Roman Scandals,' and damages of $2,000,000 are asked.

HERNRIED'S HEROICS

Now a Sympathetic Frenchmen—Formerly Cast as a Heavy

Hollywood, July 8.

Paul Hernried, Viennese actor who attracted attention in the U. S. for his portrayals of Nazis, makes a complete switch for his Hollywood debut. He's cast as a French aviator, the romantic lead opposite Michele Morgan in 'Joan of Paris,' going into production next week at RKO.

Under his real name of Paul Von Hernried, he first drew notice in the U. S. as the Gestapo agent in the British-made film, 'Night Train.' Next he played a Nazi consul in Elmer Rices' 'Flight to the West' last season on Broadway.

Written by Britons

Hollywood, July 8.

'A House of Peace' at 20th-Fox will be a British writing job from its inception to the shooting script.

Charles Morgan, a Briton, wrote the original, and Aldous Huxley, his countryman, is preparing it for the screen.

Other News Pertaining to Pictures

Coin from Nazi nations....Page 12
WB buys Maxwell theatre empire....Page 12
Winchell's newscast....Page 23
Berle vice Kilgallen....Page 24
Radio Reviews: Burgess Meredith, 'Voice of Freedom'....Page 26
ASCAP....Page 43
Sam H. Harris....Page 49
Saroyan has theatre staff dizzy....Page 49
No. 1 top B'way legit....Page 49

Before the Headlines Cool

Hollywood, July 8.

20th-Fox is rushing the release of its espionage picture, 'Man at Large,' to cash in on the publicity surrounding the recent spy arrests by Federal agents.

Low-budget film, produced by Ralph Dietrich with Marjorie Weaver and George Reeves in the top spots, is being hustled through the cutting room for early distribution.

Sax, Wachsberger Remake French Picture for UA

Hollywood, July 8.

New production combination, formed by Sam Sax, former studio head for Warners in England, and N. Wachsberger, Belgian theatre owner before the war, arranged a deal with United Artists for the release of their American remake of 'L'Immigrant,' first produced in France.

Filming is slated for the Hal Roach lot, with Ilona Massey under negotiation as femme star and Tim Whelan as director.

B. O. SPURT HEARTENS BIZ

Loew Manager Going Direct To Defense Workers to Find Out Why They're Not Patronizing Pix

Rochester, N. Y., July 8.

Manager Lester Pollock, Loew's, is conducting a survey in Rochester factories to find out why increased employment in defense industries hasn't meant improved theatre business. With Kodak, Bausch & Lomb, General Railway Signal, Consolidated Machine, Taylor Instrument and scores of smaller plants going at top speed with defense orders, film boxoffices have repeatedly hit new lows this summer. Everyone in the business has different ideas why, so Pollock is trying to find out at the source.

Survey is sold to plant officials on the ground theatres provide needed diversion and relaxation for hard-working employees. First he consults personnel directors to learn if working schedules conflict with theatre hours to bar large numbers of workers and whether a weekly 'Defense Workers Show' could hit a time mora convenient. Then he aims to reach a large number of workers in each plant to get personal reasons and reactions.

'Outdoor' weather arrived nearly two months early this year, but the usual return to theatre entertainment after tha first rush to the roads, parks and beaches has not developed in volume. There are repeated plaints that shows are too long for a fast-moving age and majority of pictures do not have that extra something to compete with other available forms of entertainment.

Cue From 'Jolo'

Teddy Carr, United Artists co-director in Great Britain, arrived in tha U. S. last week with a message to VARIETY from Jolo (Joshua Lowe), head of the London bureau of this paper.

Said Jolo, 'Tell them I've been bombed out of two hotels here, but I'm very happy going home before dark and weekending in the country. And ask the muggs to stop sending love and kisses, but to send cigars instead, as I now have to limit myself to two-a-day.'

'Dark Checking' Of Flat-Rental Pix Irks Exhibs

Philadelphia, July 8.

Latest beef among Philly exhibs is the alleged practice by some distributors of 'dark checking' films that have been bought on a flat rental basis.

According to the theatre operators, some of the distributors have been placing spotters near their houses to check the business done by their respective pictures. The stunt, the exhibs claim, is being used by the distributors as a basis for rentals for future product.

The exhibitors complain that this method gives the distribs a 'distorted' picture of the situation, especially if tha sub-rosa-checking is being done on a picture that's a sleeper and happens to be doing business.

'They never check a turkey,' one exhib complained.

Chief complaint seems to be that distribs are bent on jacking up prices on good product, but never make adjustments on the floppolas. Beefed one exhib:

'If I play a picture on percentage, I expect to ba checked at the boxoffice. But when a film is bought outright, why should it be dark-checked. If the picture happens to be a dark horse and click, why should this be used as a yardstick on my business, for future deals. Why doesn't the exchange cooperate when some of the flat rentals flop at the boxoffice and I need adjustment. Or why doesn't the distributor make things up when one of the highly touted percentage shows falls down?'

Distribs, however, defend the 'dark check' practice. It gives them a legitimate method on grossing power of product, they claim. It also gives them an opportunity of finding out average business of any given house, they say.

Some exhibs have tried to get the cop on the beat to force the checker to vamoose. Others are talking about taking legal action to stop the practice.

WILLIE BIOFF DENIED BILL OF PARTICULARS

William Bioff lost a plea for a bill of particulars from the Government when Judge Edward A. Conger declined to grant the request of the labor leader last week in N. Y. federal court. Bioff is charged with having coerced, through threats of a labor strike, a sum in excess of $550,000 from Loew's, Paramount, 20th Century-Fox and Warner Bros.

Bioff had asked the court to force the Government to tell him the specific dates it charges the alleged crimes were committed, the places they were performed in, whether payment was made by check or cash, the time and places of the alleged threats, and the names of the officials of the film companies who were coerced. Trial is set for Aug. 18. Bioff is west coast representative of the International Alliance of Theatrical Stage Employees.

McDonough Yields To Breen as RKO Director

Hollywood, July 8.

J. R. McDonough checks out this week as v.p. and member of the board of directors of RKO-Radio Pictures. Berth on the board will be taken over as one of the duties of Joseph I. Breen, newly appointed executive vice-president.

Post of assistant secretary of the company goes to Reggie Armour, former aid to George J. Schaefer.

Harmon Back in N. Y.

Francis Harmon, industry's national defense co-ordinator and executive assistant to Will Hays, returned yesterday (Tuesday) from an extended stay on the Coast. Much of his time was devoted to forwarding the U.S. defense films setup, but he also was occupied in working with the production code division of the Motion Picture Producers & Distributors Assn., of which he is eastern head.

Harmon returned east via New Orleans and other key cities where he huddled with distributors regarding the handling of defense subjects.

U Board Meets Thurs.

Regular quarterly meeting of Universal's board of directors is slated for tomorrow (Thursday) in New York. This is the session supposed to have been held last week but postponed because a special directorate's meeting had been held the week before, and also because both J. Cheever Cowdin, chairman, and Nate Blumberg, president, were out of N. Y.

Cowdin went to the Coast the middle of last week, returning this week in time for the board session.

THIS MAY BE TURNING POINT

July 4th Weekend's Marked Upbeat in Film Business Proves Anew That Good Films Will Get Generous Support at Wickets

OTHER CONCLUSIONS

With tha terrific grosses rung up by film houses throughout the nation over tha holiday weekend, following other more minor signs of an upturn during the past couple weeks, film men are hopeful that the turning point may have arrived in tha slump which has bogged the industry since April 1. Mindful that much of the Friday-Saturday-Sunday b.o. strength resulted directly from the rain which soaked down most of the country, distribs and exhibs, seeking any rift in the black clouds, ara looking on tha July 4th weekend as a sign of better things to come.

Whether of real significance or not, record-breaking crowds that filled every seat and stood behind ropes in hundreds of houses provided the industry with its first cheerful note in months. Following day after day of long faces and vying by theatre men as to who did the worst biz the previous evening, exhib circles and distribs' home offices and branches took on a welcome note of optimism on Monday (7) as reports came in and word seeped around that the long holiday weekend had been tremendous.

After weeks of stabbing in the dark by the high and low of the industry, as well as by outsiders, on 'what's the matter with the business?,' it took a rainstorm to prove:

1. People have money and will spend it for pictures.

2. People are not 'too tired,' 'too busy' or 'too preoccupied with world events' to attend a film.

3. Pictures are no worsa than they've ever been.

4. No strange malady has overtaken the population to cause it to lose its interest or desire to see pictures.

RKO Suspends Mercury Theatre's Dot Comingore

Hollywood, July 8.

RKO slapped a suspension on Dorothy Comingore for turning down the role in 'Weekend for Three,' the first on her new contract.

She's the former Mercury player who got a picture break with Orson Welles in 'Citizen Kane.'

Kane Changing Studios In London for Three 20th Pix

Hollywood, July 8.

Robert T. Kane, producer of 20th-Fox pictures in England, who has been in Hollywood laying the groundwork for the American production of 'Law and Order' and 'My Gal Sal,' shoves off for London late in August to make three films at Shepherd's Bush, the new seat of operations for 20th-Fox on the isle.

Pictures are 'Spitfire,' 'Uncensored' and 'Paddy the Next Best Thing.'

Harry Cohn in N. Y.

Hollywood, July 8.

Harry Cohn planed east to pass two or three weeks working on sales campaigns for the nine new completed Columbia pix, of which six are in the 'A' group.

Nate Spingold, Col N. Y. exec, accompanied.

Barney Balaban Deprecates Recent Over-Emphasis on How Bad the Pix Biz Is; Terms It a 'Vicious Circle'

Although the film industry may rightfully be disappointed that it hasn't profited in ratio to other businesses from the nation's heavy defense spending, the b.o. record isn't half so black as it is currently being made to appear, Barney Balaban declared last week. Paramount prexy asserted that the to-do which has recently gone up about poor business has gotten back to the public, however, and made it think something is wrong with pictures, resulting in a vicious circle that has really hurt grosses.

'Attendance at our theatres,' Par topper contended, 'has been higher than last year both for the period beginning Jan. 1 and the period beginning April 1, when the slump set in. And for the six weeks preceding April 1 we were really getting our share of the defense spending.'

Despite the greater number of admissions, Balaban admitted receipts were less than a year ago. He attributed that in part to the effect that the $1.10 levy for 'Gone With the Wind' was having on totals in 1940. Also, he said, as far as can be determined by Paramount's own scales, admission prices are down about 1½c from a year ago as the result of the change which brought the tax base down from 40c to 20c.

[A theatre exec of Loew's declared that both receipts and admissions to his company's houses were below those of a year ago without taking into consideration 'GWTW,' which is always eliminated, as a freak, from such computations.]

Readjustment Period

Floundering as much as anyone else on a reason for the slide in business, Balaban suggested that it is the result of a huge readjustment which is taking place in the United States. 'With defense in full swing,' he explained, 'thousands of country people are moving to the cities, a million boys are being sent to camp and their families by the thousands are traveling to visit them. Soon, I hope, this readjustment period will be over and film business will snap up.'

Paramount prexy turned to the record to prove that it hasn't been poor pictures that has caused the decline in grosses. He produced a confidential analysis of all major product, especially prepared only for himself and Par theatre execs Leonard Goldenson and Sam Dembow, Jr. Comparison of film between this year and last showed virtually no differences. Quality of product during June was slightly below that of 1940, but that for July and August promises to be slightly better than was dished up last summer.

No Hope to End Duals Now

The end of dual bills might be part of the solution for increased profits, Balaban conceded, but he has no hope that any of the current drives for single features will meet with success. Asked if Paramount might take the lead in abolishing twin bills, he replied:

'Double features appear to be something our patrons are against in theory but not in practice, for none of our experimental efforts to end them has been successful. The only way to make a real test would be to get every theatre in a territory to abolish duals at one time. And with that, I have no doubt, the independent producers and distributors would immediately report us to the Department of Justice as conspirators, which we would be in a technical sense. So it is an experiment we can't even try.'

Only optimism Balaban expresses for possibility of ending twin features lies in consent decree selling. He feels that exhibs, doing their buying only for the immediate future instead of having to use up two, three or four companies' product, purchased in advance, may fall into the practice of booking only one feature when they think that it is good enough. Often with a surplus of

(Continued on page 18)

Balaban's Parable

Paramount prexy Barney Balaban, speaking of the consent decree last week, declared that it compares in some ways with a foundling discovered on the doorstep. 'Your first reaction,' he explained, 'is what the blankety is this blinkety doing here? 'Then you keep looking at it and the first thing you know you begin thinking: 'This is a pretty cute kid'.'

Production Code Now a Composite Administration

Self-censorship of films, via the Hays office, no longer is a one-man burden, as it developed under Joseph I. Breen, but now a composite problem of the Production Code Administration board. New procedure is for all letters to producers from the PCA to bear the signature of the board, where formerly they were signed by Breen.

Although Geoffrey Shurlock is serving as acting head of the PCA the Hays office apparently now favors the idea that no one man should bear the brunt of complaints over crackdown rules. In this way, fewer wrangles are anticipated. Two board members will be assigned to cover each picture as it goes into production, but any edict or interpretation of PCA rules will be signatured by the PCA board.

2D TRIAL IN WM. FOX BRIBERY ON JULY 28

Philadelphia, July 8.

U. S. Circuit Court Judge J. Warren Davis and Morgan Kaufman, Scranton attorney, charged with obtaining bribes from film magnate William Fox, will go on trial for a second time July 28. The first ended in a mistrial when the jury failed to agree on a verdict.

Davis is accused of getting $27,000 from Fox to act favorably on litigation in the Circuit Court in connection with Fox's bankruptcy. Kaufman is charged with being the go-between.

Film Stunter Nabbed For Impersonating U.S. Officer

Detroit, July 8.

Because a professional discount is given by hotels to some Federal officers, Jay Arnold, 45, former film stunt pilot, was arrested here on a charge of impersonating an officer. He is accused of having masqueraded as a U. S. Army major in April and May to take advantage of those reduced hotel rates.

Arrested by the FBI he was haled before the U. S. Commissioner here on the Federal charge which carries a maximum penalty of three years' imprisonment and a $1,000 fine. Arnold said he was a stunt flyer who had worked in a score of pictures and presently was employed as a Civilian Aeronautics Board engineer.

Taurog Directs Shirley

Hollywood, July 8.

Norman Taurog draws the director assignment on 'Kathleen,' the Shirley Temple starrer, slated to go into production July 14 at Metro.

George Haight is producing.

Happy-Days-In-Dixie; They Expect Tiffany Soon to Open a Branch On Tobacco Road; Defense Booms Amus.

Spartanburg, S. C., July 8.

Don't be surprised if Tiffany's opens a Tobacco Road branch!

Down here they've tossed the last of the Confederate money away, suh, and if you've got just a grand or two, don't expect much attention from the streamlined southerners, who are rolling in clover and expect to keep on doing so just as long as the damyankees pay their income and other taxes.

Theatres are jammed throughout the cotton belt. Big name bands playing the lint and tobacco circuits have to handle their trombones expertly—what with dancers crowding right up against the platform—and all the maestros of jive are angling for encore space and dates, regardless of the fact that until a few months ago only a few of 'hem bothered to toot this side of the Mason-Dixon line, and then only in the winter time. Concert artists protect their local guarantees and waltz off rostrums with tidy sums; gal shows are working over time, and radio advertising volumes are listed at an all-time high.

May roundup reported approximately $80,000,000 in national defense construction planned or under way in the Carolinas, Virginia and Georgia.

Gov. Burnet R. Maybank (S. C.), approached for revised dope on the subject, said $80,000,000 would be spent on fall maneuvers between Fort Jackson, S. C., and Fort Bragg, N. S.

Jeeps for 'Jeeters'

Augusta has forgotten its 'Tobacco Road' fuss—it's being streamlined, and instead of 'Jeeters' the jeeps (high and fast army motor cars) will soon be rolling out that way. Hangars to house 75 warplanes are going up fast on the same far-famed thoroughfare. Project is part of a new $27,300,000 defense project a-building in these parts. A $22,800,000 army camp, on blueprints and set for August dirt-breaking, is the feature attraction. It will employ 10,000 men six months. A 'little' $2,000,000 project is also opening up at Augusta arsenal. New homes for air base workers are itemed at $311,000. Annual payroll is figured at $15,000,000.

Camp Croft, Spartanburg, recently completed $11,000,000, 18,000-man army camp, is letting contracts again, the first lot running over $250,000.

Augusta camp will house 35,000 men. Payroll for Croft, with 18,000 men, runs around $300,000 per distribution—with Augusta payoff figured at twice that amount. Fort Jackson, S. C., is pouring out around $500,000 each payday. Fort Bragg, N. C., is much larger.

Ralph Harston, Southern States manager of Dodge Reports-Service, turned in a $100,000,000 increase report on Dixie construction January-May, as compared with totals for the same 1940 period.

Marketing of $1,000,000 Spartanburg county peach crop is starting. Peak near end of month. State crop will run much higher with 2,400 cars a week at $500 a car starting out of Georgia, come mid-July. Flue-cured tobacco sales also opening up in Georgia, to be followed by Carolinas and Virginia auctions in a few weeks, bringing in around $15,000,000 more —and flue-cured ain't all—they sell burley tobacco around Christmas.

Dr. W. P. Jacobs, executive vice-president, South Carolina Cotton Manufacturers Ass'n, and local textile executives report wage-hour law administration wage boosts, coming this month, will add $1,000,000 per year to pay envelopes of workers in this county's 30 large mills, with much larger amount in S. C., multiplied heavily in North Carolina and Georgia. This adds to a $1,000,000 per year boost to Spartanburg area textile wages, effective April 24. Figures just posted show last wage hike nets $9,000,000 for South Carolina and Georgia—and the mill folks are great show fans.

Canada's $1-a-Yearer

Ottawa, July 8.

David H. Coplan, Columbia Pictures sales execs in Canada, has been named by the Canadian government to a $1-a-year post as an advisor to the National Film Board on matters relating to distribution and exhibition.

Good 'York' Campaign

Warners' Charlie Einfeld got plenty of space in the metropolitan dailies on the 'Sergeant York' opening at the Astor, N. Y. Apart from its being a natural, according to trade analysis, the campaign embraces radio spot announcements (for which WB went to J. Walter Thompson agency, away from its own Blaine Thompson agency), outdoor billboards, daily ads, etc.

By the time the 'York' run is over in New York, the ballyhoo (including cost of the Astor's new lights) will come to $80,000.

'YORK' PACING AS BIG AS 'GONE'; BIG ADVANCE

Caught in the upsurge of Broadway business over the holiday weekend, 'Sergeant York' (WB-Lasky) is off to a flying boxoffice start at the Astor (N. Y.), its premiere and solo engagement in the country. It has been a sellout since opening last Wednesday (2).

With large sections of the orchestra reserved for press and trade on the two opening days, film notwithstanding took in approximately $19,000 through Monday. Playing regularly two-a-day, extra shows were given at 6 p.m. on Friday, Saturday and Sunday.

Best barometer of the substantial take is that the picture has picked up before the end of its first week an advance sale in excess of $6,000, a figure comparable to the advance at the same period of 'Gone with the Wind,' which played the Astor for nine months. It is Broadway consensus that 'York' may prove generally the industry's best money-getter since 'Gone.'

Warners is not rushing plans for out-of-town openings. S. Charles Einfeld is gandering Washington as a likely followup spot. If 'York' fits nationally into the roadshow groove, its general release is likely to be withheld more than a year.

S. Charles Einfeld planed to Washington last (Tuesday) night to set up roadshowing of 'York' there. Picture will go into the Earle, and plan for putting film into a second house also is being mulled.

Studio Contracts

Hollywood, July 8.

Eleanor Parker drew player contract at Warners.

Sy Bartlett's writing pact renewed by Samuel Goldwyn.

Nell O'Day's player option lifted by Universal.

Russell Arms inked actor deal at Warners.

Elaine Brandes handed player ticket at Paramount.

Herbert Anderson's player option hoisted by Warners.

Arthur Arent signed to scripting contract by Warners.

Edmund Gwenn and Metro got together on new contract.

Nancy Gates drew player deal at RKO.

Frank Martinelli signed acting pact with RKO with permission to finish his final college semester next winter.

Errol Flynn optioned for another hitch at Warners.

Tony Gaudio, cameraman, had his contract renewed by Warners.

Margaret Hayes handed new acting pact at Paramount.

S. M. Behrman tagged to contract at Metro.

S. Sylvan Simon, director, renewed by Metro.

Marjorie Weaver's option picked up by 20th-Fox.

Mary Anderson drew acting ticket at Paramount.

Lucien Ballard signed for year as cameraman at 20th-Fox.

Inez Cooper inked player pact at Metro.

Edwin Gilbert's writer option picked up by Warners.

Louise LaPlanche drew acting ticket at Paramount.

PAR'S REGIONAL SALES MEETS; 1ST BATCH OF 5

Announcement of a series of Paramount regional sales confabs to discuss plans and policies on 1941-42 product, starting July 16, was made yesterday (Tuesday) by Neil Agnew, company's sales manager. It also was announced that Par would hold trade screenings for exhibitors on the first five pictures, sold under the Consent Decree rules, July 28-30 inclusive. These are 'Nothing But the Truth,' 'Hold Back the Dawn,' 'Buy Me That Town,' 'Henry Aldrich for President' and 'New York Town.'

Agnew will talk at the sales meetings in New York and Boston, and also will preside at the Atlanta session. Charles Reagan, assistant sales manager, will preside at the Chicago, Dallas and Kansas City sessions. J. J. Unger, eastern division manager, will call meetings to order in Boston, Philadelphia, Cleveland and N. Y., while George Smith, western division manager, will preside at the Los Angeles and Denver meetings.

U.S. Red-Tape and Brasshats Have Newsreels Groggy on Defense Shots

Censorship of shorts and newsreels is gradually taking on the shape of a giant octopus, since the state of [illegible] was declared several weeks ago by President Roosevelt, with tentacles reaching out via direct military orders, or through the 'please don't use' method. Editors of the reels are now convinced that the situation is growing more muddled each week, with first the navy and now the army seeking legislation which would further hinder photographing of national defense objects by the newsreels.

Latest crackdown is the report that the War Dept. is seeking a statute to enforce any person photographing anything showing soldiers to first get a permit from a delegated top army official. Newsreel boys believe this would necessitate a 'permit' for any defense story since soldiers appear in nearly every one of them.

Newsreels hope for a single controlling body or official, with the film industry cooperating and given special authorization to get vital stories, such as Canada has just established. Canadian information, cinema, radio broadcasting and tourist services are now grouped under one head, with J. T. Thorson as minister of National War Services. James Gardiner, who has been Minister of War Services as well as that of Agriculture, will devote all his time to the latter from now on.

Possibly the most vivid example of divided authority in censoring pictures intended for national defense activity was the naval authority's action in banning a News of Day yarn for USO. Latter made the clip to emphasize the urgent need for recreational spots for men on leave. Newsreel made pictures of overcrowded conditions in the small YMCA hut and other spots at Norfolk, Va., sailors being photographed while they slept on the floor, on billiard tables and in phone booths because of lack of space.

When navy brasshats saw the clip, they threw up their hands in horror and rejected the story. They claimed that no good sailor takes off his shoes to sleep and would not sleep on the floor anyway. The USO tried for several weeks to get the story released through the navy's chief of operations, but finally received word that it had been inadvertently destroyed.

Crackdown by the Maritime Commission was via the 'request' method, which further confuses the newsreels editors because not being too specific as to material or what will be the punishment if used. Details of the order are so sweeping that the reels fear it will bar them from photographing any boat leaving U. S. shores.

Strained Interludes

By Ernest Lehman

Incentive to Banknite

'Thank you, Don, and good evening, ladies and gentlemen of the radio audience . . . I don't have to tell you what is taking place here tonight at the Carthay Circle . . . I'm sure Don has been bringing you all the glamor and heart-beat of this premiere in his usual grand style . . . Naturally, I'm tremendously flattered to have the mike for these few moments . . . I know that you'd all rather hear from the lovely star of this picture, Carole Montross, instead of the producer, but while I have this opportunity I would like to express my public acknowledgment of all the grand cooperation on the part of Miss Montross, her co-star, Romney D'Arcy, director George Barrett, John Glenby and William Gaylen, who wrote the script, and all the others in the cast and on the set . . . Without their superlative teamwork, 'Dawn's Early Light' would never have been possible . . . Whether or not my picture is a success, I want to say here and now that I have never worked with a finer group of people . . . Thank you, and goodnight.'

('Why did I even bother to look at the rushes . . . I should have just sneaked it into the cans and given my ulcers a rest until tonight . . . Zukor's still in the business after 30 years, and it looks like I'm out after three . . . Ruth always said I should stick to a megaphone and to hell with a producer's desk . . . I've lost my hair, my health, and after they see this one, my reputation and my job . . . What have Zanuck, Wallis and Selznick got that I haven't got? . . . I know what I got that they haven't got . . . I got Carole Montross, who comes on the lot every morning through the courtesy of Gordon's Gin . . . Brandt never called HER boxoffice poison . . . She's the emetic . . . I got D'Arcy, who cost me three weeks of retakes because Hays don't like what he does with his paws . . . I got Barrett, whose idea of getting movement into his scenes is to have his actors shift in their seats while gabbing . . . I got Gaylen and Glenby, who when they're not picking their teeth are picking the horses, and when they're not doing that, write screenplays like their mothers were frightened by Harold Bell Wright . . . And I got Giannini with the light brown notes to remind me that I gotta bring the works in on time, whether or not Montross is too blind to read the blackboard . . . I wonder if Capra ever had to shoot around a hangover? . . . It's not bad enough that I gotta go in there and sit in on my own funeral . . . What am I going to say afterwards when the lights go up? . . . I'd eat those screen credits if they'd let me . . . I'd swallow every foot of celluloid if I knew it would keep this nightmare from the screen . . . Maybe it all doesn't serve me right? . . . If I had let them use the rippling water shot behind my name, it wouldn't have been legible!')

Nitery Nightingale

'Thank you! Thank you! . . . And now, ladies and gentlemen, the piece de resistance of our little show . . . She needs no introduction . . . That glamorous, glorious star of radio, stage and screen . . . Her voice has thrilled the crowned heads of Europe . . . She was the darling of Paris and Rio, the sweetheart of London and Buenos Aires . . . It is my proud pleasure to present—direct from a triumphant tour of the capitals of South America and the 48 United States—that lovely singer of lovely songs . . . The Parisienne nightingale—Cherie Luval!!!'

('Go on, clap, suckers . . . And don't be fooled by her body . . . Wait'll you hear what comes out of that mouth . . . A night club emcee with my imagination don't belong in show business . . . I oughta be drawing 'Superman' or 'Buck Rogers . . . I'm the H. G. Wells of Broadway . . . They oughta call this joint the Tall Story and Short Change Club . . . I dunno how I keep a straight face when they turn all that candlepower on me and I start spilling that spiel . . . Either I've been playing too much poker or I'm dead and I don't know it . . . Yes, my fine Three-Feathered friends, by special request of her manager, I give you that off-key, off-color piece-de-No-resistance who has charmed and been paid off by men of radio, stage and screen . . . Her voice has nauseated two ex-kings . . . She's heard the razzberry from the Riviera to the Rockaways . . . They think less of her in London than they do in Lindy's . . . I stand here because I got an ex-wife and kids and because Hollywood don't want beautiful men anymore and because I never bothered to learn shorthand and typing . . . I stand here for a pittance and give you, for a mere $2 minimum and a nod from the headwaiter—direct from a flight from the capitals of Europe and an egg-playing expedition through 48 unfortunate States—that perfectly smelly singer of perfectly swell songs . . . The dame who was born and bred in Brooklyn and the last time she saw Paris was in 1923—Vera Lipkin!!!')

No Rodgers But All Hart

'It ain't no Berlin, Kern or Porter, but when it goes in one ear, it comes outta the other leaving you with something to hum . . . I wouldn't say it's the best ditty I ever scribbled—but I ain't sayin' it's the worst . . . On sheets it's going like griddle-cakes, and if you been around the jukes I don't have to tell you what it's doing on wax . . . On my wife and kids, Harry, when the Ink Spots heard it they said they don't care no more about 'If I Didden Care' . . . Dorsey took one lissen and says to me himself personally he'll never smile again at 'I'll Never Smile Again' . . . Look, I been on the Hit Parade before, so it ain't exactly a new sensation, but No. 1 six weeks running is something doesn't happen to you every week . . . I ain't no monarchist, but when I see them royalty checks, I—what's that? . . . Logan? . . . Oh, he's just a kid outta N. Y. U. . . . He gimme a few ideas in the words department . . . He's a good kid, his old lady is poor, I figure all he needs is a little push to get started . . . So I give him 25 a week and credit for collabing on the song . . . Yeah, he gimme a [illegible]

('Where's that waiter with the check? . . . Every time you want one of those tray-toters they're in the kitchen, and when you don't want them, they're breathing down your neck . . . I gotta get out of here fast . . . I gotta get uptown to the Bronx and get that kid outta bed and I gotta get his name on a contract but quick . . . His lyrics is what made this tune and it looks like I ain't kiddin' nobody about it—least of all myself . . . And when I can't kid even myself anymore, I can't kid no one . . . I ain't no Rodgers, but that kid is plenty Hart, and soon as he gathers together enough moo to drop into Lindy's and do a little ear-bending, he's gonna hear words that don't go good with the song-and-dance I been giving him at 25 smackers a week . . . I gotta get out of here . . . Where the hell is that waiter?')

THIRD APPEALS CASE FILED SINCE DECREE

Third appeals case under the consent decree was filed this week by the Westway, Baltimore, in its squawk against 20th-Fox, Loew's and Warner Bros. Sefton Darr, arbitrator, had held that the clearance of the Edgewood theatre over the Westway house was reasonable. It is this decision which is being appealed.

It's the first appeals case involving clearance, other two being 'some run' beefs.

Variety Clubs' Golferies

Detroit, July 8.

Planning its first All-Industry Outing, the Detroit Variety Club has named John R. McPherson, National Screen Service manager, chairman in charge of the affair to be held in August. The annual golf tournament has been set for July 21 under direction of John Howard, former national Variety chairman.

Buff Variety's Golf Tourney

Buffalo, July 8.

Buffalo Variety Club, Tent No. 7, stages its annual golf tournament and dinner dance Aug. 4 at Wilmont Country Club.

PUT DUALS UP TO PUBLIC

First Witness in Crescent Trial Testifies of Alleged Coercion

Nashville, July 8.

Dramatic start was given tha anti-trust suit on trial hera by the Government with its initial witness testifying today (Tuesday) that the Crescent Amusement Co. (Tony Sudekum chain) attempted to virtually slug him into selling a half-interest in his house. Witness, Arthur Mitchell, indie exhib of Russelville, Ky., declared that a Crescent rep in 1935 told him he'd hava to part with a 50% interest in his property or the circuit would build in opposition to him in Russellville.

On trial in the proceedings, which got under way yesterday (Monday) before federal district Judge Elmer Davies, are Columbia, United Artists, Universal and five exhibs, Crescent, Nu Strand, Lyric Amus. Co., Rockwood Amusements, Kentucky Amus. Co. and Louis Rosenbaum Theatres. Suit, brought by the anti-trust division of the Department of Justice, is being heard without a jury, as it is felt that the testimony will be of such a technical nature that the 12 good men and true in the box would not be able to fully understand it. Motion filed Saturday (5) to have a jury trial was withdrawn yesterday.

Judge Davies today overruled Crescent's motion to quash the Government subpoena forcing Tony Sudekum, Crescent prez; R. E. Baulch, secretary-treasurer, and Kermit C. Stengel, official of two affiliated companies, to produce inter-office communications and memos covering the years 1934-40, inclusive.

Among observers in the courtroom are J. Meyer Schine of Gloversville, N.Y., president of Schine Theatres, and former Judge Willard S. McKay, his counsel. Government has similar prosecution pending against Schine's circuit.

Trial is expected to last from four to eight weeks, with the Government taking 'two or three weeks, or maybe only 10 days' to present its case. Government announced that the 'Big Five,' which were released from the Crescent action when the consent decree was signed, and UA and U had complied with subpoenas to produce records, but that Col had not, although the records had been brought to Nashville. Judge rules that Col's books be maintained on file for Government inspection.

Eighteen legal wizards are taking part in the battle, 11 for the defendants and seven for the Government.

Heading the Government's counsel is Allen A. Dobey of the antitrust division of the Department of Justice. Aiding him are trust-busters Robert L. Wright, Seymour Simon, John F. Clagett, Frank Cunningham, Albert Bogess and Assistant U.S. District Attorney Owen W. Hughes of Nashville.

George H. Armistead, Jr., heads Crescent and allied companies de-[illegible] Columbia sent Louis D. Frohlich and Herman Finklestein from New York to head its defense; Universal is represented by Edward C. Raftery and Adolph Schimel of N.Y. Arthur Driscoll and Benjamin Pepper of N.Y., head United Artist legal staff.

Twickenham and Kandel Settling Their Pix Suit

A suit by Twickenham Film Studios, Ltd., and Roddison Douglas Brewls, as receiver, against Olympic Pictures Corp., Feature Distributors, Inc., and Morris J. Kandel, president of both defendant corporations, is in process of settlement. Action claims breach of contract and seeks an accounting.

It is claimed that on Feb. 6, 1935, plaintiff turned over some 15 features to Kandel to be distributed in the U. S., including 'The Wandering Jew.' It is alleged that after the five-year period had ended in 1940, defendant refused to return the prints and accessories, and refused to account for monies received. Appointment of a receiver for the defendant corporations and an injunction are being asked.

Hot-Seat for Tots

Atlantic City, July 8.

This modern aga is too much for tha tiny tots at the Embassy theatre here. House, which just moved into a remodeled bank building, has installed new-type seats with springs to make 'em go up when not in use.

Springs, however, are apparently too strong for the four-and-five-year-olds. They are constantly being doubled up as an untoward shifting of weight cause the seat to fold.

Directors Nearing Deal With Indies, Majors on Wages

Hollywood, July 8.

Agreement on a minimum scale for directors is expected to be reached this week, with both indies and majors agreed on all but a few minor points. Indies meet tomorrow (9) to vote acceptance of the Screen Directors Guild proposal.

Under provisions of the india pact, minimum would start at $300 weekly for directors working on pictures costing $15,000 or less, with a guarantee of two weeks' work. Pictures budgeted up to $25,000 would call for a minimum of $400, and those costing in excess of $25,000 would pay directors $450 weekly, with three weeks' guaranteed employment.

Minimum for major company action pictures would be $350 weekly, with threa weeks' guarantee. Minimum on major features would be pegged at $1,500, with work guaranteed for four and a half weeks. Minimum scale for shorts in the indie field has been dropped from consideration.

Producers, through Y. Frank Freeman, announced that since their deliberations with SDG had leaked out, no publicity on the proposed rates would be given out until contracts have either been signed or the deal chilled.

SEARS EXPECTS 300 FOR WB CHI CONFAB

[illegible] tendance of about 300 for the fiva-day convention which ganeral sales manager Grad Sears has set for July 28-Aug. 1 in Chicago. Sears, who will preside, will precede the main delegation to Chicago by a week to complete arrangements there for roadshowing of 'Sergeant York.'

Canadian salesmen will be called in for a regional huddle next Tuesday and Wednesday (15-16) in Montreal, as consent decree-selling does not apply there. Wolfe Cohen, district manager, will head up the convention.

Pix Cos.' Own Wardens

Film companies, such as Warners, 20th-Fox and Paramount, which have home-offices in their own buildings in N.Y. City, have been asked to qualify company employees as air raid wardens by Police Commissioner Valentine.

These watchers would serve during any emergency or temporary blackouts.

2 CHAINS LEAVE IT TO CHI FANS

Schoenstadt and Essaness Groups Switch to Singles This Week, Experimentally, Now That the Illinois Anti-Dual Bill Was Killed

B. & K. PLANS VAGUE

Chicago, July 8.

With the anti-doubla feature bill defeated in the State Legislature when the Senate failed to okay the measure, the indie exhibs in Chicago are going back to another try at single features through a direct appeal to the public to make its choice. Two circuits this week switch to single bills in their key houses on a trial basis.

In placing single features in these houses, the circuits are advertising the fact direct to the public that it will be up to the customers whether singles stay or go.

Two circuits experimenting with the singles are the Schoenstadt and Essaness groups. Former circuit has put singles into its big southside keystone, the Piccadilly, while the Essaness single-biller is the modern Lamar, located in the Oak Park westside suburb. The Lamar was built by Loew's three years ago when there was a boycott on among local exhibs against Metro product and Loew's started to build its own houses. The Lamar was the only house erected though Loew's had options on several sites. Boycott was dropped and Loew's turned the house over to Essaness.

Balaban & Katz, the circuit held responsible by tha indie exhibitors for the continuation of the double feature policy in Chicago, has made no plans for reverting to single features in the nabes.

FOX WISCONSIN FINDS SOLO PIX OK

Milwaukee, July 8.

Making another effort to restore tha policy of single features, the Fox Wisconsin Amus. Corp. ia adopting this plan in many of its houses throughout the state independently of other theatres. Patrons who had accepted the dual policy in the winter months complained in such num-[illegible] sit through in the summertime that circuit execs concluded this might be a potent reason for the present drop in business, hence the reversion to a solo policy.

An A feature with a selected program of shorts is clicking in some spots and the sama policy is gradually being extended to other towns. Wherever profitable it will be made tha permanent policy, with the managers hoping it will pave the way for general resumption of the former solo policy.

The present time was considered propitious for the statewide experiment because business is so bad now that it cannot possibly be any worse; the solo policy may improve it, and anyway it makes operating economies possible that may mean the difference between profit and loss.

ARROWS WILL ZING

Hollywood, July 8.

Ford Beebe was assigned to crack the directorial whip on 'Overland Trail,' the next pioneer serial at Universal.

Henry McRae is producer. Picture slated to start in August.

Distribs Clearing Decks of '40-41 Shorts in Anticipation of Really Merchandizing the Briefies in Sept.

Major distributors are cleaning up final short feature releases on the 1940-41 calendar in order to have the decks cleared to go out in the field with new 1941-42 wares. Just now several companies are understood to have part of their sales force concentrating on short sales with bulk of current season features out of the way, and Consent Decree selling not ready to start until later this month.

Quality of shorts product recently placed on the market, and the promise for additional improvement on next season's short films, indicates an apparent desire on the part of most companies to have shorts of such calibre they will stand on their own, and with no link to feature sales deals.

This apparent desire on the part of five major companies (operating under the Consent Decree) to carry out the spirit as well as the letter of the decree reportedly is forcing other companies distributing shorts to bolster their one and two-reel programs. Universal announced several weeks ago that its shorts lineup was being streamlined and realigned to stack up favorably with its feature product.

Consent Decree Proviso

Idea of selling shorts on their merit, and not tossed in with features as an inducement or leverage to swing deals for features, is incorporated as a basic principle in the Consent Decree. Salesmen of all five major companies have been warned not to juggle deals so that shorts are held out as bait to swing an exhibitor in line, directly or indirectly. Idea of reducing the price for a batch of shorts in order to persuade an exhib on a feature product deal, suggested as a means of evading the letter of the decree, is rated by majors as containing too much subsequent crackdown dynamite to warrant attempting. While such a proposition might not violate the letter of the decree, the flareback in case an exhibitor later squawked is rated too dangerous a risk.

Unless a different interpretation arises under the Consent Decree, 1941-42 is expected to see shorts standing on their merit for the first time in years.

O-J's Gags Into Print

Hollywood, July 8.

Gag file running into mora than 500,000 items and representing 20 years of search and compilation is to be put between book covers in four volumes by Ole Olsen and Chick Johnson.

Service Men To Get Amus. Tax Shaved Also

Temper of Treasury Department and Congress appears to make it certain that chain and indie exhibs will be granted their request of last week to be allowed to eliminate or shave the tax on cut-rate admissions for men in uniform. Legislative action is hoped for shortly which will remove the levy altogether for soldiers, sailors and marines.

As it stands now, Treasury rules require that tax be paid on the full, established price of tickets. Which means that while Joe Recruit is paying perhaps 25c for a 99c ticket, he must pay 9c tax on it. Although the reductions to soldiers and sailors vary in different territories, rule generally being applied by the chains is that tickets priced up to 40c are cut to 20c and thosa above 40c are cut to 25c.

Move instituted in Washington aims at entire elimination of the tax but, failing in that, at least permission to charge the boys a tax only on the cut price of the ticket. C. C. Moskowitz, Loew theatre topper, pointed out that the tax on the full price of admish also embarrasses the theatre because, despite endless explanations, the theatre is blamed for the high tax and is suspected by some of the uniformed men to be chiseling.

60% Leblang

Philadelphia, July 8.

Beginning yesterday (Mon). all service men in uniform will be granted reduced admission prices in all houses operated by the Stanley-Warner chain in the Philly area. The reductions, which apply both to deluxers and nabes, will range as high as 60% of the regular admissions.

14-CAR SPECIAL TO L.A. FOR 20TH-FOX CONV.

Special 14-car train pulls out of New York Friday (11) night carrying the 20th-Fox homeoffice contingent and eastern salesmen for the annual convention in Los Angeles which opens July 16, and runs for four days at the Ambassador hotel. Will pick up other salesmen and reps en route at Chicago, Omaha and Salt Lake City.

More than 275 are expected to attend the sales meeting.

Wants More Car Space

Chicago, July 8.

With business capacity at all times, the northside Drive-In theatre, owned by N. S. Berger of the loop Rialto and associates, will shortly build additional space.

Added acreage will increase capacity from 1,160 to 1,500 cars.

Good Neighbor Policy In Reverse; Latin Films in Detroit

Detroit, July 8.

Insisting that the Good Neighbor policy works both ways—not just as a means of selling Hollywood product in South America—the Cinema theatre, [illegible] mer, reopened for the season with a policy of Spanish-speaking films.

Pointing out that it is just as important—maybe, more so—that North Americans understand their neighbors south of the border, Frank Arce and G. G. Lopez and their Pan-American Guild will operate the house on Friday, Saturday and Sunday presenting a Mexican or South American film coupled with a Hollywood feature.

The program was inaugurated with 'Odio' ('Hate'), of the Azteca Distributing Co., and will be followed next week-end by the Mexican musical 'Asi es mi Tierra' ('My County Is Like That'). Previously, Spanish films were rarely presented in Detroit.

Deanna a Sobbie

Hollywood, July 8.

Deanna Durbin plays a femme newspaper reporter in her next picture, 'They Lived Alone,' at Universal.

Bruce Manning produces the story, written by Sonya Levien.

Eastern Distrib and Pub-Ad Execs Agree on Move to Curb Coast Reviews

Previewing of films by Hollywood newspaper correspondents and radio commentators will be rigidly restricted by major film companies, limiting publication or voicing of criticisms to release dates in local theatres. After several weeks of general discussion of the newspaper preview 'problem,' which has created widespread exhibitor protest, sales managers and publicity executives of the distributors agreed on Monday (7) upon a formula, which Coast newspapermen and women are urged to accept.

In effect, the formula takes out of the hands of the studios the whole question of advance showings of films for press comment and places the responsibilities in the New York home offices of the film companies. The statement says, 'It was decided that previewing of pictures for exhibitors, trade press or lay press, is strictly a function for distribution.'

Hinge upon which the new regulations turned is the new requirement of distribution operations under the terms of the U. S. Consent Decree, which becomes effective in exhibitor-distributor sales relations with the pictures set for release after Sept. 1. It is mentioned in the statement outlining changes that the legal staffs of the film companies participated in discussions.

Limitations outlined for newspaper and radio coverage will not affect the industry's trade press. The covering provisions follow:

1. That the trade press attend and review films at the tradeshowings for exhibitors in various parts of the U. S., since the primary function of the trade press is the dissemination of information for the trade itself and serves as a guide to exhibitors;

2. That advance showings be arranged for magazines and weekly publications of general circulation, in such cases where deadlines make such advance showings necessary;

3. That, as the result of discussions with syndicate heads and newspaper publishers throughout the country, it was found that the consensus of their opinions was that the lay press and radio commentators be shown the pictures for review when they open for public exhibition in their local theatres. Therefore, this has been adopted as the practice.

Those participating in the discussions were: William F. Rodgers and Howard Dietz, of Metro; Gradwell L. Sears and S. Charles Einfeld, of Warner Bros.; Neil F. Agnew and Robert M. Gillham, Paramount; Herman Wobber and Charles E. McCarthy, 20th-Century-Fox; and Ned E. Depinet and S. Barret McCormick, RKO.

MPLS. TOUGHENS UP ON SEX PIC BALLYHOO

Minneapolis, July 8.

Local newspapers and police authorities are getting tough on sex films. Sheets refused to accept the Esquire theatre ad copy in its original form for 'Race Suicide' and 'Sally Rand's Nude Ranch.' Among other things, newspapers required change of latter's title to 'Dude [illegible]

Police authorities made Esquire management remove pornographic pictures and advertising matter showing nude women from in front of theatre.

Doc Howe in Seattle

Seattle, July 8.

M. D. (Doc) Howe, former manager of Metropolitan theatre, is back here as RKO publicity director for the Pacific northwest and British Columbia. Fred Ford, his predecessor, has been transferred to Memphis.

Lloyd Lamb has just been appointed road manager for 'Citizen Kane.'

Longo Back to Hub

Cleveland, July 8.

Joseph Longo is going back to Boston to become publicity director for Loew's State and Orpheum, where he was formerly assistant p.a., within a fortnight. James Harris, from St. Louis, is taking over Loew's bally post here.

Charles Burris, former theatre promotion man who had ad agency of his own in Chicago, appointed manager of the Telenews.

Who Said War Is H---?

Detroit, July 8.

Using a peep-show tactic, the Michigan here garnered plenty of advance chuckles for 'Caught in the Draft.' The theatre had pitched a tent in its lobby. The gag was based on 'Bob Hope's idea of army life.' The patrons lifted the flap of the tent to discover a purported dummy of Hope loiling on a cot surrounded by such luxury as a well-stocked refrigerator, electric fans, $100 golf sets, etc.

The laugh came on the fact that the tent also contained Dorothy Lamour (in effigy) taking a bubble bath.

PUB-ADMEN BALLOT TODAY (WED.) ON SPG

Publicity and advertising men in h.o.'s of major companies ballot today (Wednesday) on whether or not they want the Screen Publicists Guild to represent them as collective bargaining agent. Election is being held under the auspices of the National Labor Relations Board, with 'creative workers' on salary in the domestic pub-ad departments eligible to cast ballots. NLRB rep will take the box from one office to the other at various times of the day and votes will be counted to supply an answer probably by next Monday (14).

Distributors' concession that the vote would be favorable to the SPG was seen by its officers in the arrival in the east over the weekend of Pat Casey, labor contact for the producers. He'll handle the negotiations for a contract which the Guild will demand immediately if balloting goes in its favor.

NLRB decision of a couple weeks ago eliminating foreign department p.a.'s from voting has been followed by SPG filing petition for a separate election for them. They will have their choice as to whether they want the Guild to represent them. If they do, they will constitute a separate unit but demands for pay and working conditions will be uniform with those of domestic employes.

Tested Campaigns Aim Of Par's Press-Books

Incorporation within the press-books of the new season's feature releases of actual reproductions of advertising and publicity campaigns used in first-run engagements is being worked out by the Paramount press department. Heretofore, the exploitation manual prepared for each release by Alec Moss has been made a supplement to the press-book. The two are to be consolidated for the purpose of placing in the hands of exhibitors campaigns that have been tested at the box-office.

With its numerous affiliated theatre outlets, Paramount is in a position to experiment with exploita- [illegible] the country. The most practical and proven material, it is Moss' intention, will be adapted for more general use. There will be clearly outlined for initial and subsequent run engagements different types of advertising layouts, lobby display suggestions and exploitation stunts.

National Anthem Sung Daily in 4 St. L. Houses

St. Louis, July 8.

Audience singing of the national anthem at every performance in four Fanchon and Marco houses here was inaugurated Friday (4) by order of Harry C. Arthur, who said that 'if ever there was a time when pride of citizenship in our democracy was needed, now is the time.'

The houses in which the audience singing started are the Fox, Missouri, St. Louis and Ambassador.

100G 'Aloma' Ad Budget

Paramount has set aside a special advertising appropriation of $100,000 to pre-sell 'Aloma of the South Seas.'

Technicolor film will get colored magazine advertising which is being outlined for Look, Life and others.

Stuck!

Philadelphia, July 8.

A dozen Stanley - Warner nabes made a tieup last week with a bubble gum outfit to give each moppet who attended the special matinee a slice of the stuff. But the setup had to be changed almost immediately.

Ushers found the seats all stuck up with the goo after the first showing. Thereafter the kids were given a certificate to cash in for gum at the nearest candy store *after* the matinee.

'KEEP THE KIDS COOL' AIDS B.O.

Philadelphia, July 8.

'Kiddies vacation matinees' has been inaugurated by Stanley-Warner nabes with the 'blessing of the moppets' mothers', according to the chain's publicists.

The show is three hours long with added serials and cartoon features. Idea is that it brings the sprouts off the sun-baked streets into a nice air-cooled theatre.

'Invisible Billboard' New Radio Gimmick To Ballyhoo Films

Washington, July 8.

Latest idea of the boys whose business it is to sell pictures to the public, and one which ought to win approval in certain quarters, is the 'invisible billboard.' Without cutting off a bit of the view along a highway, it gets its message across to every motorist who has a radio.

Device made its debut here last week and is being tried out in connection with showing of 'Kiss Boys Goodbye' at the Earle. The oral 96-sheet is set up to attract the attention of motorists traveling toward Washington along the Mt. Vernon Highway, about three miles below Alexandria, Va. First the driver of a car sees a sign, with picture of Mary Martin, advising him to tune his car radio to certain wavelength. He does, theoretically, and into his ears comes Miss Martin's southern drawl, advising him she is going to be terribly disappointed if he doesn't drive immediately to the Earle to see 'Kiss the Boys.'

The device is patterned after that demonstrated recently to New York police as aid in handling traffic at confusing highway intersections. It consists of recording machine connected to low-power transmitter, which broadcasts the advertising message to passing motorists. The F.C.C. has authorized Paramount locally to broadcast on the assigned wave-length within a 300-foot area.

'Invisible billboard' is a brainchild of Jim Moran, the fellow who found a needle in a haystack, sold an icebox to an Eskimo, etc., who now is on Paramount's publicity staff in this territory.

Robbins-Casanave Settle NSS Case Out of Court

Herman Robbins, head of National Screen Service Corp., National Screen Accessories, Inc., and Advertising Accessories, Inc., and Charles L. Casanave, last week jointly announced that all litigation between them and their associates had been satisfactorily settled out of court. This statement was made to cover the suit of National Screen, et al., against Casanave and countersuit by the latter. Rulings by the courts in advance of actual settlement of the suit had favored National, but no mention was made of this or actual money involved, if any, in settlement statement by the parties involved.

All of Charles L. Casanave's stock in NSA and Advertising Accessories was purchased by NSSC as part of the amicable settlement. Also Casanave has resigned as vice-president, director and general manager of National and Advertising, it was revealed. Another portion of the settlement is the acquisition by Casanave of exclusive non-theatrical commercial rights for exploitation, sale and distribution of a new Neon sign effect from NSA.

Metro's Promotions, 20th-Fox's Field Exploiteers; Other Exchange Briefs

Metro announced 33 promotions among its field staff, all from within the ranks. Four office managers advanced to salesmen: Fred Rippingale, Washington; Tom Lucy, Atlanta; 'Tony' Philbin, Dallas; Eldon Briwa, New Orleans. Succeeding these as office managers are, respectively: Joseph Kronman, formerly cashier; Ansley Padgett, formerly second booker; Wilton W. Spruce, formerly cashier, and H. A. Arata, formerly first booker.

Also promoted to salesmen are three bookers and two checking supervisors. At Charlotte supervisor David H. Williams and former Washington booker Pete Prince assigned to sales duties. At Atlanta new salesmen are Marvin Gaddis, formerly third booker, and Clarence Deaver, formerly fourth booker, and at Dallas, Vernon L. Smith, formerly checking supervisor. L. R. Gilland, formerly chief booker at Charlotte, has been made office manager at that exchange.

Other promotions: At Washington, Paul Wall, fourth booker to third booker; Victor Wallace, student booker to fourth booker; Anna Ridgely, assistant cashier to cashier; Jack Hurwitz, clerk to bookkeeper.

At Charlotte: Max Holder, second booker to head booker; Vincent Thompson, student booker to second booker; Ashby Bell, assistant shipper to third booker.

At Atlanta: James Stanton, Jr., fifth booker to third booker; Harris B. Wynn, checking supervisor to fourth booker; Fred Hull, Jr., student booker to fifth booker.

At Dallas: Carl Swenson, fourth booker to cashier; Charles Kelley, fifth booker to fourth booker; John Porter, Jr., student booker to fifth booker.

At New Orleans: Herbert Schiesinger, second booker to chief booker; Samuel Wright, third booker to second booker; John G. Simpson, checking supervisor to third booker.

To fill the positions left open by promotion of checking supervisors the following checkers were named: Dallas, Sterling Lord; Atlanta, James A. Tomlin; New Orleans, H. F. Mosley.

20th-Fox's Exploiteers

Charles E. McCarthy's new field promotion department for 20th-Fox under Rodney Bush comprises George Gomperts for Atlantic district, headquartering in Philadelphia; Joe Shea, Boston district; Ward Farrar, Cleveland headquarters, mid-east district; Tommy Thompson, Kansas City headquarters, midwest district; Spencer Pierce, Atlanta; Richard Owens, Dallas; Gabe Yorke, Los Angeles headquarters, West Coast; Eddie Solomon, Chicago; Clifford Gill, Minneapolis. All promotion men go to the 20th-Fox sales confab in Los Angeles July 16-19, and then go direct to their assigned spots.

Busey to Wichita

Wichita, July 8.

Howard Busey, formerly with Times, Jacksonville, Ill., named manager of Fox-Palace, by Ralph Q. Bartlett, city manager. Replaces Fred Glass, resigned.

Gillespie to Dallas

Atlanta, July 8.

Jimmie Gillespie, United Artists' special publicity representative for the Atlanta territory, has dropped down to Dallas where he will join up with UA's sales force.

Frisco's Silent Policy

San Francisco, July 8.

Long-dark Green Street theatre [illegible] has been reopened as Frisco's first silent film house under tab of Cinemat. Operators are semi-pro couple, Stanford E. Moses, Jr. and Dursley Baldwin Moses. Weekly-change basis at 35c is plan. Initial bill 'Charley's Aunt' (Syd Chaplin-Christie version) and 'Tillie's Punctured Romance' (Charles Chaplin-Marie Dressler).

David J. Bolton, Oakland division manager for Golden State, has upped George Yost from managership of the Dimond to the Palace, with Frank Hayward stepping into the Dimond. Same circuit will open its new Del Mar, San Leandro, Calif., about July 10, at which time the Palace there will darken. New house is about 1,000 seats.

Fred Curtice upped to house manager at Golden State's Uptown, under J. C. Richards, in charge of the district.

Razing New Palace, Philly

Philadelphia, July 8.

The New Palace, Stanley-Warner South Philly nabe, will be torn down to make way for a modern theatre. Being refurbished is S-W's 60th street Imperial.

Ruth Berger, Milton Young and Al Zimbalist, all of the S-W exploitation staff, vacationing.

A fire in an air-conditioning house on Vine street last Thursday (3) caused damage to the exchange of the Producers Releasing Corp. and the Price Premium house.

Dave Molliver taking over management of Regis, formerly part of the chain operated by Charles Stiefel.

Thomas F. Monroe now operating the Forepaugh's in the spot vacated by the death of his father, John Monroe.

Editors, publishers, radio news analysts, columnists and editorial writers have been invited to a special showing of 'Underground' tomorrow night (Wed.) at the Warner screening rooms.

Len Warsaw is new addition to the sales staff of Quality Premium, replacing Milt Hyman, now in the Army.

Earle Sweigert, Paramount district manager, will attend the Virginia MPTO meeting at Old Point Comfort, Va., July 14.

Barney Fellman replaced Ted Minsky as S-W out-of-town booker. Minsky has donned khaki.

New Cal. ITO Directors

Hollywood, July 8.

Ned Calvi, Murray Hawkins and Max Sinift were named new directors at annual meeting of Independent Theatre Owners of Southern California and Arizona. Reelected as directors without opposition were Albert Galston, R. D. Whitson, Jenne Dodge and Hugh Bruen.

Associated's Iris

Detroit, July 8.

Making its first appearance on Detroit's east side, Associated Theatres has acquired the Iris theatre from Al Ruttenberg. The purchase also marked the retirement of Ruttenberg, former operator of a small circuit here, from direct ownership of theatres.

Director of public relations for the Co-Operative Theatres of Michigan, Tom McGuire has resigned to take a government post.

WB Conn. Acquisition

Long-term lease has been obtained on the Alhambra, Torrington, Conn., by Warner Bros. Property is owned by Emphrem Smith of Torrington. Theatre seating 1,250, has a fully equipped stage, and recently was renovated and modernized. Deal handled through Berk & Krumgold, N. Y., theatre realtors.

Menzies' Spot

Rochester, N. Y., July 8.

John K. Menzies, Syracuse University graduate and former manager of the university's Civic theatre, becomes assistant manager of the RKO Palace here, replacing Frank Placerean, switched to the RKO Temple several weeks ago. Marshall Walker moves in from Syracuse as student assistant manager of Loew's theatre.

Lieut. John von Herberg

Seattle, July 8.

Now it is Lieut. John von Herberg. He's the son of the pioneer showman, of Jensen-von Herberg. The lad graduated recently from University of Washington, and left for Fort Lewis for army duty. He become second looey because of his work with R.O.T.C. at the U.

Ron Kelly, manager of Music Box (Hamrick-Evegreen), who worked his way up from doorman, is now in the navy on his way up to admiral. In the naval reserve, he was called for active duty to report at Bremerton, where he'll be 'storekeeper, 3d class.'

John Berg, former assistant to [illegible] new mgr. at M. B. Fax Duncan, assistant to Dan Redden at Paramount, moves to Berg's spot, and Jack Hamaker is promoted from the door at Paramount to assistant mgr. there.

The State (Evergreen) announced double-feature policy for summer. It has been the only single feature house in Spokane.

Willard (Buck) Seale, manager of the Orpheum, back after a month's layoff on account of illness.

Fred Hooper, assistant manager of the Fox, resigned his former position to be filled by Mel Haberman, assistant at Orpheum. Warren Butz, doorman at Orpheum, will be upped to asst. manager.

Robert Portle to N. H.

Worcester, July 8.

Robert Portle, who managed Loew-Poli Plaza until house closed here last week, transferred to management of Loew-Poli College, New Haven. Frank Manente, his assistant here, accompanies him.

Swap Deal

Spokane, July 8.

O. C. Paisley of Hamilton, Mont., has purchased 50% in the Roxy, in Coeur d'Alene, Idaho, from Floyd Bailey. Bailey in turn takes over the theatre formerly operated by Paisley in Hamilton.

Chi B.O.s Happy; Gable Neat $19,000, Phil Harris-'Draft' H.O. Big $35,000, 'Baby,' 11G, Cooing, 'Kane's' Final, 9G

Chicago, July 8.

With plenty of holiday and an influx of out-of-towners to make up for the exiting Chicagoans, the loop had nothing to complain about over the weekend and the general totals for the current session will be largely satisfactory.

Phil Harris' orch unit came into the Chicago with the holdover of the picture, 'Caught in the Draft.' The results at the wicket are excellent. Across the street in the State-Lake is Harry Richman combined with 'Wagons Roll at Night,' combo meaning a satisfactory session.

Clark Gable took over the United Artists over the weekend with 'They Met in Bombay' and that takes care of the business for that house. Will have nothing to worry about for three or four weeks. Roosevelt is doing well enough with 'Million Dollar Baby,' but the Garrick hasn't much in 'Reaching for the Sun.'

Palace today switches to 'Reluctant Dragon' as topper for double bill replacing smash run of 'In the Navy' and 'Tight Shoes.'

Estimates for This Week

Apollo (B&K) (1,200; 35-55-85-75)—'Billy Kid' (M-G). Moved here from the Roosevelt and looks for okay $5,500 currently. Last week, 'Affectionately Yours' (M-G), good $6,100.

Chicago (B&K) (4,000; 35-55-75)—'Caught Draft' (Par) (2d wk) and Phil Harris orch unit on stage. Second week for the picture and with advent of the Harris band the money total will again be bright at $35,000, following bang-up $39,500 last week.

Garrick (B&K) (900; 35-55-75) — 'Reaching Sun' (Par). Not much this week at $3,500. Last week, 'Doe' (WB) was good in second loop session at $4,800.

Oriental (Iroquois) (3,200; 28-44)—'Hamilton Woman' UA) and 'Great Broadcast' (20th). Combination doing well and will garner $8,000, fine. Last week, 'Great Lie' (WB) and 'Night Rio' (20th), drew femmes for neat $7,300.

Palace (RKO) (2,500; 33-44-88) — 'Reluctant Dragon' (RKO) and 'Hurry Charlie' (RKO). Combination opens today (Tuesday). Last week, 'In Navy' (U) and 'Tight Shoes' (U), finished powerful four-week gallop to fine $10,500.

Roosevelt (B&K) (1,500; 35-55-85-75)—'Dollar Baby' (WB). Will come home with happy $11,000. Last week, 'Billy Kid' (M-G), finished fortnight stay in this spot to $6,600, good.

State-Lake (B-K) (2,700; 28-44) — 'Wagons Roll' (Par) and vaude. Harry Richman heads the show. Healthy $19,000 in sight. Last week, 'People Kildare' (M-G) plus Billy Gilbert on stage and Joe Sanders orch, fine $18,800.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Bombay' (M-G). This one is going to be a fat winner for this house and will hit $19,000 at least on initial session. Last week, 'Love Crazy' (M-G), slumped sharply on poor word-of-mouth, winding up with $11,100.

Woods (Essaness) (1,200; 50-75-$1.10-$1.65) — 'Kane' (RKO) (9th-final week). Ran along well enough, never hitting near capacity but held up by cut-rates. Finishing currently to indicated $9,000, following okay $7,400 last week.

'Bombay,' $10,000, Booms Port.; 'Bride' Nice 7½G

Portland, Ore., July 8.

'Caught in the Draft,' which went over the top in its first week, is still doing a land-office biz for the Paramount. Two good openers are 'They Met in Bombay,' at Broadway, and 'Bride Came C.O.D.', at Orpheum.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Met in Bombay' (M-G). Pulling great $10,000. Last week, 'Billy Kid' (M-G) and 'Washington Melodrama' (M-G), closed second stanza with high $8,800 and moved to the Mayfair.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Billy Kid' (M-G) and 'Washington Melodrama' (M-G). Fair $3,500. Last week, 'That Hamilton Woman' (UA) with Louis-Conn fight, closed fourth week for better than average $4,000.

Orpheum (Hamrick - Evergreen) (1,800; 30-40-50) — 'Bride C.O.D.' (WB) and 'Cowboy Blonde' (20th). Looks like nice $7,500. Last week, 'Million Dollar Baby' (WB) and 'Devil Dogs' (WB) fell off in second week, six days, to $3,500.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50)—'Caught in Draft' (Par) and 'Melody Three' (RKO) (2d wk). Strong $7,600. First week, colossal $13,800.

United Artists (Parker) (1,000; 35-40-50)—'Mata Hari' (M-G) and 'Getaway' (M-G). Poor $3,000. Last week, 'Love Crazy' (M-G), second week, big $5,500.

'Love Crazy' Dual Good $14,500 in Healthy J. C.

Jersey City, July 8.

Rain and cool weather over the July 4th weekend more than compensated local theatres for the financially depressing heat of a week before. Attendance unusually high.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50)—'Love Crazy' (M-G) and 'Missing 10 Days' (Col). Swell $14,500 anticipated. Last week, 'Penny Serenade' (Col) and 'Queen's Penthouse' (Col) (2d wk), fair $7,400.

Stanley (WB) (4,500; 28-33-50)—'Out of Fog' (WB) and 'Time Rhythm' (Col). Nice $12,000 expected. Last week, 'Navy' (U) and 'Angels Wings' (Rep), great $15,000.

State (Skouras) (2,150; 28-33-50)—'Man Hunt' (20th) and 'Sunny' (RKO). Big $9,500. Last week, 'Night Lisbon' (Par) and 'Tight Shoes' (U), dull $7,200.

HOPE, $15,000, CLEVE. CLICK

Cleveland, July 8.

'Caught in Draft' is soaring higher than the thermometer, which dropped to a cooler level that kept large percentage of natives home over the holiday. Every stand did terrific biz as a result on the Fourth.

Estimates for This Week

Alhambra (Printz) (1,200; 10-30-35)—'First Beau' (20th) and 'Black Cat.' Okay holiday trade, $1,300 for four days. Last week, 'Knockout' (WB) and 'Flame New Orleans' (U) (2d run), nice $2,800 for full stanza.

Allen (RKO) (3,000; 30-35-42-55)—'Man Hunt' (20th). Moveover from Palace chasing very good $4,000. Last week, 'In Navy' (U) sailed through fourth chapter with fine $3,100.

Hipp (Warners) (3,700; 30-35-42-55)—'Bride C.O.D.' (WB). Davis-Cagney team hot here. Looks like fine $13,500 with possible stayover. Last week, 'Out Fog' (WB), almost obliterated by poor $5,400.

Palace (RKO) (3,700 ;30-35-42-55)—'Tight Shoes' (U). Welcome change to house's string of heavy melodramas and, although light in names, got off satisfactorily enough to garner around $6,800. Last week, 'Man Hunt' (20th), exceptionally sturdy $8,500.

State (Loew's) (3,450; 30-35-42-55)—'Caught Draft' (Par). Former Clevelander Bob Hope making this one dynamic, in line for excellent $15,000. May cop another round. Last week, 'Met Bombay' (M-G), sweet $14,700.

Stillman (Loew's) (1,972; 30-35-42-55)—'Met Bombay' (M-G). Bang-up $7,500 for moveover from State. Last week, 'Uncertain Feeling' (UA), mild $3,300.

Loy and Powell Torrid 6½G in Cooler Mont'l

Montreal, July 8.

'Love Crazy' and 'Moon Over Miami' are best [illegible]

There is cooler weather, which is hypoing the grosses in the balance of the houses.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'Moon Miami' (20th). Nice $8,000 in sight. Last week 'Billy Kid' (M-G), weak $4,000.

Capitol (CT) (2,700; 30-45-62)—'Caught Draft' (Par) and 'Point Widow' (Par) (2d wk). Good $4,000, after snappy $8,000 last week.

Loew's (CT) (2,800; 35-53-87)—'Love Crazy (M-G). Loy-Powell pacing for good $8,500. Last week 'Blood and Sand' (20th), disappointing $5,000.

Princess (CT) (2,300; 30-40-53)—'Sis Hopkins' (Rep) and 'Black Cat' (U). Sighting weak $2,500. Last week 'Singapore Woman' (WB) and 'Beauty's Sake' (WB), poor $2,200.

Orpheum (Ind) (1,100; 30-40-80)—'Dictator' (UA) (3d wk). Slipping to $2,500, fair, after fair $3,000 last week.

Cinema de Paris (France-Film) (800; 30-60)—'Feu de Paille.' Pick up at this house to good enough $1,000. Last week, third repeat of 'Circonstances Attenantes' flop at $400.

St. Denis (France - Film) (2,300; 30-40)—'Maison du Mystere' and 'J'aime toutes les Femmes.' Fair $3,000. Last week 'Le Bonheur' and 'Cavalerie Legere,' better than hoped for, $2,800.

First Runs on Broadway

(Subject to Change)

Week of July 10

Astor—'Sergeant York' (WB) (2d wk).

Broadway—'Fantasia' (Disney) (35th wk).

Capitol—'They Met in Bombay' (M-G) (2d wk).

Criterion—'In the Navy' (U) (5th wk).

Globe — 'Underground' (WB) (4th wk).

Music Hall—'Blossoms in the Dust' (M-G) (3d wk).

Palace — 'Jungle Cavalcade' (RKO) (2d wk).

Paramount — 'Caught in the Draft' (Par) (3d wk).

Rialto—'Time Out for Rhythm' (Col) (9).

(Reviewed in VARIETY May 28)

Roxy — 'Moon Over Miami' (20th) (2d wk).

Strand—'Manpower' (WB) (2d wk).

Week of July 17

Astor—'Sergeant York' (WB) (3d wk).

Broadway—'Fantasia' (Disney) (36th wk).

Capitol—'Barnacle Bill' (M-G).

Criterion—'Stars Look Down' (M-G).

(Reviewed in VARIETY Jan. 3, 1940)

Globe—'Navy Blue and Gold' (M-G) (19).

Music Hall—'Tom, Dick and Harry' (RKO).

Palace — 'Jungle Cavalcade' (RKO) (3d wk).

Paramount — 'Caught in the Draft' (Par) (4th wk).

Roxy — 'Moon Over Miami' (20th) (3d wk).

Strand—'Manpower' (WB) (3d wk).

WASH. B.O. HIGH; TAYLOR-VAUDE BIG $23,000

Washington, July 8.

Rain kept up spasmodically throughout the long July 4 weekend, dampened ardor for beaches and sent theatre grosses sailing. Capitol broke a house record Friday and is soaring into lead with 'Billy the Kid.'

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Billy Kid' (M-G) and vaude. Robert Taylor booming along in the lead with excellent $23,000. Last week, 'Big Store' (M-G) and vaude, sad $14,000.

Columbia (Loew) (1,234; 28-44) — 'Blood and Sand' (20th) (2d run). Despite critics' pummeling, holding up to nice $5,000. Last week, 'Wings' (Par) (2d run), fair enough $4,500.

Earle (WB) (2,218; 28-39-44-88)—'Kiss Boys' (Par) and Sybil Bowan heading vaude. Notices were short of sensational, but it's doing nicely enough at $19,000. Last week, 'Adventure Washington' (Col), owed to Rochester's personal it's swell $20,500.

Keith's (RKO) (1,830; 39-55)—'In Navy' (U) (2d wk). Holding up to good $8,000. Last week, fine $11,500, better than expected in class house.

Metropolitan (WB) (1,800; 28-44)—'Underground' (WB). Topping anything at spot in past year and may stay on after socko $8,000. Last week, 'Time Rhythm' (Col), way off at $3,500.

Palace (Loew) (2,242; 28-55) — [illegible] but word-of-mouth is boosting it toward topnotch $20,000. Last week, 'Love Crazy' (M-G), good enough second week figure, $12,000.

'Bombay,' $11,500, Solid In Indpls.; 'Draft' H.O. OK

Indianapolis, July 8.

Clark Gable and Rosalind Russell are a winning combo, drawing a nice chunk of biz to Loew's, where 'They Met in Bombay' is dualled with 'Adventure in Washington.' Circle is holding over 'Caught in the Draft' coupled with 'Scattergood Pulls the Strings' and riding nicely.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 25-30-40)—'Caught Draft' (Par) and 'Scattergood' (RKO) (2nd wk). Good $7,000. Last week, very good $10,900.

Loew's (Loew's) (2,400; 25-30-40)—'Met Bombay' (M-G) and 'Adventure Washington' (Col). Socko $11,500. Last week 'Knew Answers' (Col) and 'Time Rhythm' (Col), weak $8,800.

Lyric (Lyric) (1,900; 30-40-50)—'Puddin' Head' (Rep) and vaude headed by Billy Gilbert. Okay $9,500. Last week 'Singapore Woman' (WB) and vaude, weak $8,000.

B'way Pix Bloom in 4th Rain; 'York' Big $18,900 in 6 Days, Calloway Ups 'Manpower,' 46G, 'Miami'-Ams, 48G

Broadway theatre managers could not have ordered better weather than the rainy spell beginning late Thursday (3). Result was that there were not enough seats in Times Square to handle the July Fourth holiday weekend crowds. Every house benefited, enjoying the best boxoffice in many weeks.

'Caught in the Draft' at the Paramount again topped the street, hitting an astonishing $70,000 on the second week after record-breaking summer biz of $72,000 in initial session. July 4th biz was the best the theatre ever enjoyed and it was the biggest July 4th weekend in the house's history. Will Bradley's band and stage show helped, especially with visitors who like live entertainment. Picture is set to stay four weeks, with fifth stanza to be definitely settled this week.

Of the new entries, 'Sergeant York,' at the Astor on two-a-day; 'Met in Bombay,' at Capitol; 'Manpower,' at Strand, and 'Moon Over Miami,' at the Roxy, shaped up best. 'York' got $18,900 in the first six days despite a large guest list the first few playdates. The Clark Gable comedy at the Cap looks like a nifty $30,000, best biz here in a number of weeks. 'Manpower' is getting a tremendous assist from Cab Calloway's band and supporting revue, with socko $48,000 in prospect, far above recent Strand takings. Major Bowes' 1941 Star Parade is figured helping 'Moon Over Miami' at the Roxy to fine $48,000.

'Blossoms in Dust' is topping its opening week at the Music Hall with hefty $93,000 and holds a third session. State's business is going to $30,000, aided by the holiday crowd, with Carmen Amaya, Cardini, and Smith and Dale on stage helping 'Penny Serenade,' which had been milked plenty at the Music Hall.

Estimates for This Week

Astor (UA) (1,012; 75-85-$1.10-$1.85-$2.20) — 'Sgt. York' (WB). Finished off its first full week last (Tuesday) night. Polished off trim $18,900 in six-day period.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (35th wk). Continues to roll along with little change in totals. In fact, 35th week saw it climbing to $10,800, as compared with $9,500 in previous stanza. No closing in sight at these figures.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25)—'Met Bombay' (M-G). Headed for $30,000 or thereabouts, best here in a number of weeks. Clark Gable's comedy holds over at these totals despite mild reviews. 'Big Store' (M-G) only so-so $18,000 in previous week.

Criterion (Loew's) (1,662; 35-44-55-75)—'In Navy' (U) (5th wk). With the Abbott-Costello comedy making healthy profit for this house at $17,000 in fourth week concluded last night (Tuesday), picture holds a fifth and possibly sixth. However, Universal wants to get the film out into other theatres.

Globe (Brandt) (1,180; 28-35-55)—'Underground' (WB) (3d wk). Melodrama is holding up in third session at around $9,000, only slightly off the pace of the second week's $10,500. Set to stay a fourth.

Palace (RKO) (1,700; 28-35-44-55-85-75)—'Jungle Cavalcade' (RKO). Frank Buck epic, compiled from [illegible] jungle pictures, ringing up robust $16,000, and likely stays two more weeks despite two-week booking. 'Kane' (RKO) collected less than $10,000 on final six days, in ahead.

Paramount (Par) (3,664; 35-55-85-99)—'Caught Draft' (Par) plus Will Bradley band, Jane Froman, Danny Kaye on stage (3d week). This is hottest combo on the street, with Bob Hope's picture credited with the bulk of sensational $70,000. All the more remarkable considering $72,000 opening week.

Radio City Music Hall (Rockefellers) (5,960; 44 - 55 - 85 - 99 - $1.85)—'Blossoms Dust' (M-G) and stage show (2d week). Theatre felt full impact of out-of-town holiday visitors to top opening week with hearty $93,000. Initial session failed to hit anticipated figure, winding up with $88,000. Sticks for third.

Rialto (Mayer) (750; 28-44-55)—'Hit the Road' (U). Neat $8,000, nice profit. 'Time for Rhythm' (Col) due for preview tonight (Wednesday). 'Tight Shoes' (U), in ahead, nice $5,000 on second week, aided by Louis-Conn fight films.

Roxy (20th) (5,835; 35-55-85-75-85)—'Moon Over Miami' (20th) and Major Bowes' '1941 Star Parade' on stage. Bowes' amateurs helping to boost the musical to slick $48,000, and combo holds for second stanza. Previous week, third of 'Man Hunt' (20th) and stage show, good $26,000.

State (Loew's) (3,400; 28-44-55-75-90-$1.10)—'Penny Serenade' (Col) (2d run) and vaude topped by Carmen Amaya, Cardini, Smith and Dale. Real holiday biz, $30,000, swell takings and best here in weeks. Last week, 'Wings' (Par) (2d run) and Bill Robinson, Bert Wheeler, others, nice $20,000.

Strand (WB) (2,787; 35-55-75-85-99)—'Manpower' (WB) and Cab Calloway orch unit on stage. Picture not liked by critics, but Calloway aggregation is helping to nifty $48,000, or thereabouts. Last week, 'Out of Fog' (WB) and Guy Lombardo (2d week), $18,000, so-so.

'DRAFT,' $17,000, SMASH IN CINCY

Cincinnati, July 8.

Fourth of July's weekend boom zoomed cinema center's general take for a gain of several notches over last week. Cool weather, after 12-day heat wave, was a help.

Current pull is paced by 'Caught in Draft' at the Albee.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Caught Draft' (Par). Bob Hope socko $17,000 for burg's loudest b.o. salvo in months. Last week 'Met Bombay' (M-G), great $15,000.

Capitol (RKO) (2,000; 33-40-50)—'Met Bombay' (M-G). Moveover, okay $5,000. Last week 'Billy Kid' (M-G) (2d run), mild $3,500.

Family (RKO) (1,000; 15-28)—'Pirates Horseback' (Par) and 'Emergency Landing' (PRC), split with 'Lady Louisiana' (R-p) and 'Nurse's Secret' (WB). Nice $1,900. Last week 'Scattergood Baines Pulls Strings' (RKO) and 'Law of Range' (U), divided with 'Power Dive' (Par) and 'Tumble Down Ranch' (Mono), average $1,800.

Grand (RKO) (1,430; 33-40-50)—'Big Store' (M-G). Transferred from Palace for second week. All right $4,500. Last week 'John Doe' (WB), third week on front line, poor $2,500.

Keith's (Libson) (1,500; 33-40-50)—'Time Rhythm' (Col). Will be jerked after fifth day. Pitiful $1,500. Last week, 'Out Fog' (WB), gloomy $3,000.

Lyric (RKO) (1,400; 33-40-50)—'Billy Kid' (M-G). Third week on main stem fair $3,000. Last week 'In Navy' (U) (3d run), light $2,500.

Palace (RKO) (2,600; 33-40-50)—'Moon Miami' (20th). Satisfactory $10,000. Last week 'Big Store' (M-G), fairly good $9,000.

All Balto Pix OK; 'Bombay,' 'Bride C.O.D.' Each 17G

Baltimore, July 8.

Shift to rain and cold over entire holiday weekend, plus potent product lineup, is pointing this town to one of the biggest all around takes in years. Bang-up doings from the very blowoff, July 4, built over Saturday and Sunday to lockout proportions.

Keith's, with 'Caught in the Draft,' topped its all-time high for a three-day weekend, indicating a new record for the house. Equally socko are 'The Bride Came C.O.D.,' at the Stanley, and 'They Met in Bombay,' at Loew's Century.

Hipp is currently closed for three-week period of remodeling and renovation.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Met Bombay' (M-G). Ringing the bell in resounding fashion for big $17,000; one of the biggest figures registered here in moons. Last week, 'Big Store' (M-G), solid $10,800.

Keith's (Schanberger) (2,406; 15-28-39-44) — 'Caught Draft' (Par). Socko weekend pointing to $18,000 and a new record for this house for straight films. Last week, 'Tight Shoes' (U), pleasing $8,800.

New (Mechanic) (1,581; 15-28-35-44)—'Man Hunt' (20th) (3d wk.). Surprising action. Adding steady $5,000 to alright total of $9,300 garnered for previous brace; good figures for limited capacity here.

Stanley (WB) (3,280; 15-28-39-44-55)—'Bride C.O.D.' (WB). Extra solid on the weekend and set to chalk up resounding $17,000 for the session. Last week, 'Out of Fog' (WB), just fair at $6,300.

Hope Big $12,000 In Mpls.; Taylor Only Fair $5,000

Minneapolis, July 8.

It's being demonstrated again that Bob Hope is far and away boxoffice tops here. His 'Caught in the Draft' is giving the State the biggest week that any film has had here in many months. It will remain a second week, and then probably move to the Century for an extension of its loop first-run.

The only other important newcomer, 'Billy the Kid,' is doing only fair at the Orpheum.

Paul Whiteman and his band and additional acts come into the Orpheum Friday (11) as the first and, perhaps, only stage show of the summer. It's a special attraction in connection with the local Aquatennial celebration.

Estimates for This Week

Aster (Par-Singer) (900; 26)—'Round Up' (Par) and 'Free and Easy' (M-G), dual first-runs, split with 'Saints Vacation' (RKO) and 'Bride Wore Crutches' (20th), also dual first-runs. En route to okay $1,600. Last week 'Monster' (U) and 'Horror Island' (U), dual first-runs, split with 'Men Timberland' (U) and 'Under Age' (Col), nice $2,000 in eight days.

Century (Par-Singer) (1,600; 28-39-44)—'Blood and Sand' (20th) (2d wk). Moved here from State after mild week there. Still limping and will do well to reach light $2,000. Last week 'Penny Serenade' (Col) (2d wk), satisfactory $4,200.

Esquire (Berger) (290; 15-26)—'Race Suicide' (Indie) and 'Sally Rand's Nude' (Indie). Going beserk on sex and cashing in on it. Looks like good $1,500. Last week 'Met Murderer' (Indie), $500, very bad.

Gopher (Par-Singer) (998; 28)—'Power Dive' (Par). Nicely spotted here and climbing toward nice $2,500. Last week 'Girl Gob' (RKO), good $3,000.

Orpheum (P-S) (28,39-44)—'Billy the Kid' (M-G). Robert Taylor starrer not getting women, so only fair at $5,000. Last week 'Dictator' (UA) (2d wk), finished strong and chalked up good $5,000 for six days after big $10,200 first week.

State (P-S) (2,300; 28-39-44)—'Caught Draft' (Par). Bob Hope pictures never fail to click in big way here and this is among the strongest. Zooming toward tremendous $12,000. Last week 'Blood and Sand' (20th), light $5,500.

Uptown (Par) (1,300; 28-39)—'Love Crazy' (M-G). First nabe showing and traveling fast toward big $3,000. Last week 'Men Boys Town' (M-G), fair $2,300.

World (Par-Steffes) (350; 28-39-44-55)—'Dictator' (UA) (3d wk). Holding up well after having been moved here from Orpheum. Good $2,500 indicated. Last week 'Eternal Gift' (Indie) (2d wk), light $900, after profitable first canto at Century.

RAIN HELPS PROV. BIZ; 'DRAFT' GREAT $11,000

Providence, July 8.

It was tough on shore resorts amusement parks, but the cold, rainy Fourth was a bonanza for theatres.

Majestic reopened nicely with [illegible] house dark for first four days of week for general overhauling. Other top-notchers are 'Caught in the Draft' which seems slated for a holdover week at Strand, and 'They Met in Bombay,' at Loew's State.

Estimates for This Week

Carlton (Fay-Loew) (1,400; 28-39-50)—'Knew Answers' (Col) and 'Time Rhythm' (Col) (2d run). Big holiday, but tapering off for so-so $2,000. Last week, 'Big Stores' (M-G) and 'Get Away' (M-G) (2d run), good $2,500.

Fay's (Indie) (2,000; 10-25-35)—'Hit Road' (U) and 'Saddlemates' (Rep). Plodding along to fairish $2,000. Last Week, 'Nevada City' (Rep) and 'Young Lady' (20th), okeh $2,200.

Majestic (Fay) (2,200; 28-39-50)—'Moon Miami' (20th) and 'Cowboy Blonde' (20th). Nifty $10,000 in the offing. Last week dark.

State (Loew) (3,200; 28-39-50)—'Met Bombay' (M-G) and 'Adventure Washington' (Col). Looks like crowd-pleaser and paced at neat $13,500. Last week, 'Knew Answer' (Col) and 'Time for Rhythm' (Col), weak $9,000.

Strand (Indie) (2,000; 28-40-50)—'Caught Draft' (Par) and 'Meet Boston Blackie' (Col). House hitting jackpot and a sure bet for holdover. Grand $11,000. Last week, 'Point Widow' (Par) and 'Voice Night' (Col), fair $5,000.

NATIONAL B. O. SUMMARY

Record July 4 Holiday Biz Cheers Exhibs—'Draft' and 'Bombay' Sturdy Grossers—'Bride' and 'Miami' Look Promising

With the first of the tradeshowings of new product for exhibitors set in key spots starting next week, branch managers and salesmen are all smiles as result of record-smashing, midsummer boxoffice receipts of current releases. Aided and abetted not a little by intermittent rain, which fell over the entire eastern half of the country during the long weekend holiday, attendance figures hit new marks in many cities. While seashore and country resorts suffered, everything broke in favor of theatres.

It was 'showman's luck' that four of the newer and most popular films were booked generally in first runs. Listed in the order of their grosses, they are 'Caught in the Draft' (Par), which is soaring to unpredicted figures and carrying Bob Hope into the select circle of top marquee stars; 'They Met in Bombay' (M-G), with the potent Gable-Rosalind Russell combination; 'The Bride Came C. O. D.' (WB), co-starring Bette Davis and James Cagney, and 'Moon Over Miami' (20th), which is playing in fewer spots than the others but scoring nicely at the wickets. 'Man Hunt' (20th) is moving into general exhibition and showing strength. Too early to classify 'Manpower' (WB) and 'Blossoms in the Dust' (M-G), showing in Broadway pre-release at the Strand and Music Hall, respectively.

Although chief trade interest always is centered on the initial showings, as the true index of a feature's strength or weakness, the bonanza break of damp holiday weather helped subsequent runs in the aggregate tremendously because there, too, were strong attractions. Notably in the secondary theatres are 'In the Navy' (U), 'Love Crazy' (M-G), 'Woman's Face' (M-G), 'Billy the Kid' (M-G) and 'I Wanted Wings' (Par).

It is a close race between 'Draft' and 'Bombay' for current boxoffice leadership but the former is out in front generally. Take on the two seems limited only to the capacities of the respective theatres in which they play.

Quick scan of the figures reported by VARIETY correspondents on this and adjacent pages put 'Draft' in the astronomical class. On Broadway, second week at the Paramount was $70,000, slightly under opening stanza, and set for five weeks; in Chicago, 2d wk, $35,000, following $39,000 opening; Los Angeles, $21,500 on the heels of $25,000, first; and the same ratio at all holdovers. Others, 'Frisco, 3d, $9,000; Detroit, smash $25,000; Philadelphia, tremendous $28,000; Cincinnati, $17,000; Minneapolis, $12,000; Louisville, 2d, $7,500; Providence, $11,000; Indianapolis, 2d, $7,000; Seattle, great $10,500; Denver, 4th wk, $7,000.

'Bombay' is a shade under. Chicago, $19,000, which is terrific at the smaller UA theatre; Kansas City, good $11,000; Portland, big $10,000; Providence, $13,500 and held over; and good 2d weeks in Frisco, Pittsburgh, Cleveland, Seattle, Philadelphia and Memphis. Baltimore, a crashing $17,000, and close to house record.

'Bride, C. O. D.' leads 'Frisco with $19,000, and is big in Pittsburgh at $17,000.

Other new releases, showing sparsely, are doing only average or less. Exception is 'Shepherd of the Hills' (Par). First return anywhere, from Memphis, is big $7,500. Bears watching. 'They Knew All the Answers' (Col) is spotty; 'West Point Widow' (Par), strictly a dual support. Ditto, 'Tight Shoes' (U) and 'Reaching for the Sun' (Par). 'B' product generally is showing poorly both in draw and comment.

Conclusion to be drawn from the week's reports is that exhibitors' fears, lately expressed, that film business was on the skids are erroneous.

Public goes for the good pictures, but shies from the weakies.

Patronage is on a selective basis. Something for the trade to keep in mind with the new season's anti-blockbooking. Appears that exhibitors must know their product more intimately than ever.

Lack of Supplies Hampers Dixie Theatre Bldg.; S.F.'s Newsreelers

Spartanburg, S. C., July 8.

Add to Dixie exhibitors' biz boom one headache—construction difficulties. Wilby-Kincey's new Palmetto here, announced for June opening, delayed, announced for July opening, now scheduled for August debut. Reason—difficulty of obtaining steel and other materials, due to huge national defense construction demands. Problem is hitting other new construction and modernization projects in south, causing substantial losses, especially in areas where thousands of soldiers and civilian defense workers are unable to gain admission, except by standing in line. Several new houses will have fall openings, as result.

Carolina's price hike here also scoots night prices from 30c to 35c, plus tax. Matinees up a nickle after 2 p.m. No other local increases so far.

Fourth new house at Camp Croft here set for fall opening. Work starts soon. Camp Wheeler, Macon, Ga., also to have three houses by end of summer. Welfare officers report theatre packed, despite heat in which soldiers drill around eight hours a day.

Interstate's Additions

Houston, July 8.

Interstate Circuit, Inc., owner of [illegible] hood theatres, purchased two more potential theatre sites for a total of $22,850. Both pieces of property are in territories not served by Interstate.

East Hartford's 1,000-Seater

Hartford, July 8.

Permit issued by building commissioner of nearby East Hartford for construction of 1,000-seat theatre and store building there. Permit taken out by the Sycamore Corp. Policy of house not set. Construction already underway.

Detroit's Newsreeler

Detroit, July 8.

First of its kind attempted here in 10 years and first new house in the downtown area in 15 years, the Telenews, a 500-seat newsreeler, will go into construction on Sept. 1. The house is expected to be ready for operation early in February.

Telenews will be operated by the Michigan News Reel Co.

Another Schiner

Jamestown, N. Y., July 8.

Schine chain is again asking bids for a theatre building in nearby Salamanca, the property now being owned by the company. It would seat 1,142 and cost about $10,000, with two small stores flanking the lobby. Schine now leases the Andrews on same street, owned by Max Andrews of Olean. Is sixth time in recent years that Schine officials have asked for bids on theatre.

Rash of Newsreelers

San Francisco, July 8.

Rash of newsreel houses breaking out in Oakland.

Franklin, former Blumenfeld house, becomes the Telenews, opening July 16. Ellis Levey, who will continue as manager of the Frisco Telenews, has a 25% interest in the new spot, which he is masterminding. Already has lined up three radio affiliations—NBC, which will broadcast the opening; KFRC, which will originate its Pop The Question show on the stage and KLX, Oak-

(Continued on page 11)

'Draft,' $10,500, 'Bride,' 7G, Both Fine in Seattle

Seattle, July 8.

The national holiday didn't bring out much new top fare and swell outdoor weather hurt business.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Big Store' (M-G) [illegible] 'Woman's Face' (M-G) (4th wk.). Good $2,500. Last week 'Face' with 'I'll Wait' (M-G), nice $2,200.

Coliseum (Hamrick - Evergreen) (1,900; 21-35)—'Wanted Wings' (Par) and 'Bad Man' (M-G) (2d run). Headed for fair $2,600. Last week, 'Ziegfeld Girl' (M-G) and 'Shot in Dark' (WB) (2d run), six days, $2,400.

Fifth Avenue (Hamrick-Evergreen) (2,349; 30-40-50)—'Met in Bombay' (M-G) and 'West Point Widow' (Par) (2d wk.). Indicated okay $4,800. Last week, swell 6,700.

Liberty (J-vH) (1,650; 21-30-40)—'Adventure Washington' (Col) and 'Blondie Society' (Col). Expect good $4,800. Last week, 'Time Rhythm' (Col) and 'Missing 10 Days' (Col), $2,900, terrible.

Music Box (Hamrick - Evergreen) (850; 30-40-50)—'Billy Kid' (M-G) and 'Blonde Inspiration' (M-G) (3d wk.). Slow $1,600 in six days. Last week, $3,100, good.

Orpheum (Hamrick - Evergreen) (2,600; 30-40-50)—'Bride C. O. D.' (WB) and 'Beauty's Sake' (20th). Campaign helping some; anticipated big $7,000. Last week, 'Flame New Orleans' (U) and 'Las Vegas' (Par) very cool $2,600 in five days, yanked.

Palomar (Sterling) (1,350; 21-40)—'Reaching Sun' (Par) and vaude. Fair $4,000. Last week, 'Nurse's Secret' (WB) and 'Mutiny Arctic' (U), plus vaude, $4,700, good.

Paramount (Hamrick-Evergreen) (3,039; 30-40-50)—'Caught Draft' (Par) and 'Monster and Girl' (Par). Great $10,500. Last week, 'Big Store' (M-G) and 'Dr. Kildare' (M-G), $5,200, good.

Roosevelt (Sterling) (800; 21-35)—'Miss Jones' (RKO) and 'Model Wife' (U) (2d run). Expect $2,200, okay. Last week, 'Nice Girl' (U) and 'Penalty' (M-G) (2d run), big $2,400.

Winter Garden (Sterling) (800; 18-30)—'Great Lie' (WB) and 'You're One' (Par) (2d run). Look for $2,300, good. Last week, 'John Doe' (WB) and 'District Attorney' (Rep) (2d run), $2,500, big.

'Man Hunt'-'Shoes' Best In B'klyn With $18,000

Brooklyn, July 8.

Strongest show this stanza is 'Man Hunt' and 'Tight Shoes' at RKO Albee. Fabian Paramount runnerup with 'One Night in Lisbon' and 'Strange Alibi.'

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Man Hunt' (20th) and 'Tight Shoes' (U). Neat $16,000 in view. Last week, 'Sunny' (RKO) and 'Bride Wore Crutches' (20), mild $12,000.

Fox (Fabian) (4,023; 25-35-50)—'Power Dive' (Par) and 'Knew All Answers' (Col). Upping to good $15,000. Last week, 'Out Fog' (WB) and 'Naval Academy' (Col), dull $13,000.

Met (Loew's) (3,818; 25-35-50)—'Love Crazy' (M-G) and 'Black Cat' (U) (2d wk). Okay $15,000. Last week, good $16,000.

Paramount (Fabian) (4,126; 25-35-50)—'One Night in Lisbon' (Par) and 'Strange Alibi' (WB). Satisfactory $16,000. Last week, 'Penny Serenade' (Col) and 'Magic Music' (Par) (2d wk), nice $14,000.

Strand [illegible] 'Mutiny Arctic' (U) and 'Back Saddle' (Rep). Weak $3,500. Last week, 'Voice Night' (Col) and 'Great Swindle' (Col), ditto.

'Bombay,' $12,000, Dandy In K. C.; 'Miami' $7,000

Kansas City, July 8.

Independence Day found ideal weather and weekend totals are up in accordance, despite plenty of distractions from other amusement fronts.

Out in front is 'They Met in Bombay,' at Midland, as top half of a dual with 'Adventure in Washington.'

Estimates for This Week

Esquire and Uptown (Fox Midwest) (620 and 2,043; 10-28-44)—'Moon Over Miami' (20th), day and date in both spots. Getting a steady play and week should total around $7,000, good. Last week, 'Sunny' (RKO) and 'Devil Dogs Air' (WB), mild $5,600.

Midland (Loew's) (4,101; 10-28-44)—'Met in Bombay' (M-G) and 'Adventure Washington' (Col). Pair has heavy drag and will bring biggest week recently, $12,000. Last week, 'Knew All Answers' (Col) and 'Time Rhythm' (Col), average $8,200.

Newman (Paramount) (1,900; 10-28-44)—'Caught Draft' (Par) (3d wk) with Louis-Conn fight pictures. Third week at $8,300 will be very good, and follows nicely second week's strong $7,300. Best here in many moons.

Tower (Joffee) (2,110; 10-30)—'Puddin' Head' (Rep) with vaude. Take will be around $6,500. Last week, 'Affectionately Yours' (WB) and vaude, got $8,000.

Pitt Biz Terrific; Andrews-Krupa Up 'Fog,' $23,000

Pittsburgh, July 8.

The gods that watch over the exhibitors in this area were right on the job for the Fourth weekend and spread out a feast for the boys in the form of cool, rainy weather. Takes were of record proportions and business is continuing good.

The Stanley, with the Andrews Sisters and Gene Krupa on stage, is in for a big week, as is the Penn with 'Bride Came C.O.D.'

Estimates for This Week

Fulton (Shea) (1,700; 25-40)—'Miami' (20th). Good enough at $5,200 to return a second week. House will close after engagement until mid-August. Last week 'Manhunt' (20th), under par, $2,800.

Penn (Loew-UA) (3,300; 25-35-50)—'Bride C.O.D.' (WB). Sailing along on momentum of tremendous Fourth of July take. Should be good for bang-up $17,000. Last week 'Met Bombay' (M-G), excellent $16,000.

Ritz (WB) (800; 25-35-50)—'Bringing Baby' (RKO) (revival) and 'Met Argentine' (RKO). Natives not rushing in. Fair $2,500 in prospect. Last week 'Big Store' (M-G) and Louis-Conn fight, nice $3,000.

Senator (Harris) (1,750; 25-35-50)—'Blood and Sand' (20th). Sweeping along to the best take here in some months; solid $6,500. Good for another week. Last week 'Black Cat' (U) and 'Devil's Island' (Col), marked time at $2,800.

Stanley (WB) (3,800; 25-40-60)—'Out of Fog' (WB) and Andrews Sisters and Gene Krupa orch on stage. Andrews Sisters back here for second time in four months, main contributors to an excellent week's business. Krupa band and picture also help round out sock holiday bill for big $23,000. Last week 'Sunny' (RKO) and 'Crazy with Heat' unit on stage. $11,000, very poor.

Warner (WB) (2,000; 25-40)—'Met Bombay' (M-G). Moveover zooming along for big $8,500 and probable moveover to Ritz for third week. Last week 'Devil Dogs' (WB) and 'Wait for You' (M-G), sad $3,000.

'BILLY KID,' $39,000, GREAT IN 2 HUB SPOTS

Boston, July 8.

'Billy the Kid' is shooting for top gross here this week, at the two Loew houses, with 'Moon Over Miami' taking second money. 'Knew All the Answers' is trailing in third place. 'Man Hunt' is staunch at the Paramount and Fenway.

Estimates for This Week

Boston (RKO) (3,200; 28-39-44-55)—'In Navy' (U) (4th wk. in town) and 'San Antonio Rose' (U) (1st wk). Heading for zippy $11,500. Last week 'The Terror' (Alliance) and 'Mystery Room 13' (Alliance), with 'Third Dimensional Murder' (M-G) (short), billed a 'triple thrill show,' bagged pallid $5,200.

Fenway (M&P) (1,373; 28-39-44-55)—'Man Hunt' (20th) and 'Thieves Fall Out' (Par). Aiming at okay $6,000. Last week 'Million Dollar Baby' (WB) and 'Round Up' (Par), fair $4,000.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'All Answers' (Col) and 'Bachelor Daddy' (U). Flirting with insipid $13,000. Last week 'In Navy' (U) and 'Young Lady' (20th) (3rd wk), $12,800, okay.

Metropolitan (M&P) (4,367; 28-39-[illegible] 'Wait for You' (M-G). Better-than-average gait, around $16,000. Last week 'Out Fog' (WB) and 'West Point Widow' (Par), $14,000, fair.

Orpheum (Loew) (2,900; 28-39-44-55)—'Billy Kid' (M-G) and 'Adventure Washington' (Col). Stood 'em up over the weekend and socko $22,000 in sight. Last week 'Big Store' (M-G) and 'Dare Not Love' (Col), skidded to $14,000.

Paramount (M&P) (1,797; 28-39-44-55)—'Man Hunt' (20th) and 'Thieves Fall' (Par). Strong $8,000 pace. Last week 'Million Dollar Baby' (WB) and 'Round Up' (Par), $5,500, fair.

State (Loew) (3,600; 28-39-44-55)—'Billy Kid' (M-G) and 'Adventure Washington' (Col). Very good $17,000 indicated. Last week 'Big Store' (M-G) and 'Dare Not Love' (Col), dual, $9,000.

Translux (Translux) (900; 15-25-44)—'Prisoner Devil's Island' (Col) and 'Never Say Die' (Par) (revival). Aiming at medium $2,500. Last week 'Under Age' (Col) and 'U-Boat 29' (Col) (reissue), $2,000.

New Yr.'s Eve in Philly; 'Draft' Hefty $26,000; Rochester - 'La.' Big $24,000

Philadelphia, July 8.

The rain which started on Friday (4) and continued over the long Fourth of July weekend was a golden shower to Philly exhibs. Friday night looked like New Year's Eve downtown, with several houses establishing all-time records for attendance.

Biz tapered off a bit Saturday, when it cleared up for a short spell, but it zoomed again Sunday when an all-day downpour brought back holiday celebrants in a hurry from the shore resorts and the mountains.

Chalking up phenomenal patronage is 'Caught in the Draft' at the Fox. Also grossing heavily is the Earle, with Rochester's stage unit and 'Lady from Louisiana.'

Estimates for This Week

Arcadia (Sablosky) (600; 35-46-57)—'Night Lisbon' (Par) (2d run). Okay $3,200. Last week's split week brought fair $2,000 for 'Love Crazy' (M-G) (2d wk) (4 days), and 'Reaching for Sun' (Par) (2d run) (3 days).

Boyd (WB) (2,560; 35-46-57-68)—'Met Bombay' (M-G) (2d wk). Ticking off satisfactory $12,000. Opener husky $12,000.

Earle (WB) (2,768; 35-46-57-68-75)—'Lady Louisiana' (Rep) with Rochester's unit on stage. Playing to packed houses and heading for happy $24,000. Last week, 'West Point Widow' (Par) with in-person show headed by Andrews Sisters and Joe Venuti's orch, okay $19,000.

Fox (WB) (2,423; 35-46-57-68)—'Caught Draft' (Par). Best news in many moons with sensational $26,000 and headed for a long stay downtown. Last week, 'Man Hunt' (20th) sad $11,500.

Karlton (WB) (1,066; 35-46-57-68)—'Man Hunt' (20th) (2d run). Getting holiday overflow and set for cheery $4,500. Last week, $2,500, sour for initial showing of 'Man Lost Himself' (U).

Keith's (WB) (2,220; 35-46-57-68)—'In Navy' (U) (2d run). Moveover hasn't hurt any and rollicking along for grand $7,000, a cinch to h.o. Last week, 'Woman's Face' (M-G), fair $4,000 for second week of second run.

Stanley (WB) (2,916; 35-46-57-68)—'Moon Miami' (20th). Prosperity is passing this one by with sad $13,000. Last week, 'In Navy' (U), snagged heavy $10,500 for third jaunt.

Stanton (WB) (1,457; 35-46-57)—'Tight Shoes' (U). Looks like satisfactory $4,800. Last week, 'Billy Kid' (M-G) slightly higher $5,000 for second run ride.

GOOD PIX CURE BUFF.; 'BOMBAY' HOT $12,000

Buffalo, July 8.

In spite of a sweltering summer session, majority of main stem wickets are demonstrating that there's nothing the matter with the pix biz that good pix won't cure.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Caught Draft' (Par) and 'Accent Love' (20th) (2d wk.). Still drumming up bumper trade for probably over $10,000. Last week, great $14,300.

Great Lakes (Shea) (3,000; 35-55)—'Met Bombay' (M-G) and 'West Point Widow' (Par). Indicates sweet $12,000. Last week, 'Out Fog' (WB) and 'Uncertain Feeling' (UA), (6 days), fair $7,500.

Hipp (Shea) (2,100; 30-45)—'Underground' (WB) and 'Ride Vaquero' (20th). House pace continues under par. May get meagre $5,000. Last week, 'Man-Made Monster' (U) and 'Horror Island' (U) (6 days), poor $4,000.

[illegible]—'Tight Shoes' (U) and 'Model Wife' (U). Highly disappointing, around $4,000. Last week, 'Adventure Washington' (Col) and 'Time Out Rhythm' (Col), oke $6,000.

Twentieth Century (Dipson) (3,000; 30-55)—'Thieves Fall Out' (WB) and 'Crazy with Heat' on stage. Should ring up satisfactory $10,000. Last week, (30-44) 'Affectionately Yours' (WB) and 'Repent Leisure' (RKO), lean $5,000.

'Dragon' Draggy $3,000 In Lincoln; 'Miami' $3,200

Lincoln, Neb., July 8.

Town settled down after last week's boom, which got completely out of hand with the Stuart's 'Caught in the Draft' running to a super terrific $5,500 for eight days, and 'They Met in Bombay' clicking solidly at the Lincoln. 'Moon Over Miami' is the week's best bet at the Lincoln after a fine holiday kickoff. 'Reluctant Dragon' and 'Barnacle Bill' will divvy the remaining coin at Varsity and Stuart.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Painted Springs' (Col) and 'Mexican Spitfire' (RKO), split with 'Girls 21' (Col) and 'Nevada City' (Rep). Fair $900. Last week, 'Rider Rio' (PRC) and 'Military Academy' (Col), split with 'Secret Seven' (Col) and 'North Lone Star' (Col), okay $1,000.

Lincoln (J. H. Cooper-Par) (1,503; 10-25-40)—'Moon Miami' (20th). Favorable comment around town should mean $3,200, nice. Last week, 'Met Bombay' (M-G), slick $3,600.

Nebraska (J. H. Cooper-Par) (1,236; 10-20-25)—'Border Vigilantes' (Par) and 'Shot Dark' (WB). Suffering from opposition, offkey $1,400. Last week, 'West Point Widow' (Par) and 'Wait You' (M-G), $1,400.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40) — 'Barnacle Bill' (M-G). Late opening indicates short run but should manage somewhere around $3,000. Good. Last week, 'Caught Draft' (Par), season's best with $5,500 in eight days.

Varsity (Noble-Federer) (1,100; 10-25-40) — 'Reluctant Dragon' (RKO). Slow opening in midweek points to $3,000, disappointing. Last week, 'Time Rhythm' (Col), very poor $1,600. Worst week for this house since last year's drouth.

ABBOTT-COSTELLO PACE OMAHA, SWELL $13,500

Omaha, July, 6.

No picture depression in Omaha right now, with 'In the Navy' and 'The Round Up' headed for a big week at the Orpheum; 'The Reluctant Dragon' and 'Her First Beau' okay at the Brandeis, and 'One Night in Lisbon' and 'The Long Voyage Home' pretty good at the Omaha.

Estimates for This Week

Orpheum (Tristates) (3,000; 10-30-40), 'In Navy' (U) and 'Round Up' (Par). Abbott-Costello starrer set for one of the biggest straight-picture, regular price grosses in a long time. Will do grand $13,500. Last week (10-40-55), Phil Harris and stage revue, plus 'Lady Cheyenne' wound up with socko $21,000.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Reluctant Dragon' (RKO) and 'First Beau' (Col). Fine $6,000. Last week 'Adventure Washington' (Col) and 'Time Rhythm' (Col). fair $5,000.

Omaha (Tristates) (2,000; 10-30-40) 'Night Lisbon' (Par) and 'Long Voyage' (UA). Nice $8,500. Last week 'Caught Draft' (Par) (2d wk) plus new second feature, 'Cowboy Blonde' (20th), light $7,200.

State (Goldberg) (900; 10-20-25)—'Sea Wolf' (WB), 'Lady Louisiana' (Rep) and Louis-Conn fight (RKO), split with 'Uncertain Feeling' (UA) and 'Invisible Woman' (U). Neat $1,000. Last week 'Zanzibar' (Par) and 'Penny Serenade' (Col), split with 'Pot Gold' (UA), 'Forbidden Passage' (M-G), 'Wagons Roll' (WB), nice $900.

Town (Goldberg) (1,500; 10-20-25)—'Back Saddle' (Rep), 'Met Argentina' (RKO), 'Road Zanzibar' (Par), triple split with 'Women Names' (Par), 'Father Prince' (WB) and 'Two Gun Law' (Col), 'Wagons Roll Night' (WB), 'Penny Serenade' (Col). Fair $1,000. Last week 'Law Range' (U), 'Mail Train' (WB) and 'Tobacco Road' (20th), triple split with 'Happened West' (Cap), 'Ride Kelly' (20th) and 'Western Stars' (Par), 'Rockne' (WB), 'Adams Sons' (Col), plus Louis-Conn fight (RKO), acceptable $900.

Avenue-Military-Dundee (Goldberg) (960; 600; 300; 25)—'Lady Louisiana' (Rep), 'Sea Wolf' (WB) and Louis-Conn fight (RKO), split with 'Invisible Woman' (U). 'Topper Returns' (UA), 'Pot of Gold' (UA). Neat $1,000. Last week 'Zanzibar' (Par) and 'Wagons Roll Night' (RKO) and 'Wild Man Borneo' (M-G) plus Louis-Conn fight (RKO), better than average $1,100.

'Bombay,' $12,500, Good, Denver; 'Draft' Big H.O.

Denver, July 8.

'They Met in Bombay' is a hot shot here and big enough to hold at the Orpheum. 'Caught in the Draft' is okay in its fourth week at the Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Million Dollar Baby' (WB) and 'Affectionately Yours' (WB), after week at Denver. Fair $3,800. Last week, 'In Navy' (U), good $4,000 after week at Denver.

Broadway (Fox) (1,040; 25-35-40)—'Reluctant Dragon' (RKO) and 'Scattergood Baines' (RKO), after week at Orpheum. Fair $2,500. Last week, 'Sunny' (RKO) and 'Dr. Kildare' (M-G), after week at Orpheum, fair $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Caught Draft' (Par) (4th wk.) and 'West Point Widow' (Par). Good $7,000. Last week; with 'Parson Panamint' (Par), ditto.

Denver (Fox) (2,525; 25-35-40)—'Moon Miami' (20th) and 'Hello Sucker' (U). Good $9,500. Last week, 'Million Dollar Baby' (WB) and 'Affectionately Yours' (WB), ditto.

Orpheum (RKO) (2,600; 25-35-40)—'Met Bombay' (M-G) and 'Hurry, Charlie' (RKO). Fine $12,500. Last week, 'Reluctant Dragon' (RKO) and 'Scattergood' (RKO), fairish $7,400.

Paramount (Fox) (2,200; 25-40)—'Tight Shoes' (U) and 'Hit Road' (U). Good $5,500. Last week, 'Devil Dogs' (WB) and 'Singapore' (WB), good $6,500.

Rialto (Fox) (676; 25-40) — 'In Navy' (U), after week at each the Denver and Aladdin, and 'Fargo Kid' (RKO). Good $2,000. Last week, 'Hamilton Woman' (UA), after week at each Denver and Aladdin, and 'Zombies' (Mono), good $2,000.

Det. Continues Upbeat; 'Draft' Hefty $25,000

Detroit, July 6.

Despite the prolonged heat spell and three-day holiday weekend—which took hundreds of thousands of mechanics out of town on the only vacation they'll get this summer in the defense industries—Detroit's upbeat seems sustained.

Biz, which went underground after Easter, continues to show renewed strength and has revived talk of that long-heralded 'boom.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'In Navy' (U) and 'Tight Shoes' (U). Moverovers, after two weeks at Fox, look for strong $7,000. Last week 'Hit Road' (U) and 'Devil's Island' (Col), o.k. $6,000.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Man Hunt' (20th) and 'San Antonio Rose' (U). Hefty $20,000. Last week 'In Navy' (U) (2d wk) and 'Tight Shoes' (U), nifty $16,000, giving it an approximate $40,000 for the two weeks.

Michigan (United Detroit) (4,000; 30-40-55)—'Caught Draft' (Par) and 'Affectionately Yours' (WB). Socko $25,000. Last week 'Met Bombay' (M-G) and 'Magic Music' (Par), nice $15,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'John Doe' (WB) and 'Million Dollar Baby' (WB) (3d wk). Pair originally moved from Michigan seem good for another healthy $7,000, after hefty $6,000 last week.

'SHEPHERD HILLS' GOOD $7,500 IN MEMPHIS

Memphis, July 8.

Sock boxoffice pix have cured the film slump in Dixie. Three of four first-runs are doing better than average biz this week and the fourth is chortling over surprise trade accorded its h.o. offering.

Estimates for This Week

Warner (WB) (2,000; 10-33-44)—'Bride Came' (WB). Cagney-Davis comedy appeal very high to mebbe $7,500. Last week, 'Out of Fog' (WB), $3,700, about as expected.

Palace (Loew) (2,200; 10-33-44)—'Moon Miami' (20th). Grable chassis vehicling nice score to likely $6,000. Last week, 'Reluctant Dragon' (RKO-Disney), $2,300, terribly disappointing.

New Malco (Lightman) (2,600; 10-33-44) — 'Shepherd Hills' (Par). Rave reviews over color and oldsters' interest in Harold Bell Wright contributing factors to $7,500. Last week, 'Caught Draft' (Par), h.o. four days, and 'Adventure Washington' (Col) four days, $3,000, fairish.

State (Loew) (2,600; 10-33-44)—'Met Bombay' (M-G) (2d wk). Good $3,700. Last week, $8,600, wham.

Strand (Lightman) (10-22-33)—'Wanted Wings' (Par) (2d run) and 'Naval Academy' (Col), split. Headed for customary $1,500. Last week, 'Pot Gold' (UA) (2d run), three days; 'That Uncertain Feeling' (U), two days; 'Singing Hills' (Rep), two days, $1,400, slightly off.

RAIN HELPS L'VILLE BIZ; 'BOMBAY' HEFTY $11,000

Louisville, July 8.

Three-day holiday started out with a hard rain and remained cool over the Fourth. The setup was perfect for the exhibs on the main stem, with a raft of people held in town and nowhere to go but to the film houses.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40)—'Billy the Kid' (M-G) and 'Broadway Limited' (UA) (3d wk). Holding up fine and should cop excellent $3,200 on current stanza. Last week same duo came through for oke $2,400.

Kentucky (Switow) (1,200; 15-25)—'Night Rio' (20th) and 'Blondie Latin' (Col). Sharing in the general prosperity along the main stem and pacing for good $1,500. Last week, 'Zanzibar' (Par) and 'Man Lost Himself' (U), good $1,400.

Loew's State (Loew's) (3,300; 15-30-40)—'Met Bombay' (M-G) and 'Adventure Washington' (Col). Traveling at nice rate and should ring the bell for swell $11,000. Last week, 'Knew Answers' (Col) and 'Time Rhythm' (Col), fair $6,500.

Mary Anderson (Libson) (1,000; 15-30-40)—'Bride C.O.D.' (WB). Indications are for alright $4,000. Last week, 'Underground' (WB), nice $3,100.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Caught in Draft' (Par) and 'San Antonio Rose' (U) (2d wk.). Headed for nice $7,500, after terrific first week's $12,000.

Strand (Fourth Avenue) (3,400; 15-30-40)—'Tight Shoes' (U) and 'Voice Night' (U). Sharing in the general upsurge in biz and should gather $3,000. Last week, 'Man Hunt' (20th) and 'Scattergood Strings' (RKO), satisfactory $3,000.

Tourists Offset L. A. Holiday Exodus; Pickets Hurt 'Dragon,' 17½G, 'Bride' Robust $23,500, 'Draft' H.O. Big 21G

Los Angeles, July 8.

Biz over the holiday weekend held exceptionally strong, despite perfect weather which caused usual exodus to beaches and mountain resorts. Town was overrun with tourists, which helped swell takes all around, with most houses having their best week in many months.

Town's leader is 'Caught in the Draft,' which, with Will Osborne's orch., pulled $21,000 in second week at Paramount and holds for third. 'Bride Came C.O.D.' rolling up robust $23,500 at both Warners sites and holds over.

'Reluctant Dragon' at Pantages and Hillstreet is affected by striking cartoonists parading out front, but will come through with satisfactory though disappointing $17,500 at two houses. Strikers are also picketing Carthay Circle, where Fantasia in 23d week picked up another $6,500.

Estimates for This Week

Carthay Circle (F-WC) (1,615; 83-$1.10-$1.65)—'Fantasia' (Disney) (23rd wk.). Holiday weekend with kids out of school helped for another $6,500 after 22d week finished with okay $5,500, a little below expectations.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Man Hunt' (20th) and 'Accent on Love' (20th). Opened strong and should grind out satisfactory $11,500. Last week, 'Met Bombay' (M-G) and 'Beauty's Sake' (20th), very good $13,000.

Downtown (WB) (1,800; 30-44-55)—'Bride Came C.O.D.' (WB). Robust $11,000. Last week, 'Underground' (WB), five-day second week. Sagged heavily on holdover and slim $3,300 best that could be attracted.

Four Star (UA-F-WC) (900; 30-44-55)—'Rage Heaven' (M-G) (5th wk.). Pretty good $1,700. Fourth week up just a trifle over early predictions and at $2,000 still in the money.

Hollywood (WB) (2,756; 30-44-55)—'Bride Came C.O.D.' (WB). Excellent $12,500. Last week, 'Underground' (WB) on five-day holdover, failed to come up to expectations at $3,700.

Orpheum (B'way) (2,200; 30-44-55)—'Men of Timberland' (U) (first run) and 'Her First Beau' (20th) and vaude. Not so good $7,200. Last week, 'Shadows on Stairs' (WB) (1st run) and 'Singapore Woman' (Par) and vaude, topped $10,500.

Pantages (Pan) (2,812; 30-44-55)—'Reluctant Dragon' (RKO) and 'Scattergood Pulls Strings' (RKO). Pickets hurting b.o. here, but disappointing $9,000, still profitable. Last week, 'In Navy' (U) (3d wk.) and 'Repent Leisure' (RKO), satisfactory $5,300.

Paramount (Par) 3,595; 30-44-55-75)—'Caught Draft' (Par) and Will Osborne orch. (2d wk.). Holdover with holiday biz will bring fine $21,500, after first week came up to expectations with nearly $25,500.

RKO (RKO) (2,672; 30-44-55)—'Reluctant Dragon' (RKO) and 'Scattergood Strings (RKO). Pickets parading here also. Nice $8,500 not up to expectations. Last week, 'In Navy' (U) (3rd wk.) and 'Dreaming Loud' (RKO), very good $7,300.

State (Loew-F-WC) (2,404; 30-44-55-75)—'Man Hunt' (20th) and 'Accent on Love' (20th). Good $13,500. Last week, 'Met Bombay' (M-G) and 'Beauty's Sake' (20th), very good $15,600.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Met Bombay' (M-G) and 'Beauty's Sake' (20th), moveover. Good enough $4,200. Last week, 'Woman's Face' (M-G) and 'Walt You' (M-G), [illegible].

Wilshire (F-WC) (2,296; 30-44-55)—'Met Bombay' (M-G) and 'Beauty's Sake' (20th). Fine $7,500. Last week, 'Woman's Face' (M-G) and 'Walt You' (M-G), okay $6,200.

Frisco Blue With H.O.s

'Bride C.O.D.,' $19,000, Only New Film Click; Earl Carroll Unit Weak $17,000

Where the Memorial Day holiday brought a flock of new pix to Market street, the Fourth sees holdovers or weak product predominating, save for splash debut of 'Bride Came C.O.D.' at the Fox. Business considerably off all around, with even Oakland, Sacramento and other outlying spots seemingly in healthier condition than Frisco at the moment.

Gate has Earl Carroll's new revue on the stage, but it isn't pulling as it should. The Bob Hope comedy, 'Caught in the Draft,' being milked over the holiday in its third period at the Paramount.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Bride C.O.D.' (WB) and 'Singapore Woman' (WB). Looks like the street's best entry, and may hit $19,000. Last week 'Met Bombay' (M-G) and 'Shot Dark' (WB), fine $18,500.

Geary (Curran) (1,286; 55-75-$1.10-$1.65)—'Citizen Kane' (RKO) (6th wk). Closed last night after a successful run, final stanza taking $5,000. House will darken until 'Reluctant Dragon' (RKO) is out of the way at the Gate, where it opens (9), then will relight with the Disney Festival Revue.

Golden Gate (RKO) (2,850; 39-44-55)—'Hurry, Charlie' (RKO) and Earl Carroll revue on stage. Unit is the major magnet, but not strong [illegible]. Last week 'Roar of Press' (Mono) and 'Funzafire' unit fell off to poor $13,000, natives turning thumbs down on the nut show.

Orpheum (Blumenfeld) (2,440; 35-40-50)—'Model Wife' (U) and 'Sweetheart Campus' (Col). This situation is taking a real beating in the struggle for product. With only $5,300 in view, it's brutal going. Last week scraped bottom when 'Time Rhythm' (Col) and 'Adventure Washington' (Col) got heartbreaking $5,000.

Paramount (F-WC) (2,470; 35-40-50)—'Caught Draft' (Par) and 'West Point Widow' (Par) (3rd wk). Looks like swell $11,000. Last (2nd) week finished with $12,000, very good.

St. Francis (F-WC) (1,475; 35-40-50)—'Met Bombay' (M-G) and 'Shot Dark' (WB) (moveover). Going good here for possible $6,000, and will make up for last week's poor $4,000 on 'Big Store' (M-G) and Strange Alibi' (WB), which was even worse than expected.

United Artists (Cohen) (1,200; 35-40-50)—'Pot o'Gold' (UA) (2nd wk). This one turned to lead and bows out tonight with disappointing $5,900. First week poor $8,000.

Warfield (F-WC) (2,650; 35-40-50)—'Moon Over Miami' (20th) and 'For Beauty's Sake' (20th) (2d wk). Holiday helping to hold this one up to $8,500 level. First week, average $12,000.

New Theatres

Continued from page 10

land Tribune station, which will air six newscasts daily from the house. Situation seats 650, large for a newsreeler.

Second newspic enterprise is that of Aaron Goldberg (operator of the Newsreel in Frisco), who is completely remodeling the old Regent and changing name to Newsreel. Opening here is skedded for Aug. 8 if the steel shortage doesn't hold up deliveries. Plans call for lots of leg-room between seats, cutting capacity to 267 payees. Bucky Williams, manager of the Newsreel here, will also manage the new one.

New Air Base Theatre

Springfield, Mass, July 8.

The Northeast air base, Westover field at nearby Chicopee, will have its own theatre in about 10 weeks, a 600-seater.

WB Buys John Maxwell Theatre Empire; N. L. Nathanson Reported Enlisting Beaverbrook to Set Deal

London, July 8.

The oft-reported sale of the John Maxwell theatre empire of Great Britain, Associated British Cinemas, Ltd., is finally reported to have been made this week, with Warner Bros. the purchaser. Widow of the theatre magnate is said to have completed the sale with WB at nine shillings per share, which would be above the market price.

There have been a number of bidders for the Maxwell interests.

Reports that N. L. Nathanson, principal exhibitor and distributor in Canada, has joined Warners in the purchase of the Maxwell theatre interests is taken here to mean that the former Famous Players-Canadian chief was able to help put through the deal through his long friendship with Lord Beaverbrook, the London publisher, who's been interested in film exhibition, financially, in both England and Canada. Nathanson and the peer were formerly associated in Canadian theatre operations.

Lord Beaverbrook some time ago wanted to buy in on the theatre circuit. No mention is made of his association with the latest takeover. His vast influence is believed to have been the only means of putting through the deal due to opposition against the purchase by American interests by such British circuit owners as Charles M. Woolf and Arthur Rank.

Understanding is that the asking price for virtual, but not complete, control is 1,000,000 pounds (about $4,000,000), but that the British government would not let it be paid off in Warners' money frozen here. The government is said to insist that the purchase be paid off in a dollar amount equal to the frozen assets.

WB in N. Y. Not Notified

Warners' New York home office claims to have received no notification of the company's takeover of the Maxwell shares in the Associated British Cinemas, Ltd.

Black, Taylor Feud Exceeds 'Minor' Stage

London, June 20.

Dolinoff and Raya Sisters, important adjunct to the George Black show, 'Apple Sauce,' at London Palladium, have to quit this week to open at South Pier theatre, Blackpool, for Jack Taylor.

Taylor and Black have been lifelong friends, but recently there's been a rift, with Black staging the annual summer show at the Opera House, Blackpool, which, with the [illegible] season's ago, has been a Taylor meal ticket for years. Despite Val Parnell's two trips to Blackpool to try and persuade Taylor to release this act, so as not to disrupt the Palladium show, Taylor was adamant in his refusal.

The withdrawal of D. & R. Sisters also means the two scenes in which they were featured, and which were staged by Daniel Dolinoff, have to come out. Upshot of it all is that it first appeared to be a minor tussle.

Hot B.O. in Iceland

Theatre business and, consequently, that of American distributors is healthy in Iceland despite its small population. Fact that a unit of some 50,000 British-Canadian troops were garrisoned in the principal communities is held responsible for the upswing in cinema trade.

There are 10 or 12 film theatres in Iceland at the present time, all enjoying above normal business. Several U. S. major companies recently concluded product deals with the principal theatre outfits in the island country.

Seidelman Gen'l Mgr. In Argentina for UA

Sam Seidelman was named general manager in Argentina for United Artists this week by Walter Gould, company's foreign chief. He will also act as supervisor for Latin-America. Seidelman has represented UA in Mexico, Central America and as special homeoffice sales rep for the last nine years. He is a brother of Joseph Seidelman, Universal foreign chief.

He succeeds Guy P. Morgan, resigned.

100 DIE IN MEX THEATRE PANIC

Mexico City, July 8.

One hundred persons were killed and 250 injured when lightning and rainstorm struck the Cine Montes in Guadalajara, Mexico's second largest city, last night. Forty women and 21 children among the fatalities. Eighteen of the injured are expected to die.

Most of the deaths were attributed to panic of patrons and others who took haven in theatre after a bolt ripped open the roof, dousing lights and admitting downpour. Theatre attaches, police and firemen were powerless to stem the mob. Police had to hold back hundreds of maddened relatives vigilancing all night in effort to search theatre for bodies of kin. Ten mothers were hospitalized at sight of their dead children.

Reciprocal Protection Of Royalties Planned By Mexico and U. S.

Mexico City, July 8.

Excellent progress is being made toward bringing about a reciprocal pact between Mexico and the United States for the guaranteeing of the payment of 'adequate' royalties for the use in both republics of show business 'artistic' productions.

In this pact, Mexico particularly wants protection, in the form of proper royalty payments, for the works of Mexican composers that are reproduced mechanically in the U. S. Mexico has assured the American State Department that she will zealously protect the royalty interests of American compositions used in this country. Excepting in a few cases, Mexican composers do not receive adequate protection nor compensation for their work in the U. S., the State Department has been told.

Associated Talking, UA In Empire Distrib Pact

Syd Gresham, Aussie rep of Associated Talking Pictures, Ltd., announces that ATP and United Artists will contract for full distribution of the former's product in the United Kingdom and U. S. Deal takes in George Formby's 'It's Turned Out Niee Again,' 'Fleet Air Arm,' with Clive Brook, plus the Tommy Trinder and Will Hay pix.

New setup excludes Australia and New Zealand, where the A.T.P. product is handled by British Empire Films, a unit of Greater Union Theatres, with contract carrying on until 1943.

Different Kind of P.A.

Vichy, July 8.

Vincent Brechignac, former United Artists publicity man in Paris, now has a job with the Vichy government.

He is a film and theatrical censor in the Ministry of Information.

B. A. Goes Haysian

Buenos Aires, July 1.

Increasingly sharp eye for objectionable films being used by Buenos Aires authorities has brought indications that national regulations may soon be adopted setting official standards.

Municipality recently ruled that Universal's 'Back Street,' 'while excellent melodrama, is not for children,' and warned theatre owners that anyone admitting youngsters was subject to license revocation.

Coward's 'Spirit,' London Play, Is Blithe Indeed

London, July 8.

Londoners who fancied that Noel Coward's war work and the grave times would influence the writing of his latest play, 'Blithe Spirit,' were somewhat disappointed at the premiere last week. In fact, Britain's foremost actor-playwright has dipped into comedy, with not the faintest trace of the times included in his theme.

The London premiere at the Piccadilly on Wednesday (2) was enthusiastically received and indications are for a moderate boxoffice success.

Story revolves around the spirits of two dead wives of a novelist who return to heckle him unmercifully. The widower is able to see and hear them, but others cannot, all of which tends to create many hilarious moments.

The libraries (ticket agencies) liked the play immensely, but are not making any deals in view of the uncertain times.

Emlyn Williams' 'The Light of Heart' returned to London, at the Globe, recently, with the author appearing in the role created by Godfrey Tearle. The story was slightly altered to make the lead a brother of the heroine, instead of the father. This threw the tale slightly out of gear, and some of the critics made invidious comparison between Tearle and Williams' reading of the lines from 'King Lear.'

William Saroyan's Pulitzer prize-winning 'Time Of Your Life' preemed this side at the Princes, Bradford, recently for a provincial tryout and a generally favorable press.

Some idea of the situation with regard to shows for the legitimate houses in the West End may be gleaned from the statement that theatres are offering attractions as high as 90% of the gross.

BEEF TO BBC ON SOLDIER SHOWS

London, June 20.

Vauders particularly and performers in general are massed against new BBC decision to [illegible] wires into camp entertainments where pro talent, now soldiering, does its stuff. Shows would be relayed over normal air outlets.

Miff is against the underselling that nixes hiring of acts who'd ordinarily play the air-time. Soldier talent is made free to BBC.

KASTNER MAY JOIN UA'S LONDON STAFF

Lacy W. Kastner, European manager for United Artists, who has been in the U.S. about a month, may become part of the company's London staff when he goes abroad again. UA is considering dropping Kastner's post in Lisbon, as it has been found that contact can be maintained with European branches equally, efficiently and more economically from New York.

Kastner will leave New York for the Coast in about two weeks. He'll remain there a couple weeks before clippering abroad again.

'Gotta Fight 'Em,' Buenos Aires Warns in Urging U. S. Battle Pic Bans, Nazi OK's in Latin America

Buenos Aires, July 1.

Adoption of stronger and more realistic attitude by Washington on the question of pro-Democracy films in Latin America is being urged here as a result of official banning of Charlie Chaplin's 'Great Dictator' and approval of the Nazi film, 'Sieg im Westen.'

'Dictator,' oddly enough, got an Argentine kayo after members of B. A.'s City Council took Mayor Carlos A. Pueyrredon over the coals for having previously nixed the film and ordered him to permit showing. Before the mayor was even officially advised of the order, an official ministry decree banned the film throughout the country instead of in Buenos Aires alone.

A day later it was announced that 'Sieg' had been ok'd. Furthermore, it was rated 'Para Familias' ('For Families'), which means it can be advertised as 'Suitable for Children.' A good many U. S. films of late have run into trouble on this score, the adult-only provision cutting strongly into b.o. returns.

Backstage moves that led to the approval of the totalitarian propaganda film and the 10-count for the anti-Axis pic are not yet entirely clear, but enough of the factors have been disclosed to cause plenty of worrying among those here who have the best interests of Uncle Sam and his Good Neighbors at heart.

Axis Pressure

Throughout the complicated history affecting the Chaplin film, the Germans and Italians have been active, using every trick in their possession—including the power of the embassies—to fight for their side. Yet, during all this, it is pointed out, the U. S. Embassy here has remained silent, apparently on orders of Washington. Point made is that while in the past it's been all very well for the U. S. to say that questions of this sort are none of America's biz, the times now demand something stronger. If the Axis takes it on itself to stop pro-Democracy films, by protests, etc., certainly it's time that the U. S. threw its weight in and did a little protesting, it's argued.

Fact that showing of Chaplin's film, previously approved by 15 Latin-American nations, was halted by Argentina is not necessarily as much an indication that the government is more fascist than democracy-minded, it's argued. Feeling is that the government, officially committed to a policy of strict neutrality, clings to a hope of staying on the fence. Desire to please all sides means that when the Axis powers protest and the democracies say nothing, the Axis gets its way since there isn't even any opposish to face.

Film Quota in India Limits Imports to 50%

New import quota, restricting the amount of film product to 50% of the total shipped in during the previous year, has been adopted by India and will be placed in effect next Sept. 1. Major film companies in N. Y. are framing a protest to be handled through the U. S. state department.

India placed a 75% import quota on American films more than a year ago.

STILL GET COIN FROM NAZI NATIONS

Continuing source of surprise to execs of foreign departments of major U.S. film companies is that they are still getting remittances from at least half-a-dozen European countries which have come under the complete domination of Hitler. Germany itself, of course, has long since prohibited entrance of American films, let alone remitting income.

Drafts have been received in the last few weeks from Rumania, Bulgaria, Hungary, Greece, Norway and Denmark. Coin coming from two last-named countries is for old pix. Receipts coming to this country are automatically blocked by the U. S. government, but can be de-blocked in a couple weeks, when forms are filled out proving that it's not being used for financing Nazi propaganda or for other devious purposes.

McConville Reaffirms Columbia's Interest In Spanish Languagers

Asserting that Columbia Pictures always was in the market for Spanish-made productions if they were deemed strong enough for world-wide distribution, Joseph A. McConville, Columbia's foreign chief, explained last week that the primary purpose of his recent six-week trip through the Latin Americas was to hold sales conventions in Brazil and Argentine. He arrived in N. Y. early last week.

However, McConville said no deal had been set with Lumiton, one of the large Argentine producing companies, and that he had talked with other producers, although his trip through the Latin-American territory was not primarily on production deals. Lumiton and Columbia have been dickering on a joint production-distrib deal.

The 50 features which Argentina will produce this year, he said, represent an increase over recent years. He indicated that the development of its own stars in Argentina represented a larger outlay in production costs for each native feature, and that a rather apparent need was for more adequate distribution. Whether Columbia or other American distributors could make deals to distribute these native pictures depended largely on the strength of the product, he said.

British Give U.S. July 4th Celebration Big Play

London, July 8.

Britain, in the form of attendees at Oscar Deutsch's British cinema circuit, went big for its participation in the celebration of American Independence Day, July 4.

Special screen musical presentation was splendidly received at all the Deutsch theatres. Paramount filmed the event and is clippering the reels to the U.S.

Japs Okay 13 Firms To Produce Pictures

Tokyo, June 8.

The Japanese government has purged motion pic companies by granting official permission to produce films hereafter to only 13 motion pic companies.

The companies are Shochiku, Toho, Nikkatsu and Daito motion picture companies, the movie department of the Riken concern, the Jujiya Cultural Film Manufacturing Co., the Toa Talkie Production, the Yokohama Cinema Co., Asahi and Yomiuri Publishing Co., the Japan Telegram News Agency and the Asahi Movie Co.

John Nathan to B.A.

John Nathan, Paramount's manager in Argentina, sailed for Buenos Aires from New York last Thursday (3). He had been in the U. S. for about six weeks.

While here, Nathan was named on the small-industry committee which conferred with the State Department in Washington on Argentine and Uruguay trade treaties now being negotiated between U. S. and those countries.

AUSSIE BANS PAR'S PIC

Sydney, June 20.

Australia's board of censors has banned 'Monster and the Girl,' Paramount horror feature.

No explanation given.

A TRIBUTE TO A HERO

As a Warner Bros. alumnus, it makes me proud to pledge this salvo to a truly great motion picture, "Sergeant York," as produced by Jesse L. Lasky and Hal B. Wallis.

This affords me the opportunity to pay tribute to its Americanism, its cast, its direction, its writers, its photography, its musical score—and to a truly great American, Alvin C. York.

It's a great theme that merits the heartfelt support of every American.

Al Jolson

MANPOWER

(ONE SONG)

Hollywood, July 4.

Warner Bros. release of Mark Hellinger production. Stars Edward G. Robinson, Marlene Dietrich, George Raft. Directed by Raoul Walsh. Original screenplay, Richard Macaulay and Jerry Wald; camera, Ernie Haller; editor, Ralph Dawson; special effects, Byron Haskin and H. F. Koenekamp; Asst. director, Russ Saunders; dialog director, Hugh Cummings; songs, Frank Loesser and Frederick Hollander. Previewed at Warners Beverly, July 3, '41. Running time, 103 MINS.

Hank McHenry	Edward G. Robinson
Fay Duval	Marlene Dietrich
Johnny Marshall	George Raft
Jumbo Wells	Alan Hale
Omaha	Frank McHugh
'Dolly'	Eve Arden
Smiley Quinn	Barton MacLane
Eddie Adams	Ward Bond
Sidney Whipple	Walter Catlett
Scarlett	Joyce Compton
Flo	Lucia Carroll
Pop Duval	Egon Brecher
Cully	Cliff Clark
Sweeney	Joseph Crehan
Al Hurst	Ben Welden
Polly	Barbara Pepper
Wilma	Dorothy Appleby

There's plenty of rough and rowdy action and dialog in this melodrama, premised on the triangle formula. Geared at a fast pace for the first half, it tapers off slightly in the middle to come with a rush into the home stretch. Edward G. Robinson, Marlene Dietrich and George Raft on the marquee, combined with the actionful content of the picture, insures good grosses in the regular runs as top or solo attraction. Picture will unwind above par b.o., however, in the subsequents and nabes.

Zestful direction of Raoul Walsh cannot be discounted here. He keeps things moving at a fast clip and displays the individual talents of Robinson, Miss Dietrich and Raft to utmost advantage. Many of the lines are close to the border, especially on second thought. Story tells of the adventures of a construction and maintenance crew for power lines. Raft and Robinson are buddies in the outfit, and when Robinson is burned by a high tension wire he's made foreman of the gang. Miss Dietrich is the daughter of crew-member Egon Brecher, getting parole from a year's stretch in prison. She works in a clip joint, and enacts the role to perfection. Raft tabs her immediately, but Robinson falls in love with her for quick marriage. Raft stands by, and finds the gal in love with him and ready to walk out on Robinson. Raft takes command, brings Miss Dietrich to the dam location for a reconciliation, but the wife tells Robinson of her infatuation for his buddy. In a fight on a power tower, Robinson falls to his death—and Dietrich into the arms of Raft.

First third of the picture displays racy action and spicy dialog for maximum attention, and then drifts into formula triangle dramatics. Robinson delivers a vivid portrayal as the foreman-lineman who manhandles the gals too fast until he meets Miss Dietrich. Latter provides a stereotyped performance as the clip-joint inmate, and sings one song chorus throatily. Raft puts his teeth into the part assigned, while Alan Hale and Frank McHugh provide several comedy moments of more or less hilarity.

Picture is mounted to conform with the rough and ready background, with storm-driven torrents providing settings for the linemen to work in. Photography by Ernie Haller is above par throughout.

Walt.

MAIL TRAIN

(BRITISH-MADE)

20th Century-Fox release of Edward Black (Maurice Ostrer) production. Stars Gordon Harker, Alastair Sim; features Phyllis Calvert, Edward Chapman. Directed by Walter Forde. Story, Frank Launder (based on Inspector Hornleigh character created by Hans W. Priwin); screenplay, J. O. C. Orton and Val Guest; camera, Jack Cox; music, Louis Levy; editor, R. E. Dearing. At New York theatre, N. Y., July 1, '41; dual. Running time, 87 MINS.

Inspector Hornleigh	Gordon Harker
Sergeant Bingham	Alastair Sim
Mrs. Wilkinson	Phyllis Calvert
Mr. Blenkinson	Edward Chapman
[illegible]	Charles Oliver
Dr. Kerbishley	Raymond Huntley
Inspector Blow	Percy Walsh
Commissioner	David Horne
Colonel	Peter Gawthorne
Sergeant Major	Wally Patch
Daisy	Betty Jardine
Professor Mackenzie	O. B. Clarence
Mr. Tomboy	John Salew

Whether or not it was intended as a followup to cash in on the rep of 'Night Train,' from the same British studio last year, 'Mail Train' will inevitably be compared to its Maurice Ostrer-produced predecessor. That's unfortunate, for judged purely on its own merits, 'Mail Train' is an effective thriller, but compared to 'Night Train' it's a pale imitation. Although it will suffer from the unfavorable comparison as well as from its total lack of U.S.-known marquee names, 'Mail Train' should do fair business on the strength of reviews and word-of-mouth.

Picture has a basically good story of the sort the English seem uniquely gifted for handling. It's one of those slow-gathering thriller-mysteries, with touches of comedy and given subtle emphasis by understatement. Deals with the running predicaments of a couple of Scotland Yard operatives who stumble on and finally uncover an espionage ring. One of them is a reasonably capable, if not particularly inspired sleuth, while his assistant is a thick-skulled, though amiable blunderer. There's a beautiful femme spy, with a number of sinister fellow-conspirators, plus several sarcastic Scotland Yard officials.

Although the story creates an authentic atmosphere of tension, particularly in the final sequences, the script could have been greatly compressed. It lacks the compact drive that made 'Night Train' so propulsive. It dawdles for minor scenes, which, although they add color and flavor to the yarn, could be condensed and thus also add movement to the story. And while some of the comedy is effective, other sequences are obvious and strained.

Except for these dull intervals, the direction is workmanlike. Musical score is unusually helpful, notably in the comedy moments. Gordon Harker and Alastair Sim, given star billing in the 20th-Fox pressbook, but doubtless due to be lowered by U.S. exhibs, are satisfactory leads, though hardly likely to draw widespread popularity with American filmgoers. Phyllis Calvert is a looker, but others in the cast are pretty much standard. Production is adequate. Currently running 87 minutes, the picture might profitably be cut for dualling, where it's obviously headed.

Hobe.

JUNGLE CAVALCADE

RKO production and release. Directed by Frank Buck, Clyde Elliott, Armand Denis. Narration by Frank Buck; dialog, Phil Reisman, Jr.; music, Nathaniel Shilkret; supervision, W. C. Ament. At Palace, N. Y., starting July 3, '41. Running time, 76 MINS.

Frank Buck's jungle pictures are rated 'daddy of 'em all.' Consequently, this ingenious compilation of outstanding sequences from 'Bring 'Em Back Alive,' 'Wild Cargo' and 'Fang and Claw,' plus a little new material, new narration and musical backgrounding, stacks up as top-flight jungle adventure fare. 'Jungle Cavalcade' is entertaining and tops for this type of film. If given the circusy sort of bally employed for this Broadway engagement, picture looms as a first-rate grosser currently, especially if the distributor picks his spots.

Exhibitors who found the first three Buck thrillers successful at the wickets will be pleasantly surprised by the compact vehicle the RKO-Pathe News production staff has moulded from the best sequences of these older pictures. Bulk of story concerns Buck's efforts to capture rare jungle creatures although occasionally he uses his rifle and pistol when it's a question of his life or the animal's.

The capture of an ourang-outang, trapping of a 30-foot python and the death struggle between a python and leopard are spotlighted. Actual trapping of a tiger in a pit, odd rescue of a baby elephant from another jungle cat, and a breathless duel between another monstrous reptile and snarling tiger are other exciting moments. Then, of course, there's the familiar sequence in which Frank Buck tangles with one of these pythons which has sneaked up near one of his animal cages—and is forced to fire a round of ammunition at the reptile.

Editing job, credited to W. C. Ament, keeps events moving at a nice clip, with humorous episodes neatly spaced with the more grim or gruesome. Phil Reisman, Jr., has streamlined the dialog for 1941 audiences. And the authenticity of the action is heightened by Frank Buck's pointed, running narration.

Clyde Elliott, who directed 'Bring 'Em Back Alive'; Armand Denis, who was at the helm on 'Wild Cargo,' and Buck, who's listed as director of 'Fang and Claw,' still rate laurels for their collaboration in the original pictures from which this was constructed. Nathaniel Shilkret's musical background enhances the actionful scenes.

Whole picture has been re-recorded, taken from the original clear-cut negatives, hence it's as up-to-date looking as the latest newsreel.

Wear.

Hurry, Charlie, Hurry

RKO release of Howard Benedict production. Stars Leon Errol; features Mildred Coles. Directed by Charles E. Roberts. Screenplay by Paul Gerard Smith from story by Luke Short; camera, Nicholas Musuraca; editor, George Hively. Previewed in Projection Room, N. Y., July 7, '41. Running time, 65 MINS.

Daniel Boone	Leon Errol
Beatrice Boone	Mildred Coles
Jerry Grant	Kenneth Howell
Mrs. Boone	Cecil Cunningham
Horace Morris	George Watts
Wagon Track	Eddie Conrad
Poison Arrow	Noble Johnson
Michael Prescott	Douglas Walton
Josephine Whitley	Renee Haal
Mrs. Whitley	Georgia Caine
Frozen Foot	Lalo Encinas

Trite little farce-comedy designed for minor dual setups where it won't create much stir. Leon Errol, sole star of picture, is not in his element in the silly comic situations handed him. He's called on to do outlandish things, and gets meager support from surrounding talent.

Familiar thesis of the father who wants his daughter to wed for love rather than for social position veers off at a tangent after the irate mother of said girl thwarts one attempt of papa to engineer an elopement of daughter with a bakery store youth. Father ducks a trip to a socialite mountain resort to go fishing. He pretends it's important business at the nation's capital with the vice-president, but neglects to say it is Washington, Okla.

When the worried father returns home he finds he is a town hero. And when three Indian pals from the Oklahoma reservation show up, the plot becomes more involved. Funniest part of the film is when three different members of the cast, including Errol, make up to represent the v.-p. and then learn that the real vice-president actually has shown up. It's all extremely implausible and handled with a hokey touch even for broad farce.

Paul Gerard Smith is credited with the screenplay. It is one of his lesser efforts. Script that may have looked good on paper but failed to jell.

Errol works hard with little result as the banker who wants his daughter happily married. Cecil Cunningham, the socially-minded mother, has been seen to better advantage. Mildred Coles, featured, has little to do as the daughter, but looks pretty. Kenneth Howell and George Watts head the support.

Wear.

Miniature Reviews

'Manpower' (WB). OK Robinson-Dietrich-Raft in action drama with comedy trimmings. Good for regular runs as solo.

'Mail Train' (20th). British-made spy thriller apparently patterned after 'Night Train,' but only a dualer for U. S.

'Jungle Cavalcade' (RKO). Streamlined version of Frank Buck's previous three jungle thrillers; excellent.

'Hurry, Charlie, Hurry' (RKO). Inane farce comedy with Leon Errol; geared for mild returns on twinners.

'Hit the Road' (U). Dead End Kids in the same old stuff. Low-grade B.

'Forced Landing' (Par). Richard Arlen in air meller aimed for general audience appeal. Good programmer.

'Once a Crook' (20th-British). Okay crime meller for the duals.

'The Son of Davy Crockett' (Col). Actionless Bill Elliott western.

'Pimpernel Smith' (Anglo). Leslie Howard starrer, British-made, looks like okay b.o.

HIT THE ROAD

Universal release of Ken Goldsmith production. Stars Gladys George, Barton MacLane, Dead End Kids, Little Tough Guys. Directed by Joe May. Screenplay by Robert Lee Johnson and Brenda Weisberg, from original story by Johnson; camera, Jerome Ash; editor, Bernard W. Burton. At Rialto, N. Y., starting July 2, '41. Running time: 61 MINS.

Molly Ryan	Gladys George
James J. Ryan	Barton MacLane
Tom	Billy Halop
Pig	Huntz Hall
String	Gabriel Dell
Ape	Bernard Punsley
Peety	Bobs Watson
Patience Ryan	Evelyn Ankers
Paul Smith	Charles Lang
Dingbat	Shemp Howard
Colonel Smith	Walter Kingsford
Cathy Crookshank	Elly Malyon
Spike	Edward Pawley
Creeper	John Harmon

Answer to that frequently-put query, 'What's wrong with the picture industry?', might well be that the Dead End Kids are out of the reformatory again. They seem perpetually to have just been released from cells, and each time some hard-pressed studio ups and celebrates the event by making a picture about them. Formula is always the same, and 'Hit the Road' is no exception. It's a less-than-mild supporter for the duals.

This time, as has been done before, remnants of the Dead Enders have been parlayed with a couple brats from a rival group, The Little Tough Guys. The combination, aside from 10-year-old Bobs Watson, provides as unpalatable a cast as a film can have. Add to that the confused and preposterous story and the lack of b.o. appeal becomes obvious.

Robert Lee Johnson's and Brenda Weisberg's screen play from Johnson's original again finds the kids right out of reform school. A reformed gangster is trying to straighten them out. As usual, they can't be straightened until the flash finale, when they reveal themselves as having hearts of gold. Why they always land back in reform school before the next picture after they prove such splendid citizens at the end of the previous one is one of those Hollywood mysteries.

Barton MacLane, Gladys George and Evelyn Ankers head the surrounding company. Little Bobs Watson, however, is the only outstanding contributor to the film and deserves a better break.

Herb.

REVIEWED FROM LONDON

'The Stars Look Down,' British-made, to be released in the U. S. by Metro on July 18, was reviewed from London in Variety of Jan. 3, 1940. Strong American grosses were predicted for it.

FORCED LANDING

Hollywood, July 1.

Paramount release of William H. Pine-William C. Thomas production; associate producer, John W. Rogers. Stars Richard Arlen; features Eva Gabor, J. Carroll Naish, Nils Asther, Evelyn Brent. Directed by Gordon Wiles. Screenplay by Maxwell Shane, Edward Churchill; camera, John Alton; special effects, Fred Jackman, Jr.; editor, Robert Crandall. Previewed in studio projection room, June 30, '41. Running time, 68 MINS.

Dan Kendall	Richard Arlen
Johanna Van Deuren	Eva Gabor
Andros Banshek	J. Carroll Naish
Colonel Jan Golas	Nils Asther
Doctor's Housekeeper	Evelyn Brent
Christmas	Mikhail Rasumny
Hendrick Van Deuren	Victor Varconi
General Valdane	John Miljan
Zomar	Frank Yaconelli
Petchnikoff	Harold Goodwin
Feilig	Thornton Edwards
Nando	Bobby Dillon
Major Xanders	John Gallaudet
Doctor Vidalek	Harry Worth

This is the second of three aviation mellers being turned out by the William Pine-William Thomas outfit for Paramount release. A moderate budgeter, 'Forced Landing' takes advantage of current public interest in aviation and displays plenty of action and excitement in its unreeling. Picture is an above-par programmer for general audience interest; needs support if spotted as a top dualer, but is a strong secondary attraction.

Story stresses its melodramatic content, and does not stand up too well under critical scrutiny. Episodes achieve purpose of the tale in providing a fast-action air yarn for general audience consumption. Richard Arlen is a former airline pilot who joins the army of an island republic. A brush with Nils Asther, air corps head, over affections of Eva Gabor, gives him choice of facing a firing squad or transfering to the civil air line. In latter service, Arlen is faced with problem of getting payroll through to a mine in the interior, although two previous pilots were lost due to political conniving of Asther and latter's cohorts. Forced landing of plane with Arlen and Miss Gabor aboard puts them into hands of J. Carroll Naish, outlaw leader. Pilot saves the outlaw's son with quick flight to a doctor; takes off to the mine with payroll gold; and has an air dogfight with Asther in which the latter crashes. The adventure tosses out the political racketeers and results in the eventual clinch.

In order to sidestep any complaints from revenue-producing countries, producers have utilized pigeon-Latin for foreign dialog, and jumbled settings through injection of Chinese-lettered banners in backgrounds.

Arlen provides a good performance as the happy-go-lucky flyer whose quick thinking gets him out of trouble. Miss Gabor shows promise in her first film appearance, while major support honors go to Naish as the tough rebel bent on tossing out the traitors to his people. Mikhail Rasumny also catches attention as Arlen's native mechanic.

Gordon Wiles, former art director, pilots the picture at a fast pace, while editing displays several episodes of neat selection of background plates for process photography. The air shots and battle at the finish are expertly staged.

Walt.

ONCE A CROOK

(BRITISH-MADE)

London, June 15.

20th-Fox production and release. Stars Gordon Harker, Sydney Howard. Directed by Herbert Mason. Screenplay by Roger Burford, from stage play by Evadne Price and Ken Attiwill; camera, Arthur Crabtree. Reviewed at 20th Century private theatre, London. Running time: 78 MINS.

Charlie Hopkins	Gordon Harker
Hallelujah Harry	Sydney Howard
Auntie	Kathleen Harrison
Estelle	Carla Lehmann
The Duke	Bernard Lee
Bill Hopkins	Cyril Cusack
Bessie	Diana King
Inspector Marsh	Joss Ambler
Joseph	Charles Lamb
Prison Governor	Raymond Huntley
King's Counsel	Felix Aylmer
Solicitor	John Salew
Warder	Wally Patch
The Captain	Frank Pettingell

Admixture of crime and drollery screens as typical British meller, with rough spots keeping it out of the really engaging class, though a production polish and excellent playing lift it above the usual quota type, guaranteeing good support in its homeland. It's satisfactory dual fare for overseas.

Gordon Harker is the onetime safe-cracker whose sidekick was sent up for a stretch, on their last job, for gunning a cop. 'The Duke' figures Harker was the giveaway, and plans to fix him once out of the pen. He does it through the young son of the now reformed safe-cracker; the kid, all unbeknown, has the hereditary development of his pa and is cut in on the mugg's game. Hypoed purposely by 'the Duke's' girl, the youngster lifts a diamond; there's a mass of intrigue, with the girl ratting on her man so as to straighten things out. All this is carried in lightish vein.

Dialog replaces action in the main, a scripting fault, and direction of Herbert Mason is generally sound. Harker handles the Cockney role in customary style; Sydney Howard turns in some good mugging as a tippling barkeep in the saloon run by Harker. Joss Ambler, as the understanding Inspector March, makes the Scotland Yard dignitary solidly appealing. Picture is strong on the femme side, with youngster Diana King, as the kid's sweetheart, continuing to impress. Standout is Carla Lehmann playing the gangster's moll. She's svelte, talented and yelling for smart handling. Right now she looms as one of Britain's best picture bets.

The Son of Davy Crockett

Hollywood, July 4.

Columbia release of Leon Barsha production. Stars Bill Elliott. Direction and original screenplay by Lambert Hillyer. Camera, Benjamin Kline; editor, Mel Thorsen; Asst. director, Milton Carter. Previewed in studio projection room, July 3, '41. Running time, 59 MINS.

Dave Crockett	Bill Elliott
Doris Mathews	Iris Meredith
Cannonball	Dub Taylor
King Canfield	Kenneth MacDonald
Jesse Gordon	Richard Fiske
Grandpa Mathews	Eddy Waller
Jack Ringo	Don Curtis
Zeke	Paul Scardon
Lance	Edmund Cobb
Curly	Steve Clark
President Grant	Harrison Greene

Long on dialog and short on action of the riding and gunfire type, this one will serve as a minor leagua filler for the Saturday matinee trade with the juves. It's a quickie galloper from a major studio—without the hoof-beats.

Story, in order to give Bill Elliott proper age as the son of Davy Crockett, delves back into the post-Civil War period, when U. S. Grant was president. Young Davy is delegated to handle the favorable voting of a strip north of Texas for inclusion in the Union—even though the territory is ruled by Kenneth MacDonald and his outlaw gang. Davy wades into the problem, lays plans that make him appear for a time as against the harrassed ranchers, but he comes through at the finish to dispose of MacDonald and save the strip for the Union.

Although there are a couple of gun-fights and fist-slingings, picture eliminates the fast riding and general furious action associated with westerns, and substitutes long passages of dialog. Switch will not be acceptable to those looking for action in the houses this one will have to depend on for bookings.

Walt.

PIMPERNEL SMITH

(BRITISH-MADE)

London, June 19.

Anglo-American Film Corp. release of British National production. Stars Leslie Howard; features Mary Morris, Francis L. Sullivan, Hugh Macdermott. Directed by Leslie Howard. Screenplay by Anatole de Grunwald, based on original story by A. G. Macdonell, Wolfgang Wilhelm; scenario, Anatole de Grunwald, Roland Pertwee; music, John Greenwood; music direction, Muir Mathieson; camera, Mutz Greenbaum, Jack Hildyard. At Phoenix theatre, London. Running time: 120 MINS.

Professor Smith	Leslie Howard
Von Graum	Francis L. Sullivan
Ludmilla	Mary Morris
David Maxwell	Hugh Macdermott
Koslowski	Peter Gawthorne
Student	Raymond Huntley

Leslie Howard's triple-threat meller skids but once from the well-oiled track of the time-tried in picture making. In unfolding yarn of a 20th Century gallant operating now in Naziland as rescuer of the oppressed, picture has a distinct propaganda coating. But the sermon can be cut—there's plenty of room in the footage.

Actor stars, produces and directs. He's customarily suave as the vague Britisher with a courage streak a mile wide. He's turned out a dressy job with a neat eye to mounting. For direction, seemingly anxious not to be dubbed arty in his first job of guiding. Howard has recalled all the bits of technique that came his way while camera-acting. Nevertheless, it's a topline entertainment.

Wolfgang Wilhelm turned in a sound original, along with A. G. Macdonell, for A. da Grunwald's screenplaying. Story of the dull university professor operating an archeological expedition, as a cover to his 'Anti-Gestapo Activities,' travels with few gaps. Acting is high everywhere. [illegible] Francis L. Sullivan's as Von Graum, chief Gestapo. Avoirdupoised thesp makes a grand character study of the flabby, candy-eating Nazi, giving it just that essential touch of lightness and without which the role could've ruined pic's good graces.

Mary Morris, as romance for Howard, has a tough assignment. There's only a couple of other femme speaking parts—a couple of lines—so she's left to carry the lead. She does it soundly, but sans help from an unflattering camera.

Harold Huth lent capable support as associate producer. Photography of Mutz Greenbaum is satisfactory.

TITLE CHANGES

Hollywood, July 8.

'Passage to Bordeaux' became 'Passage From Bordeaux' at RKO.

'Burma Convoy' is new tag on 'Halfway to Shanghai' at Universal.

'Dangerous But Passable' is release handle on 'Detour to Love' at 20th-Fox.

Universal's 'Never Give a Sucker An Even Break' goes out as 'The Great Man.'

'Here Comes Mr. Jordan' release tag on 'Mr. Jordan Comes to Town' at Columbia.

'The Man From Montana' at Monogram is now 'Riding the Sunset Trail.'

"Kiss the Boys Goodbye"

[Paramount]

Hollywood, June 23

THIS picture has everything a box-office doctor could think of to prescribe for his feeblest patient. The prescription is dated for release on Aug. 1, when if ever a stimulant is needed, and the previewers were saying, following its press screening, that if this treatment doesn't effect a cure there's nothing left to do but 'phone the mortician.

The picture is a comedy with music, a funnier comedy than the screen has seen in some while and with better music.

The marquee names are Mary Martin, Don Ameche, Oscar Levant, Virginia Dale, Connie Boswell, Rochester, John Scott Trotter's orchestra, Elizabeth Patterson and Raymond Walburn, to list the tops.

Source work, from which the picture takes its title and plot, is Clare Boothe's stage play, the newspaper, magazine and radio comment on which was of a kind and persistence to din into the memory of the population that this was a hit show.

The picture is designed, exploitation-wise, to tap just about every sector of public interest, to wit:

Mary Martin, in fact a Southern belle, plays a Southern belle, only superficially counterfeit, in the picture; she also sings, among other good songs, a number entitled "My Start" in which she manages to divest herself of garments, inoffensively, much as in her original "My Heart Belongs to Daddy";

Don Ameche, a direct inducement to the feminine trade, plays a straight role and shares the singing;

Oscar Levant, of the "Information Please" program, the concert stage, the bookstalls and the fields of humor, plays a pianist-composer, as well as several pianos, and sparks the dialogue with a steady flow of wit;

Connie Boswell, of the Bing Crosby airshow, sings a song in characteristic fashion and with telling result;

Rochester, of the Jack Benny broadcasts, sings a song and executes a dance in a manner to stop any show;

John Scott Trotter and his orchestra, famed for their contribution to the Bing Crosby radio show, furnish superlative musical accompaniment and background, as well as a somewhat special addition to marquee copy.

It stands out against the welter of contemporary screenings like a lighthouse in a fog.

Running time, 83 minutes. "G."

*"G" denotes general classification.

ROSCOE WILLIAMS

TRADE SHOWINGS

(Week of July 14-19)

(Alphabetically arranged according to Exchange City, and chronologically sequenced according to calendar date and hour of screenings. A ready reference for all exhibitors, embracing ALL the five major distributors under one table. This will be brought up to date each week, listing the schedule of releases for the ensuing 10 days from VARIETY's date of publication. Legend: T. for Theatre; P. R. for Projection Room.)

ALBANY

MON., JULY 14 (11 a.m.), 'Lady Be Good' (M-G), Paramount T.
TUES., JULY 15 (10 a.m.), 'Parachute Battalion' (RKO), Par. T.
TUES., JULY 15 (11:30 a.m.), 'Father Takes a Wife' (RKO), Par. T.
WED., JULY 16 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Par. T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Paramount T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Paramount T.

ATLANTA

MON., JULY 14 (10 a.m.), 'Father Takes a Wife' (RKO), RKO P.R.
MON., JULY 14 (11 a.m.), 'Lady' (M-G), San Marco T., Jacksonville, Fla.
MON., JULY 14 (11:30 a.m.), 'Parachute Battalion' (RKO), RKO P.R.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), RKO P.R.
WED., JULY 16 (11 a.m.), 'Lady' (M-G), Rhodes Center.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), RKO P.R.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), RKO P.R.
FRI., JULY 18 (2 p.m.), 'Lady Be Good' (M-G), Belmont T., Nashville.

BOSTON

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Uptown T.
MON., JULY 14 (11 a.m.), 'Lady' (M-G), Capitol T., Augusta, Me.
TUES., JULY 15 (2 p.m.), 'Lady Be Good' (M-G), Exeter Street T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), RKO P.R.

BUFFALO

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Bailey T.
MON., JULY 14 (2:30 p.m.), 'Lady Be Good' (M-G), Elmwood T.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Bailey T.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Bailey T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Bailey T.
THURS., JULY 17 (11 a.m.), 'Lady Be Good' (M-G), Regent T., Syracuse.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Bailey T.

CHARLOTTE

MON., JULY 14 (10:30 a.m.), 'Lady Be Good' (M-G), Dilworth T.
TUES., JULY 15 (10 a.m.), 'Parachute Battalion' (RKO), Visulite T.
TUES., JULY 15 (10:30 a.m.), 'Lady' (M-G), Five Points, Columbia.
TUES., JULY 15 (11:30 a.m.), 'Father Takes a Wife' (RKO), Visulite T.
WED., JULY 16 (10:30 a.m.), 'Lady Be Good' (M-G), State T., Asheville.
WED., JULY 16 (10:30 a.m.), 'Lady' (M-G), Wayne T., Goldsboro.
WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Visulite T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Visulite T.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Visulite T.

CHICAGO

MON., JULY 14 (10:45 a.m.), 'Parachute Battalion' (RKO), Studio T.
TUES., JULY 15 (10:30 a.m.), 'Lady Be Good' (M-G), Studio T.
TUES., JULY 15 (10:30 a.m.), 'Lady Be Good' (M-G), Madison T., Peoria.
TUES., JULY 15 (10:30 a.m.), 'Lady' (M-G), Orpheum T., Springfield.
WED., JULY 16 (10:45 a.m.), 'Devil & Dan'l Webster' (RKO), Studio T.
THURS., JULY 17 (10:45 a.m.), 'Father Takes a Wife' (RKO), Studio T.
FRI., JULY 18 (10:45 a.m.), 'Citizen Kane' (RKO), Studio T.
SAT., JULY 19 (10:45 a.m.), 'Lady Scarface' (RKO), Studio T.

CINCINNATI

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Mayfair T.
MON., JULY 14 (2 p.m.), 'Lady Be Good' (M-G), Orpheum T.
TUES., JULY 15 (2 p.m.), 'Devil & Dan'l Webster' (RKO), Mayfair T.
WED., JULY 16 (10 a.m.), 'Lady' (M-G), Capitol T., Charleston, W. Va.
WED., JULY 16 (2 p.m.), 'Father Takes a Wife' (RKO), Mayfair T.
THURS., JULY 17 (2 p.m.), 'Citizen Kane' (RKO), Mayfair T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Mayfair T.

CLEVELAND

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Lake T.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Lake T.
TUES., JULY 15 (2 p.m.), 'Lady Be Good' (M-G), Metropolitan T.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Lake T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Lake T.
THURS., JULY 17 (2 p.m.), 'Lady' (M-G), Uptown T., Youngstown.
THURS., JULY 17 (2 p.m.), 'Lady Be Good' (M-G), Ohio T., Toledo.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Lake T.

DALLAS

MON., JULY 14 (10:30 a.m.), 'Parachute Battalion' (RKO), Texas T.
MON., JULY 14 (2:30 p.m.), 'Lady Be Good' (M-G), Roswin T.
TUES., JULY 15 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Texas T.
WED., JULY 16 (9:30 a.m.), 'Lady' (M-G), Texas T., San Antonio.
WED., JULY 16 (10:30 a.m.), 'Father Takes a Wife' (RKO), Texas T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Texas T.
FRI., JULY 18 (10 a.m.), 'Lady Be Good' (M-G), Broadway T., Lubbock.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Texas T.

DENVER

MON., JULY 14 (2 p.m.), 'Parachute Battalion' (RKO), Santa Fe T.
TUES., JULY 15 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Santa Fe T.
TUES., JULY 15 (1:30 p.m.), 'Lady Be Good' (M-G), Santa Fe T.
WED., JULY 16 (2 p.m.), 'Father Takes a Wife' (RKO), Santa Fe T.
THURS., JULY 17 (2 p.m.), 'Citizen Kane' (RKO), Santa Fe T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Santa Fe T.

DES MOINES

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Forest T.
MON., JULY 14 (2 p.m.), 'Lady Be Good' (M-G), Forest T.
TUES., JULY 15 (2 p.m.), 'Father Takes a Wife' (RKO), Forest T.
WED., JULY 16 (2 p.m.), 'Devil & Dan'l Webster' (RKO), Forest T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Forest T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Forest T.

DETROIT

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Majestic T.
MON., JULY 14 (1:30 p.m.), 'Lady Be Good' (M-G), Majestic T.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Majestic T.
TUES., JULY 15 (1:30 p.m.), 'Lady' (M-G), Michigan T., Saginaw.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Majestic T.
WED., JULY 16 (1:30 p.m.), 'Lady' (M-G), Eastown T., Grand Rapids.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Majestic T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Majestic T.

INDIANAPOLIS

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), St. Clair T.
MON., JULY 14 (1:30 p.m.), 'Lady Be Good' (M-G), Talbott T.

(Continued on page 18)

Par Wrapping Two Biggies In Its Bundles of Fives

Hollywood, July 8.

First package of five pictures to be sold under the consent decree by Paramount includes two big-budgeters, 'Hold Back the Dawn' and 'Nothing But the Truth.' Second block is led off with two more high-bracket productions, 'Skylark' and 'Birth of the Blues.'

Studio's idea in wrapping up two high-priced films with each package is to take care of the Paramount theatres, which are regulated to absorb a pair of top features per month. Studio has built up a backlog of 'A' and 'B' pictures to be ready for ogling by exhibitors under the consent decree.

Col. Utilizing Philly Daily's Ads for Biz Hypo

Conviction that the Philadelphia Bulletin's 'Movie Vacation' promotional ads can provide an extremely valuable hypo at the b.o. has led Abe Montague, Columbia sales manager, to send copies to every exhib in the country. Two letters urging exhibs to promote use of the ads in their hometown papers have already been sent out, Montague said, and he will continue to mail out pieces every two weeks or so to prod the operators.

Col. exec disclosed that he had received a terrific response from all over the country and produced a flock of letters from exhibs giving names of a long list of papers which are now using the copy. A circulation-advertising builder for the amusement page, idea is for exhibs to convince their local publishers that it would be to the paper's benefit to use the ads.

'Had we such an idea as this a couple of years ago when the film industry cooperated in 'The Greatest Year' campaign,' Montague said, 'we would have probably gotten much more out of the $1,000,000 we spent. This isn't going to lead to Utopia and certainly won't outsell bad pictures, but it should be very helpful in promoting business for everyone.'

BENNY 20TH TOPPER IN FIRST BUNDLE OF FIVE

Hollywood, July 8.

20th-Fox leads off with Jack Benny in 'Charley's Aunt' in the Consent Decree tournament. In the semi-windup are Gene Tierney and Randolph Scott in 'Belle Starr.' In the preliminiary, bouts are 'Private Nurse,' 'Dressed to Kill' and a 'Michael Shayne' mystery yarn featuring Lloyd Nolan.

Second of the bunch of fives is topped by two high-budget pictures. 'A Yank in the R.A.F.' co-stars Ty- [illegible] 'Wild Geese Calling' calls for Henry Fonda and Joan Bennett, with three other films still to be selected.

'Kane' RKO's Bellwether

Hollywood, July 8.

'Citizen Kane' is the ace-in-the-hole of RKO's first package under the Consent Decree, effective July 14. 'Kane' takes the place of 'Before the Fact,' originally slated as the leader of the first RKO bundle of five. Alfred Hitchcock's production is due for further editing before it hits the screen.

Four other pictures to be shown to the trade, July 14-18, are 'Parachute Battalion,' 'The Devil and Daniel Webster,' 'Father Takes a Wife' and 'Lady Scarface.'

Mono's Baddie From Bodie

Hollywood, July 8.

Second of the buckaroo series co-starring Buck Jones and Tim McCoy for Monogram release is 'Bad Man From Bodie,' based on a shooting story by Jess Bowers. Series is being produced by Scott R. Dunlap. Raymond Hatton plays the top character role, as he did in the opener, 'Arizona Bound.'

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

COPYRIGHT, 1940, BY VARIETY, INC. ALL RIGHTS RESERVED

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

WEEK OF RELEASE—5/23/41

Naval Academy (Col) 5/28	D	65	F. Bartholomew-J. Lydon
Love Crazy (M-G) 5/14	C	97	W. Powell-M. Loy
Redhead (Mono)	C	64	J. Lang-J. Downs
Pirates on Horseback (Par) 5/21	W	69	W. Boyd-R. Hayden
Scattergood Pulls the Strings (RKO) 5/14	C	69	G. Kibbee-D. Trout
Angels With Broken Wings (Rep) 6/4	D	72	G. Roland-B. Barnes
Saddlemates (Rep)	W		3 Mesquiteers
Great Commandment (20th)	D		J. Beal-M. Moscovich
Too Many Blondes (U) 5/21	C	60	R. Vallee-H. Parrish
The Nurse's Secret (WB) 6/11	D	56	L. Patrick-R. Toomey

WEEK OF RELEASE—5/30/41

Adventure in Washington (Col)	D	84	V. Bruce-H. Marshall
Billy the Kid (M-G) 5/28	W	94	R. Taylor-B. Donlevy
Silver Stallion (Mono) 6/18	W	60	D. Sharpe-J. Waldo
I Wanted Wings (Par) 3/26	D	131	R. Milland-V. Lake
Sunny (RKO) 5/21	MU	97	A. Neagle-R. Bolger
Blood and Sand (20th) 5/21	D	123	L. Darnell-T. Power
Abbott-Costello in the Navy (U) 6/4	C	85	Abbott-Costello
Million Dollar Baby (WB) 5/28	CD	102	P. Lane-J. Lynn

WEEK OF RELEASE—6/6/41

Mata Hari (M-G)	D		G. Garbo-R. Novarro
Wrangler's Roost (Mono) 6/25	W	57	R. Corrigan-J. King
Saint's Vacation (RKO) 6/18	M	61	S. Gray-H. Sinclair
For Beauty's Sake (20th) 6/25	CD	66	M. Weaver-N. Sparks
Men of the Timberlands (U)	M		R. Arlen-A. Devine
Devil Dogs of the Air (WB) 2/12/35	D	90	J. Cagney-P. O'Brien
Shining Victory (WB) 5/28	D	78	J. Stephenson-G. Fitzgerald

WEEK OF RELEASE—6/13/41

The Get-Away (M-G) 6/11	D	88	R. Sterling-D. Adams
Richest Man in Town (Col) 6/12	CD	70	F. Craven-J. Todd
Gang's All Here (Mono) 6/25	C	63	F. Darro-M. Moreland
One Night in Lisbon (Par) 5/14	D	96	M. Carroll-F. MacMurray
Cyclone on Horseback (RKO) 6/18	W	58	T. Holt-R. Whitley
Bride Wore Crutches (20th) 7/24/40	CD	54	L. Roberts-T. North
Tight Shoes (U) 6/11	C	67	J. Howard-B. Barnes
Broadway Limited (UA) 6/18	D	75	V. McLaglen-M. Woodworth
Out of the Fog (WB) 6/11	D	85	J. Garfield-I. Lupino

WEEK OF RELEASE—6/20/41

Time Out for Rhythm (Col) 5/28	MU	74	R. Vallee-R. Lane
Hands Across the Rockies (Col)	W		Bill Elliot-M. Daily
The Big Store (M-G) 6/11	C	84	Marx Bros.-T. Martin
West Point Widow (Par) 6/11	CD	63	A. Shirley-R. Carlson
Reluctant Dragon (RKO) 6/11		73	Disney Cartoon
Nevada City (Rep)	W		R. Rogers-G. Hayes
Man Hunt (20th) 6/11	D	100	J. Bennett-W. Pidgeon
San Antonio Rose (U) 6/25	MU	62	R. Paige-J. Frazee
Passage from Hongkong (WB)	D		K. Douglas-L. Fairbanks

WEEK OF RELEASE—6/27/41

Sweetheart of the Campus (Col) 6/25	MU	64	R. Keeler-O. Nelson
Medico of Painted Springs (Col) 6/25	W	59	C. Starrett-T. Walker
Wanderers of the West (Mono)	W		T. Keene-B. Miles
They Met in Bombay (M-G) 6/25	D	92	C. Gable-R. Russell
The Parson of Panamint (Par) 6/25	W	84	E. Drew-C. Ruggles
Jungle Cavalcade (RKO) 7/9	M	76	F. Buck
A Very Young Lady (20th) 4/30/41	CD	80	J. Withers-N. Kelly
Poison Pen (Rep) 7/2	D	66	F. Robson-R. Newton
Puddin' Head (Rep) 7/2	C	80	J. Canova-F. Lederer
Kansas Cyclone (Rep)	W		D. Barry-L. Merrick
Hit the Road (U) 7/9	D	62	G. George-B. MacLane
Underground (WB) 6/25	D	95	J. Lynn-K. Verne

WEEK OF RELEASE—7/4/41

I Was a Prisoner on Devil's Island (Col)	D	70	D. Woods-S. Eilers
Barnacle Bill (M-G) 7/2	CD	90	W. Beery-V. Weidler
Murder by Invitation (Mono)	D		W. Ford-M. Marsh
Caught in the Draft (Par) 5/28	C	82	B. Hope-D. Lamour
Tom, Dick and Harry (RKO)	C		G. Rogers-G. Murphy
Moon Over Miami (20th) 6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U) 7/2	C	6	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB)	C		D. Morgan-J. Wyatt

WEEK OF RELEASE—7/11/41

Two in a Taxi (Col)	D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	63	R. Arlen-E. Gabor
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep)	W		3 Mesquiteers
Mountain Moonlight (Rep)	CD		Weaver Bros. Elviry
Accent on Love (20th)	D	61	G. Montgomery-O. Massen
Hello, Sucker (U) 7/2	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	94	B. Davis-J. Cagney

WEEK OF RELEASE—7/18/41

Blondie in Society (Col) 7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep)	W		G. Autry-S. Burnette
Dance Hall (20th)	D	72	C. Romero-C. Landis
Raiders of the Desert (U)	W		R. Arlen-A. Devine
Bullets for O'Hara (WB)	D		J. Perry-R. Pryor

WEEK OF RELEASE—7/25/41

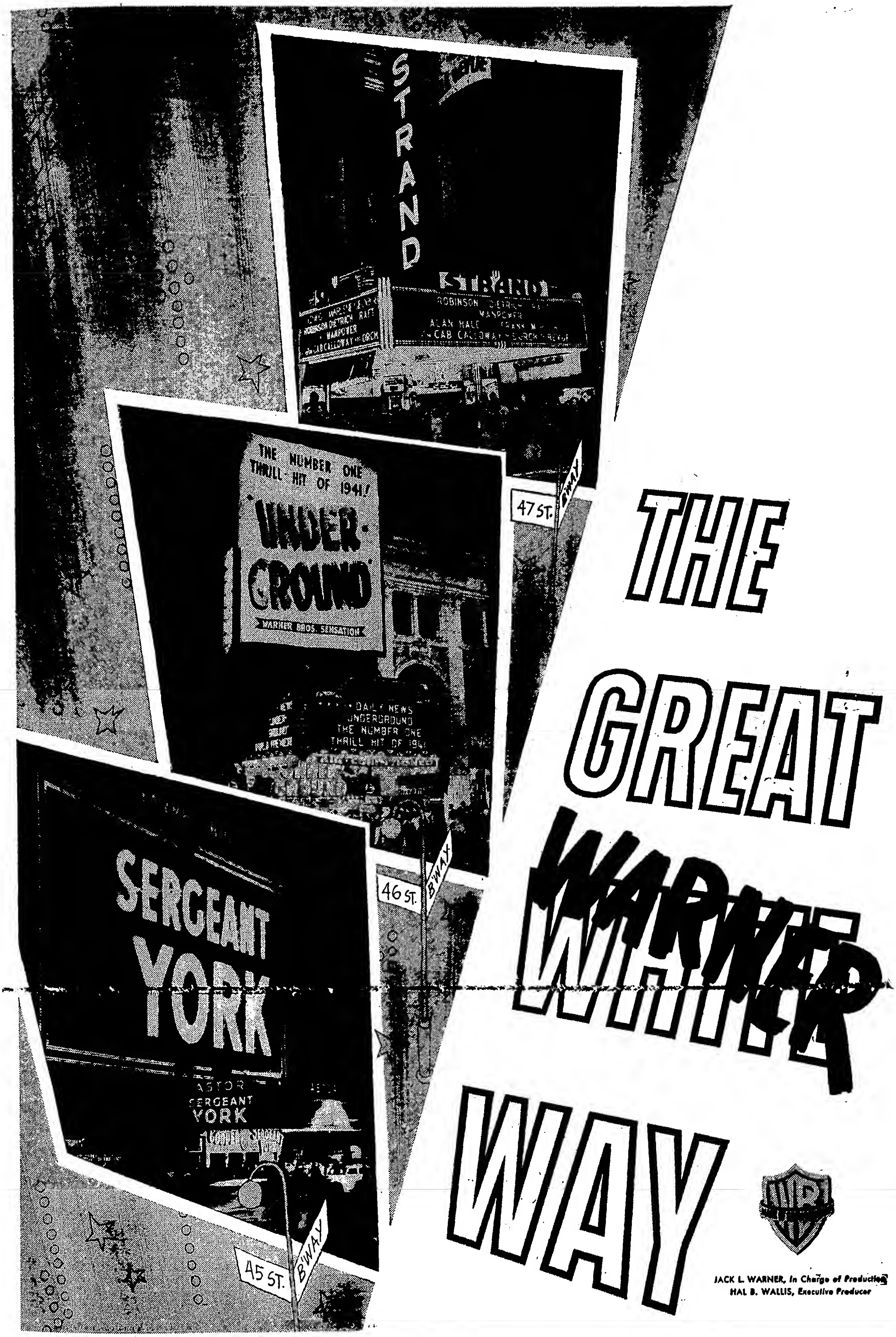
The Officer and the Lady (Col)	D		R. Hudson-R. Pryor
Ringside Maisie (M-G)	C		A. Sothern-G. Murphy
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Hurry, Charlie, Hurry (RKO) 7/9	C	65	L. Errol-K. Howell
Ten Nights in a Bar Room (Rep)	M		R. Armstrong-L. Hayes
This Woman Is Mine (U)	D		F. Tone-C. Bruce
Bad Men of Missouri (WB)	D		J. Wyman-D. Morgan

WEEK OF RELEASE—8/1/41

Thunder Over the Prairie (Col)	W		C. Starrett-E. O'Hearn
Life Begins for Andy Hardy (M-G)	C		M. Rooney-A. Rutherford
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono)	W		R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par)	CD		M. Martin-D. Ameche
My Life With Caroline (RKO)	C		R. Colman-A. Lee
Rags to Riches (Rep)	M		A. Baxter-M. Carlisle
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown

WEEK OF RELEASE—8/8/41

Mary Names the Day (M-G)	D		L. Ayres-L. Barrymore
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par)	W		W. Boyd-R. Hayden
Six Gun Gold (RKO)	W		T. Holt-L. White
Hold That Ghost (U)	C		Abbott-Costello
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich


STRAND
STRAND
ROBINSON DIETRICH RAFT
MANPOWER
ALAN HALE
CAB CALLOWAY
THE NUMBER ONE THRILL HIT OF 1941!
UNDER-GROUND
WARNER BROS. SENSATION
DAILY NEWS
UNDERGROUND
THE NUMBER ONE
THRILL HIT OF 1941
SERGEANT YORK
ASTOR
SERGEANT
YORK
47 ST.
B'WAY
46 ST.
B'WAY
45 ST.
B'WAY
THE GREAT WARNER WAY
JACK L. WARNER, In Charge of Production
HAL B. WALLIS, Executive Producer

Trade Showings

Continued from page 16

TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), St. Clair T.
TUES., JULY 15 (1:30 p.m.), 'Lady' (M-G), Crescent T., Louisville.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), St. Clair T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), St. Clair T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), St. Clair T.

KANSAS CITY

MON., JULY 14 (10:30 a.m.), 'Parachute Battalion' (RKO), Vogue T.
MON., JULY 14 (1 p.m.), 'Lady Be Good' (M-G), Vogue T.
TUES., JULY 15 (1 p.m.), 'Lady Be Good' (M-G), Uptown T., Wichita.
TUES., JULY 15 (2:15 p.m.), 'Father Takes a Wife' (RKO), Vogue T.
WED., JULY 16 (2:15 p.m.), 'Devil & Dan'l Webster' (RKO), Vogue T.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Vogue T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Vogue T.

LOS ANGELES

MON., JULY 14 (10 a.m.), 'Lady' (M-G), Strand T., Phoenix, Ariz.
MON., JULY 14 (10:30 a.m.), 'Lady Be Good' (M-G), Victoria T.
MON., JULY 14 (2:15 p.m.), 'Parachute Battalion' (RKO), Victoria T.
TUES., JULY 15 (2:15 p.m.), 'Devil & Dan'l Webster' (RKO), Victoria T.
WED., JULY 16 (2:15 p.m.), 'Father Takes a Wife' (RKO), Victoria T.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Victoria T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Victoria T.

MEMPHIS

MON., JULY 14 (9:30 a.m.), 'Lady Be Good' (M-G), Palace T.
MON., JULY 14 (2:30 p.m.), 'Parachute Battalion' (RKO), Ritz T.
TUES., JULY 15 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Ritz T.
TUES., JULY 15 (11 a.m.), 'Lady' (M-G), Prospect T., Little Rock.
WED., JULY 16 (10:30 a.m.), 'Father Takes a Wife' (RKO), Ritz T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Ritz T.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Ritz T.

MILWAUKEE

MON., JULY 14 (2:15 p.m.), 'Parachute Battalion' (RKO), Tower T.
TUES., JULY 15 (10:30 a.m.), 'Lady Be Good' (M-G), Varsity T.
TUES., JULY 15 (2:15 p.m.), 'Devil & Dan'l Webster' (RKO), Tower T.
WED., JULY 16 (2:15 p.m.), 'Father Takes a Wife' (RKO), Tower T.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Tower T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Tower T.

MINNEAPOLIS

MON., JULY 14 (1:30 p.m.), 'Parachute' (RKO), St. Louis Park T.
TUES., JULY 15 (1 p.m.), 'Lady Be Good' (M-G), Pillar T., Valley City.
TUES., JULY 15 (1 p.m.), 'Lady Be Good' (M-G), West T., Duluth.
TUES., JULY 15 (1:30 p.m.), 'Lady Be Good' (M-G), Park T.
WED., JULY 16 (1:30 p.m.), 'Devil & Dan'l' (RKO), St. Louis Park T.
THURS., JULY 17 (1:30 p.m.), 'Father Takes' (RKO), St. Louis Park T.
FRI., JULY 18 (1:30 p.m.), 'Citizen Kane' (RKO), St. Louis Park T.
SAT., JULY 19 (10 a.m.), 'Lady Scarface' (RKO), St. Louis Park T.

NEW HAVEN

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Whalley T.
TUES., JULY 15 (11 a.m.), 'Father Takes a Wife' (RKO), Whalley T.
WED., JULY 16 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Whalley T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Whalley T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Whalley T.

NEW ORLEANS

MON., JULY 14 (10 a.m.), 'Parachute Battalion' (RKO), Coliseum T.
MON., JULY 14 (2 p.m.), 'Lady Be Good' (M-G), Clabon T.
TUES., JULY 15 (10 a.m.), 'Devil & Dan'l Webster' (RKO), Coliseum T.
WED., JULY 16 (10 a.m.), 'Father Takes a Wife' (RKO), Coliseum T.
THURS., JULY 17 (10 a.m.), 'Citizen Kane' (RKO), Coliseum T.
FRI., JULY 18 (10 a.m.), 'Lady Scarface' (RKO), Coliseum T.

NEW YORK CITY

MON., JULY 14 (10:45 a.m.), 'Parachute Battalion' (RKO), Broadway T.
TUES., JULY 15 (10:45 a.m.), 'Devil & Dan'l Webster' (RKO), B'way T.
WED., JULY 16 (10:45 a.m.), 'Lady Be Good' (M-G), Astor T.
THURS., JULY 17 (10:45 a.m.), 'Father Takes a Wife' (RKO), B'way T.
FRI., JULY 18 (10:45 a.m.), 'Citizen Kane' (RKO), Broadway T.
SAT., JULY 19 (10:45 a.m.), 'Lady Scarface' (RKO), Broadway T.

OKLAHOMA CITY

MON., JULY 14 (10:30 a.m.), 'Lady Be Good' (M-G), Uptown T.
TUES., JULY 15 (10 a.m.), 'Parachute Battalion' (RKO), Uptown T.
TUES., JULY 15 (11:15 a.m.), 'Father Takes a Wife' (RKO), Uptown T.
WED., JULY 16 (9:30 a.m.), 'Lady Be Good' (M-G), Majestic T., Tulsa.
WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Uptown T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Uptown T.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Uptown T.

OMAHA

MON., JULY 14 (10:30 a.m.), 'Lady Be Good' (M-G), Dundee T.
MON., JULY 14 (2 p.m.), 'Parachute Battalion' (RKO), Avenue T.
TUES., JULY 15 (2 p.m.), 'Father Takes a Wife' (RKO), Dundee T.
WED., JULY 16 (2 p.m.), 'Devil & Dan'l Webster' (RKO), Dundee T.
[illegible]), 'Citizen Kane' (RKO), Dundee T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Dundee T.

PHILADELPHIA

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Aldine T.
MON., JULY 14 (2:30 p.m.), 'Lady Be Good' (M-G), Aldine T.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Aldine T.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Aldine T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Aldine T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Aldinc T.

PITTSBURGH

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Rialto T.
MON., JULY 14 (2 p.m.), 'Lady Be Good' (M-G), Rialto T.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Rialto T.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Rialto T.
WED., JULY 16 (11 a.m.), 'Lady' (M-G), Morgan. T., Morgantown.
WED., JULY 16 (11 a.m.), 'Lady Be Good' (M-G), Academy T., Meadville.
WED., JULY 16 (2 p.m.), 'Lady Be Good' (M-G), Rivoli T., Altoona.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Rialto T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Rialto T.

PORTLAND, ORE.

MON., JULY 14 (2:15 p.m.), 'Parachute Battalion' (RKO), Esquire T.
TUES., JULY 15 (2:15 p.m.), 'Father Takes a Wife' (RKO), Esquire T.
WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Esquire T.
WED., JULY 16 (1:30 p.m.), 'Lady Be Good' (M-G), Esquire T.
THURS., JULY 17 (9:30 a.m.), 'Lady' (M-G), State T., Spokane.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Esquire T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Esquire T.

ST. LOUIS

MON., JULY 14 (10:45 a.m.), 'Parachute Battalion' (RKO), S'Renco P.R.
MON., JULY 14 (1:30 p.m.), 'Lady Be Good' (M-G), Norside T.
TUES., JULY 15 (2:15 p.m.), 'Father Takes a Wife' (RKO), S'Renco P.R.
WED., JULY 16 (2:15 p.m.), 'Devil & Dan'l Webster' (RKO), S'Renco P.R.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), S'Renco P.R.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), S'Renco P.R.

SAN FRANCISCO

MON., JULY 14 (1:30 p.m.), 'Parachute Battalion' (RKO), Alhambra T.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Alhambra T.
TUES., JULY 15 (2 p.m.), 'Lady Be Good' (M-G), Alhambra T.
WED., JULY 16 (1:30 p.m.), 'Father Takes a Wife' (RKO), Alhambra T.
THURS., JULY 17 (1:30 p.m.), 'Citizen Kane' (RKO), Alhambra T.
FRI., JULY 18 (1:30 p.m.), 'Lady Scarface' (RKO), Alhambra T.

SEATTLE

MON., JULY 14 (11 a.m.), 'Parachute Battalion' (RKO), Jewel Box.
TUES., JULY 15 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Jewel Box.
TUES., JULY 15 (2:30 p.m.), 'Lady Be Good' (M-G), Greenlake T.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' ((RKO), Jewel Box.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Jewel Box Prev. T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Jewel Box Prev. T.

SIOUX FALLS, S. D.

MON., JULY 14 (10:45 a.m.), 'Parachute' (RKO), Amer. P.R., W. 10th.
TUES., JULY 15 (10:30 a.m.), 'Lady Be Good' (M-G), State T.
TUES., JULY 15 (2 p.m.), 'Devil & Dan'l Webster' (RKO), American P.R.
WED., JULY 16 (10:45 a.m.), 'Father Takes a Wife' (RKO), American P.R.
THURS., JULY 17 (10:45 a.m.), 'Citizen Kane' (RKO), American P.R.
FRI., JULY 18 (10:45 a.m.), 'Lady Scarface' (RKO), American P.R.

WASHINGTON

WED., JULY 16 (10 a.m.), 'Lady Be Good' (M-G), Park T., Roanoke.
WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Circle T.
WED., JULY 16 (1 p.m.), 'Lady Be Good' (M-G), Circle T.
THURS., JULY 17 (10:15 a.m.), 'Lady Be Good' (M-G), Rialto T., Balt.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Circle T.
FRI., JULY 18 (11 a.m.), 'Lady Be Good' (M-G), Capitol T., Richmond.
FRI., JULY 18 (11 a.m.), 'Parachute Battalion' (RKO), Circle T.
FRI., JULY 18 (12:15 p.m.), 'Father Takes a Wife' (RKO), Circle T.
SAT., JULY 19 (9:30 a.m.), 'Lady Scarface' (RKO), Circle T.

A.C. Monte Carlo

Continued from page 2

this form of sucker-bait falls, gave an indication of things to come when he declared: 'Many people feel that the bingo parlors are quite an attraction for visitors.' And Atlantic City has never been known not to give its guests what they want.

Astounding to the casual stopper-in at the game which kids used to play with beans at grandma's knee is the adaptation its proprietors have made of major circuit Monte Carlo technique. The old gals with fistfulls of commuting hubby's hard-earned coin, who come rushing down first thing in the morning to bite on a free-card, early-bird gag, do so not in trolleys or buses or jitneys. No sir! Nor do they go home that way after they have sat up until 2 a.m. getting rid of the last dime. Nothing but the best for them—they travel in cabs. And the parlor foots the bill. Owners of the games are reported even to offer excursion train tickets down from Philly (60 miles away) to regular customers.

Some Service!

And the gals don't go out to eat, either. Or to buy ciggies. Or cokes. Everything's on the house. Femme who can't bear to miss a game while she runs out for a sandwich just calls the nearest attendant, gives him her order for anything at all and, presto, in a couple minutes it's in front of her. Same with soft drinks, and as often as you like. And cigarettes are scattered in profusion on the tables.

Nick starts at three cards for 10c, with gradations including cards at 10c each or three for 25c and others at three for 50c. More expensive cards, of course, get higher winning prices. Payoffs range from $5 to $2[illegible] generally, although they sometimes go higher. How much each type card may win is announced before every game. Determination is arbitrary, depending on how well the joint is holding the crowd and how many are playing.

There are all sorts of gimmicks to tempt the mob—bait that a dead mackerel would shy from. One to hold players who decide mebbe they ought to have a look at the ocean, after all, is an announcement that 'after four more games there will be a $25 game.' Another is a 'Jumbo Card,' which pays an extra $5 if you win on it and which you get free if you buy six regular cards.

Some a.k. dames get so groggy they can't stagger into a cab when they get up after playing as many as 15 cards at once. It takes a combo electric eye-lightning calculator to follow that many numbers, although there are plenty of attendants on hand to lend assistance at waching the calls.

Another stunt is the 'Jackpot.' It's a door prize awarded every morning to holder of the lucky number for the previous day. The winner, of course, has to be on hand when the number is pulled or it's no soap.

Shutdown of the joints last week was on the city's refusal to renew the mercantile licenses, which expired June 30. Town got about $20,000 in taxes out of the places, charge being $3,000 minimum, for 75 chairs, and $75 per chair over that. Biggest of the nests paid more than $5,000 a year.

Twain Biog

Continued from page 1

with Lasky as co-producer with Hal B. Wallis, and Howard Hawks directing.

For more than five years Lasky has been assembling from various sources the exclusive rights to the Mark Twain saga. He says he has had confidence in the material equal to his enthusiasm for the Sgt. York biog. Final clincher that he was on the right 'hunch,' Lasky declares, is the results of a national survey by the Audience Research Institute (Gallup), which showed overwhelming public interest in the contemplated Mark Twain film.

Included in the answers to the survey was the suggested title for the new film, 'The Adventures of Mark Twain,' a paraphrase, of course, on the author's own 'Tom Sawyer.'

Publication, dramatic and film rights to the Twain life and works have been jealously guarded by the estate's executives. In the course of the long negotiations the estate has been represented by Charles T. Lark, New York lawyer. The literary and biographical material included in the sale comprises Mark Twain's Autobiography, the Alfred Bigelow Paine biography, in four volumes; Mark Twain's Note-books and Letters, edited by Paine; two motion picture films produced by the Edison Co. in 1906-7, containing shots of Twain, and a new book to be published in the fall by Harpers entitled 'Mark Twain in Eruption.'

Separately from the estate Lasky has purchased the dramatic and film rights to a play, 'Mark Twain,' by Harold Sherman, which was in preparation for stage production by the late Harry Moses.

Lasky says he will discuss preliminaries for his new production with Jack L. Warner immediately on his arrival at the coast.

'The period of American life from 1850 through to 1910 is the glorious era,' says Lasky. 'It is too early to give any details of what we have in mind that is distinct from other film biographies, but the Mark Twain story offers unlimited opportunities to translate to the screen the significance of today's popular phrase, 'The American way of life.' Such correspondence as I have had in the course of the negotiations with men and women in all walks of life indicates a keen interest in the subject.

'Films must look always for subjects which within themselves possess wide general appeal. It is a fact, sustained from figures of American public libraries, that Mark Twain continues year after year to lead all other writers of fiction in reading popularity.'

Balaban

Continued from page 5

films on hand, Balaban pointed out, exhibs feel a pressure to use up pictures, which they do by double-billing and shortening playing time.

Longer playing time, in fact, plus greater exhib showmanship and exploitation will provide the means for narrowing the gap between need of producers for higher rentals, as a result of foreign market losses, and more coin expended on pictures and the demands of exhibs for lower terms because of poor business, Balaban maintained.

With pressure on him from both sides of the fence at once—as a producer on one hand and a theatre operator on the other—Par boss asserted it might be consent decree buying that provides the answer.

Rentals

'We anticipate higher rentals,' he said, 'because the exhibitor will have an incentive to hold a picture five or six or seven days instead of two or three days as now. He has chosen that picture after seeing it and his reputation—with his employers or associates and friends in the business; as well as with his own conscience—will depend on the success it has at his house. He'll therefore try to hold it as long as possible and put some exploitation effort behind it to make it worth holding. One of the effects of the decree is to take all the burden off the shoulders of the distributors and put some on the exhibitor.'

Added cost of operation under the decree, Balaban said, hasn't been determined yet and probably will never be accurately known because of the number of angles involved. For example, he pointed out the increased prices being paid for story properties because of increased demand, every studio trying to make the best possible pictures.

No set number of films will be made by Par for 1941-42, chieftain disclosed, because it hasn't been determined how many will be needed. Blocks-of-five won't be released on regular schedule, he said, but as it is found they are required to keep theatres operating. If it is possible to get extra-long playing time out of one group, the next one will be held until the earlier one has been played.

'We will no longer merely toss a picture into release to get our money back as quickly as possible,' he said, 'but see that it is released to get maximum returns. We will have to do that because of the increased cost of the pictures.'

'Boodles for Bobos'

Continued from page 3

vain, radio stations which have urged the public to contribute to solicitors for worthy charities, all are beefing to the authorities that the chiselers are scurrying about cutting in on the worthy causes.

The Michigan Association of Police Chiefs at its annual convention in Traverse City decided to form special squads to take care of the growing perversion of flag-waving campaigns which is paring down the bankrolls of the citizens for thousands of bucks daily. The chief fear is not alone on the racketeers feathering their nests, but that the patriotic citizenry is going to get burned up on being defrauded and cease kicking in for the worthy collection campaigns.

There has been plenty of switch on the names of such things as the United Service Organization, which was widely supported by the theatres and radio stations. The self-helpers rushed out on the heels of broadcast and screen announcements that collectors would visit homes to represent themselves as from the 'United Servicemen's Organization' which they also called the USO.

Many campaigns which were launched in good faith also have fallen in bad hands, the police chiefs were advised, and authorities were asked to watch for a wave of further fake drives which will spring up during the national emergency. A large number of fakeroos have been going around in soldier's uniforms with forged credentials from theatre men's and radio defense drives on their personal 'Boodles for Bobos' campaigns.

Both theatres and radio stations here are contemplating a curtailment in their patriotic activities under the feeling that nobody but the flimflammers are benefiting from a portion of their efforts. They probably will confine themselves to nothing but direct collections, either at the theatres or through mail sent directly to the stations, rather than ballyhoo for the fake collectors.

"MOON OVER MIAMI"

BIGGEST OPENING DAY IN ROXY HISTORY

...BEATING EVEN "ALEXANDER'S RAGTIME BAND"!

BIGGEST 4TH OF JULY WEEKEND ROXY EVER HAD!

...and it's the same all over the nation!

20th CENTURY FOX

NW Allied Frankly Questions Equity of 'Consent' Arbitrations

Minneapolis, July 8.

Northwest Allied leaders charge that arbitration under the consent decree is almost valueless as far as bringing relief from unfair trade practices for independent exhibitors is concerned. They say the entire setup must be changed if it is to accomplish its supposed purpose and be of any aid to the indies.

The reason that independent exhibitors aren't instituting more actions for arbitration isn't because they're satisfied and haven't complaints, but because they lack faith and confidence in arbitration and realize that 'a fast one was pulled' and 'something put over' that wasn't meant to benefit them, according to these Northwest Allied leaders.

In view of the decision of the appeal board in the cases already tried, the independent exhibitors realize 'they haven't a Chinaman's chance to get anywhere,' so, consequently, they're just ignoring arbitration, it's declared.

Clearance, Mostly

Most independent exhibitors' grievances concern the matter of clearance in relation to the affiliated circuits, such as the Minnesota Amus. Co. (Paramount), for example, Northwest points out But it's now established by an appeal board decision that arbitration is powerless to rectify or even act upon any alleged injustices in this connection, the organization points out.

'For example, the Minnesota Amus. Co. house at Virginia, Minn., has reduced its admission from 40c to 25c,' Northwest Allied points out. 'The independent exhibitor at Eveleth, Minn., three miles away, also charges 25c and now wants to play day-and-date with the Virginia theatre, but the distributors insist on giving the affiliated circuit house the advantage and refuse to change the clearance.

'Under the appeal board decision, there's no use for the Eveleth exhibitor to resort to arbitration and he just has to take his bitter medicine. It has been established that the arbitration board would have no jurisdiction in this matter of runs because the complainant never at any time had an earlier or simultaneous run with reference to the Virginia theatre.'

Carmen, Detroit, Gets Green Light to Reopen

Detroit, July 8.

Originally shuttered for four years, the Carmen here finally has been given the green light. Circuit Judge James E. Chenot, following a ruling of the Michigan supreme court, dissolved an injunction against Philip Gorelick, E. Marshall and the Greater Detroit Theatres permitting the large Dearborn house, completed nearly a year ago, to finally go into operation.

The dismissal was granted after proof was submitted, in accordance with the supreme court's rulings, that the firm had disassociated itself from any connection with Joseph Miskinis, who as one of the original backers of the theatre had brought down the ban. The present operators even had to cancel the lease by Mrs. Mary Miskinis of property to be used as a parking lot.

Trouble all stemmed from a verbal agreement between Miskinis and Joseph Stoia in which the former was to build no houses in the vicinity of the latter's theatres for five years. Stoia had gone to court first contending that Miskinis was one of the builders of the new house and later was upheld on his contention that another setup was to disguise his former partner's interest. The courts held with the verbal agreement but cleared the way to the house's opening after it was demonstrated Miskinis was out.

Kramer Case

Reversing its stay of execution order of three weeks ago, the Federal Circuit Court of Appeals has cancelled the bond of the firm of Cohn & Shevlin, present occupants of the Kramer theatre, here. The action is in line with that of the district federal court which had sustained Herman Kramer in his rights to recover the house and which had awarded him damages.

The newest decision permits Herman and Lucille Kramer to petition for the appointment of a receiver until they obtain possession.

Loew's St. Louis Stickup Foiled on a Phoned Tip

St. Louis, July 8.

An anonymous telephone tip that Loew's was to be held up last week received by Chester Vickery, treasurer, enabled cops to foil the plot and jug three localities, all of whom are facing felony charges for toting concealed weapons. When Vickery received the call, cops were planted in the theatre.

Paul E. Wallace, 23, a former usher, was nailed with a loaded gun. He admitted the holdup plot, but said it was cancelled because he got cold feet when he was recognized by another usher. On his statement gendarmes rushed to a point in the west end and nabbed Wallace's accomplices as they were alighting from an auto in which another loaded revolver was seized.

Fort Wayne Rialto Cracked

Fort Wayne, Ind., July 8.

Three youths who cracked the safe of the Rialto at 4 a.m. July 4 and stole between $300 and $400 in cash were surprised by a caretaker in the lobby as they were breaking open a candy-machine, but escaped with their loot. Police said the youths had apparently entered through a large ventilation pipe leading into the operator's booth on the second floor.

CANADA EASES ITS TAXES SLIGHTLY

American distributors will receive some relief from additional tax burdens in Canada as result of the reduction in income taxes there, according to word received in N. Y. The Minister of Finance has announced the change to the Canadian house, which is the equivalent of placing the new tax change in effect. Understanding with major company officials is that the new income tax is about 10%, being based on 15% of 66⅔% instead of the straight 15% originally set up. Canadian officials felt that the full tax as first established was too severe.

U. S. distributors pay this tax before they are able to get their revenue coin from the Canadian market. Because American distribs already lose 10% when they ship their rental money into this country from Canada because of coin exchange differential, this is viewed as virtually a 20% levy on distributors for doing business in Canada.

These taxes do not in any way disturb the provincial tax in effect in nearly all provinces, nor the Canadian federal taxation on admissions. These two are carried by the exhibitor, but distributors regard the heavy taxation as hurting them indirectly because too heavy tax at the boxoffice naturally curbs theatre attendance and results in diminished revenue return for the distrib.

MILLS-BERKSON'S PRC FRANCHISE; 42 NEXT YR.

Producers Releasing Corp. franchise for Albany and Buffalo territories awarded to Bernard H. Mills and Jack Berkson. At the same time, O. Henry Briggs, PRC prez, announced to the board members at the New York meeting that the company will show a profit for its first year of operation, the period ending June 30.

PRC promised 38 pix for 1940-41 and will deliver every one, Briggs said, the first time that any new company in the field has fulfilled its complete schedule. Sig Neufeld, supervisor of production of westerns, presented the 1941-42 program, with 24 features and 18 hoss oprys promised. Budget increases will amount to about 20%, he said.

The Kids' Big Break

Hollywood, July 8.

There are 100 kids on the East Side of New York who don't know that their harmonica playing may lead them into a Hollywood picture studio.

Warners is planning to use the mouth organ virtuosos in 'Rhythm Girls.'

Majors Reverse Plan, Will Not Sell Canada Under Consent Decree

Instead of selling Canada in packages of five, or as they will be made up for the domestic market up to that maximum, which was under consideration among the five distributor signers of the consent decree, at least four have now decided against that policy and the fifth, Metro, will probably follow suit.

Until a week ago the consenting distribs were giving thought to the merchandising of film above the border the same as it will be sold in the states so that different selling systems would not be in operation. Warner Bros., taking the lead, is understood to have been ready to officially announce that policy when it changed its mind. RKO, 20th-Fox and Paramount have since also decided against applying decree selling to Canada. While no official decision has been reached, it is believed Metro will also fall in line.

As a consequence, all of the Big Five will offer their full line to Canadian accounts, listing pictures and their number so far as they are able in line with production plans though latter are much more flexible now and there is not the same necessity for sitting down to plot out a given program for a whole season.

It's understood there was no pressure from the other side of the line following reports distribs might offer only five pictures at a time, possibly also not screening them in advance since this would not be mandatory. Among other things, it is now pointed out that the problem of selling Canada separately probably will not be so difficult because there are only a little over 1,200 accounts in the entire Dominion, while so-called possibilities for each of the distribs are less.

Paramount has already held a district sales meeting in Toronto and others are expected to follow suit.

UA SALES BUNCH IN L.A. FROM S.F.; FISH RESIGNS

Hollywood, July 8.

Group of United Artists execs, headed by Arthur W. Kelly, operating head, planed in from Frisco following the division sales meet, over the weekend. Kelly hauls east Wednesday (9) with Haskell Masters, western sales manager.

Latter's aide, Seymour Poe, sticks around for two weeks to clean up the Fox-West Coast buy here and in the Frisco area.

Monroe Greenthal, advertising-publicity head, remains the rest of this week here conferring with UA producers on campaigns for imminent releases.

Ben Fish Resigns

San Francisco, July 8.

Ben Fish has resigned as western district manager for UA. Fish, who has been with the company about 12 years, announced his decision to Arthur Kelly, here just prior to opening Wednesday (3) of two-day western sales convention. Fish said his plans were 'indefinite.' He is a brother of Samuel Goldwyn, until recently a UA owner-producer.

Kelly said parting was amicable and that a successor would be announced later.

McNatt's Addition

Maud, Texas, July 8.

Construction under way for new house, the Rio, here by W. W. McNatt, seating 400. McNatt is owner of Inez, Nables, Texas, and others in this area. Although population is only 700, heavy trade is expected from the Government shell-loading plant two miles from here.

The Patio, new drive-in opened in La Feria, Texas, by R. I. Condron last week. Condron also owner of Alto there.

Despite Anti-Decree Law, Par, RKO And WB Resume '40-41 Selling in Minn.

Minneapolis, July 8.

With at least one of the companies defying the new state law which outlaws the consent decree's groups-of-five sales' plan by requiring deals for the entire product, three of the major distributors here that come under the decree finally have resumed selling in Minnesota, after having laid off for 10 weeks following the measure's enactment.

The companies are Warner Bros., Paramount and RKO, and they're selling 1940-41 product to accounts that previously hadn't bought and are in need of film. RKO has made the same sort of deals as before the new law went on the statute books, and the trade believes that it's inviting prosecution in order to pave the way for an attack on the law's constitutionality.

Metro and 20th-Fox still are refusing to sell, and it's understood in local trade circles that they'll start an equity action in the state courts here this week to test the law's constitutionality. In connection with the suit, they'll seek a temporary injunction restraining enforcement of the law until its validity is finally determined, thus permitting them to sell under the consent decree. Unless it can sell under the decree, M-G is not likely to do any selling whatever in Minnesota, according to the general belief here. Under a franchise with the Minnesota Amus. Co., its most important account by far, however, it still could service this large Paramount chain.

Test Suit Ready This Week

Hitches on technical details, which in no way alter the basic grounds on which the law will be contested, has delayed actual filing of the major company action contesting the Minnesota anti-consent decree law. It had been hoped by attorneys of the five Consent Decree distributors that the final draft would be ready early this week. Because several angles have to be ironed out, it likely will not be until the end of this week before the suit contesting the law on the grounds that it is unconstitutional will be ready for filing in Minneapolis.

Paramount, Warner Bros., 20th-Fox, RKO and Metro will seek a temporary restraining order, it is understood, so that they may operate under the Consent Decree in Minnesota the same as other states. United Artists may join in filing at a later date.

F-WC's New Pacts With Boothmen, Stagehands

Los Angeles, July 8.

New two-year and three-year contracts, respectively, have been negotiated by Fox-West Coast Theatres with Projectionists local 150 and Stagehands local 33, International Alliance of Theatrical Stage employees. New pacts were worked out after months of negotiations.

Boothmen get a pay tilt of approximately 5c. per hour under the new deal, while stagehands will draw $3.25 per week more during first year of the three-year deal and an additional $3.25 for the second and third years.

Stumbling block in the negotiations with the projectionists was demand of the boothmen that they be given a two weeks' vacation with pay, but this was finally ruled out by Charles P. Skouras, F-WC prexy, who handled the negotiations for his company.

ARMY CINEMAS PLAY PIX ON %

Fort Sam Houston, Tex., July 8.

According to W. E. Crist of Dallas, district manager of the U. S. Army Motion Picture Service, all houses are playing the pictures on a percentage basis. Prior to the call to national defense all army theatres played the films on a flat rental basis.

Bookings for 43 houses, 22 in Texas, three in Oklahoma and 18 out of Los Angeles, are made through the Dallas office. Most motion pictures are supplied by exchanges nearest the camps.

A total of 967 programs per month are booked at the present time. With many new houses being built the number of bookings is expected to reach 1,200.

New camp theatres under construction include two houses at Camp Sheppard, Wichita Falls, Tex., each to seat 1,038. One at Midland, Tex., to seat 802. Camp Barkley will soon have another house now under construction seating 2,075. A new 364-seater is being built at Harlingen. One 1,038-seat house is completed here and another is under construction.

Heavy Prod. Snags Studio Labor Calls

Hollywood, July 8.

Because of heavy production schedule, many film unions are finding it difficult to fill studio calls. Most of the unions are refusing to open their ranks to new members, with some of them working double shifts, and others calling in men from the outside for temporary employment on work permits.

Electricians, plasterers, laborers, carpenters, etc., are working double shifts, and demanding time and a half for the second shift. Herbert Sorrell, business representative of Moving Picture Painters Local 844, twice this week has had to call painters from outside unions. About 30 men were called one day and 25 another.

Fred Pelton, producer labor contact, said work in the studios is 'terrific.' The situation is expected to become more acute as new Defense Program projects get started this month. While the pay on these projects is slightly less than in the film industry, the work is more steady, with the results that annual earnings are higher.

Sadler's New One

Weatherford, Texas, July 8.

Willard Sadler constructing new house here, ready about July 20, seating 450. Sadler owns and operates the Palace and Princess here also. City has one other house, the Ritz, which was opened several months ago here by C. H. Jones.

Par Agrees to Supply Pix

Troy, N. Y., July 8.

A stipulation providing for the performance by Paramount of a contract for Par product to Smalley Theatres, Inc., operating the Smalley at Fort Plain, brought about a settlement and discontinuance of a action returnable before Supreme Justice Pierce H. Russell.

Smalley had asked a show-cause order for injunction compelling Paramount to carry out terms of the contract. Plaintiff alleged Par did not license the latter's features according to the contract and that the producer-distributor was giving Schine's Little Falls theatre preference.

PACENT SETTLES ITS A.T.&T. SUIT FOR 150G

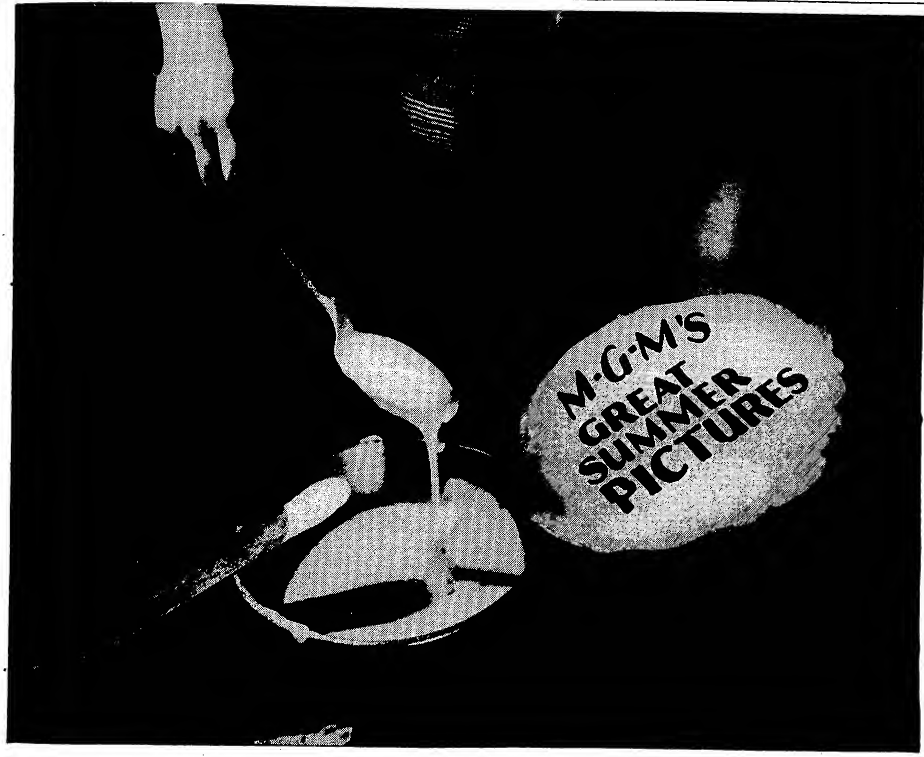
Suit of Pacent Electric Co., through Stanley K. Oldden, its assignee, against American Telephone & Telegraph, Western Electric and Electrical Research Products, Inc., was settled yesterday (Tuesday) for $150,000. Action had been brought originally in N. Y. federal court, but was transferred to the supreme court.

Suit had asked damages of $8,000,000, claiming that Pacent was put out of business by monopolistic acts on the part of the defendants from 1929-33, in preventing it from selling sound reproducing equipment to theatres. Justice Benjamin Schreiber in N. Y. supreme court approved the settlement.

Haltom City's 1,000-Seater

Fort Worth, July 8.

Haltom City, a community seven miles east of here, is to get its first nabe theatre, which will seat 1,000. G. W. Haltom, Fort Worth jewelry merchant, builder of the theatre is yet to lease it.



THE PROOF OF THE PUDDING IS AT THE BOX-OFFICE!

3rd week at Radio City Music Hall *in the summer* for M-G-M's Technicolor hit "BLOSSOMS IN THE DUST" (*Greer Garson, Walter Pidgeon*).

2nd week, Capitol, N.Y. and hold-overs everywhere for "THEY MET IN BOMBAY" (*Clark Gable, Rosalind Russell in Clarence Brown's production*).

Everybody's talking about M-G-M's policy: **"HOLDING BACK? NO! HOLDING OVER? YES!"**

These first two hold-over hits are just a sample of what The Friendly Company will serve you with all summer long!

U.S. Labor Conciliator Steps In To Hasten Disney-Cartoon Peace

Hollywood, July 8.

The U.S. Government intervened in the Walt Disney strike by dispatching Stanley White, Labor Dept counciliator here, to affect a settlement. He talked over the situation with leaders in the Screen Cartoonist Guild strike and will arrange a parley this week with principals of both factions in an attempt to washup the month-old tieup of the Disney cartoon plant.

Understood Washington is withholding approval on Disney's plan to personally supervise six to nine pictures in South America until receipt of White's report on the factors holding up the settlement.

It's also reported the International may take over all IATSE studio locals on pretense of cleaning out Commies and curb any CIO muscle-in attempt on the industry.

Fighting It Out in Type

Battle between the Screen Cartoonists Guild and the Walt Disney studio developed into a typographical argument in two ads printed in Daily Variety, each side explaining its position. First by Disney said in part:

'I believe that you have been misled and misinformed about the real issues underlying the strike at the studio. I am positively convinced that Communistic agitation, leadership and activities have brought about this strike, and has persuaded you to reject this fair and equitable settlement. I address you in this manner because I have no other means of reaching you.'

Striking employees answered Disney in this wise:

'Dear Walt:

'Willie Bioff is not our leader.

'Present your terms to OUR elected leaders, so that they may be submitted to us and there should be no difficulty in quickly settling our differences.'

Disney Pictures Picketed

Meanwhile IATSE pickets, denying allegiance to Willie Bioff, are carrying banners on Hollywood Blvd., parading in front of the Pantages theatre, while others are doing the same thing downtown at the RKO-Hillstreet where the Disney cartoon, 'The Reluctant Dragon,' is having its first public showings. Other pickets are marching at the Carthay Circle where 'Fantasia' is screening.

While the picketing was going on, leaders of the Congress of Industrial Organization offered to throw moral and financial support behind the Screen Cartoonists Guild, but Herbert Sorrell, strike business manager and representative of studio painters, is reported to have refused the offer. Sorrell said the SCG is a local of the American Federation of Labor and it would not be proper to accept support from the CIO at this time.

From other sources it was learned that CIO contacts had been made with certain locals in the IATSE with the idea of affiliating in a body if the AFL weakened in its support and Bioff continued to muscle into the picture.

Possibility is that the Federal government, which is eyeing the situation closely, may take a hand in speeding a settlement.

DIXIE DROUGHT CRISIS EASES

Spartanburg, S. C., July 8.

Prexy L. V. Sutton of Carolina Power & Light Co. reports ample power supply now for vast Carolinas territory served by system. Recently, officials of company urged curtailment. Rains eased situation, Sutton said. Few theatres were affected, but many exhibitors became alarmed when extended dry season threatened to curtail schedules.

Similarly the drought crisis in Georgia has been eased by heavy rains, giving more power for Dixie cooling plants.

REQUEST EXHIBS HOLD OFF ALUMINUM DRIVE

Exhibitors this week were asked to cease 'Aluminum Admission' performances until after the National Aluminum Collection Drive starts July 21. Robert W. Horton, director of the information office for the Emergency Management, directed this request to the industry's committee cooperating on national defense.

No specific reason was given for the request other than that active participation by exhibitors in the July 21 campaign would be a big factor in collecting aluminum scrap. Horton said exhibitors would be given places of responsibility on the aluminum collection committees, and that exhibs are requested to consult officials named on the drive before starting such collections.

Paderewski

Continued from page 1

Hollywood stars are in the same brackets. But Paderewski, as a solo concert artist had no such large corporate auspices.

Although he appeared on the concert stage professionally when a mere child, Paderewski achieved real recognition comparatively late. It was on the continent, in 1890, that both critics and audiences first began raving about him. He gave a series of three concerts in London in 1890, with the gross jumping from 90 pounds on the first to about 900 pounds on the third. When he toured the U.S. for the first time in 1891, he played 90 dates, an unheard-of number for a first visit.

His Last Tour

Paderewski gave up his concert career in 1915 to serve Poland, later becoming premier and representing his country at Versailles. He returned in 1922, played five seasons and, with occasional years off, continued until his last tour of the U.S. in the spring of 1939, when he finally collapsed in Madison Square Garden, N.Y., after making about $70,000 on 20 concerts, an almost unbelievable record for a man of his age.

Besides his artistic brilliance, Paderewski had remarkable personal qualities. In addition, his unique appearance and some of his personal characteristics made him one of the most interesting figures in the concert field, in which idiosyncracies are frequently a fetish. Yet Paderewski was never considered either by the public or his friends as in the slightest degree a poseur. He was generally regarded as one of the most generous artists ever known in the matter of giving encores.

As an instance of the latter, he played a matinee recital several years ago at the Academy of Music, Philadelphia. Regular program was concluded about 4:30 in the afternoon, but Paderewski kept on playing encores, finally not even retiring to the wings between selections, but merely bowing from the bench. With nearly three-quarters of the audience still present, the concert at last came to an end about 8:45 p.m., as stagehands wheeled the piano into the wings so the stage could be set for that night's Philadelphia Orchestra concert. Paderewski appeared willing to continue, even then, but of course was unable to do so without a piano.

Polish virtuoso was probably the subject of as many anecdotes and legends as any concert figure of the last century.

INDUSTRY'S USO DRIVE STARTS

Intensive drive for funds from the film industry for the United Service Organization is being furthered this week for completion of quota to be reached by July 17.

In a letter to Warner Bros. v.p. Joseph H. Hazen, industry chairman, tribute was paid by New York's district attorney, Thomas E. Dewey, national chairman, to the patriotic spirit which has marked all similar efforts among show people. Dewey writes: 'The industry always has contributed generously of its talent, time and funds for worthy causes. Here is the opportunity again for it to demonstrate its fine patriotic spirit.'

Contributions may be sent direct to any committee member. List serving with Hazen include Austin C. Keough, W. C. Michel, Abe Schneider, Harry Buckley, Samuel Rinzler, George Skouras, Richard C. Patterson, Jr., Oscar A. Doob, Matty Fox, B. S. Moss, Harry Brandt and Si Fabian.

Chi Setup

Chicago, July 8.

Amusement Division of the local United Service Organization has been formed, with Jack Kirsch, president of Allied Theatres of Illinois, chairman. Co-chairman are John Balaban (Balaban & Katz), Edwin Silverman (Essaness), and Clyde Eckhardt, manager here for 20th Century-Fox.

First special meeting of the committee to formulate plans to raise funds and orientate its activities being held today (Tuesday).

20th-Fox May Back Broadway Legit Version First of Its 'Above All' Buy

'This Above All,' Eric Knight novel currently among the best-sellers, has been purchased for pictures by 20th-Fox. Although Fox has the film rights, its deal is not settled yet as it is attempting to arrange for dramatic rights. Should they be acquired, company would back a Broadway version of the book before lensing it.

Price understood to have been agreed upon for the film privileges, although subject to changes because of the pending deal for dramatic rights, is between $30,000 and $35,000. Despite the fact that the novel has been among the best-sellers for a number of weeks, its many difficulties as a film subject had made studios slow to bid on it.

Aside from some sex angles, in some ways resembling those of Ernest Hemingway's 'For Whom the Bell Tolls,' book is British propaganda in reverse. It's about a soldier who has been through Dunkirk and becomes a pacifist after getting disillusioned about the English army and navy. It also has a tragic finale.

Phenomenal sale (5,000 copies a day)' currently being achieved on 'Berlin Diary,' by William Shirer, former radio correspondent in the Reich, has film companies figuring angles on picturizing it. Although generally staying away from such autobiographical material, which completely lacks a story line, big sale plus the fact it is a Book-of-the-Month Club selection (150,000 copies) makes it compelling.

Autobiog of Emile Gauvreau, former editor of the N. Y. Graphic and Mirror, tabbed 'My Last Million Readers,' also attracting film interest. Hasn't been published yet. Studios are fearful of it, however, from libel angle, as it mentions many names, most of them uncomplimentarily.

Other Buys

Hollywood, July 8.

Republic purchased 'Bugle Call Blues,' by M. Douglas Joseph.

Newlin B. Wildes' magazine yarn, 'Sure Money Talks, But,' was bought by Republic.

Joel Malone, radio scripter, sold 'Raiders of the El Dorado' to Republic.

1st Roach Streamliner With 'Dragon' for B'way

Hal Roach's new 'streamliners' may make their debut shortly when one opens as the supplementary film with Walt Disney's 'The Reluctant Dragon' at the Broadway theatre, N. Y. Negotiations are now in progress between Roach and Disney to play 'Tanks a Million' or 'Niagara Falls' with 'Dragon.'

Disney combined cartoon and live action feature, top-billing Robert Benchley, runs only a little more than an hour. Roach product is slated for about 50 minutes, so the pair would just about fill out a two-hour bill. If it is definitely decided to put the two pix in the house following 'Fantasia,' its current occupant, it would probably be on a continuous run, standard-price basis.

Roach is pushing production on the short features, with 'Falls' having been completed on Thursday (3) and 'Tanks' set to wind up Friday (11). Meantime, 'All-American Co-ed' went before the cameras on Monday (7). 'Fiesta,' in Technicolor, hits the lenses Aug. 1.

TOUGH ANTI-STENCHING STATUTE IN MISSOURI

St. Louis, July 8.

Missouri's House of Representatives last week passed a bill that raises the penalty of convicted stench-bombers from a misdemeanor, punishable by a fine and a workhouse sentence, to a felony, the minimum punishment of which is two years in the big house.

Three St. Louis County nabes, the Ozark, Osage and Kirkwood, have suffered stenchings during the past year while members of IATSE, Local No. 143, have picketed the houses because the operators refused to hire two union projectionists, as is current in St. Louis flicker houses. The three St. Louis County theatres are using non-union operators. The bill must hurdle the Senate and get the o.k. of Gov. Forrest Donnell to become effective, but there is a strong likelihood that these will be accomplished.

Inside Stuff—Pictures

Twentieth Century-Fox, filing answer to plagiarism charges against it by Allan W. Wells in N. Y. federal court, declares that Wells knew of the 'plagiarism' three years ago, but 'wilfully refrained from bringing action.' 20th-Fox asks a dismissal. A formal denial of plagiarism charges is also made.

Wells says he has a syndicated newspaper column called 'Cavalcade of Hollywood' and made a film with that title. 20th-Fox is accused of plagiarising the title in its film 'Hollywood Cavalcade,' preventing plaintiff from releasing his picture. An injunction, accounting of profits and damages are asked.

Evidence that the public still has something to say in the matter of star billings was reflected when the Michigan theatre, Detroit, gave headline notice to Heimo Haitto, the young Finnish violinist in 'Magic in Music.' Interest had been whetted in the picture since its locale was the International Music Camp at Interlochen, Mich. Detroit also has a large Finnish colony which let the theatre management know that it wanted its boy to get the proper emphasis. His name was right up there, on top, in lights and advertising. Picture did all right.

Press previews in daily newspapers, far in advance of the release of a picture, are nothing to bother about, according to a survey made by one of the major studios, which disclosed that only one paper in 15 in important cities carries film previews. Only a small fraction of the Hollywood correspondents' copy, the survey showed, is devoted to critiques on forthcoming films. Another point is that a preview, months before the release date, offers no publicity value to a film.

Evelyn Hoch, of the clerical staff of Paramount's eastern story department, has authored an original story—her first—which the studio now has under consideration after seeing a short synopsis. She collaborated on it with Blanche Somers, former secretary at Par, United Artists and other film companies. Yarn is labeled 'Front Page Baby' and requires seven-month-old infant in the cast.

When Stuart Heisler was taken ill on the set of 'The Remarkable Andrew' at Paramount and had to be removed to his home, producer Dick Blumenthal pitched in and took over direction of the picture to avoid delay in production and mounting costs. Marked one of the few times that an associate producer doubled as a director to keep the cameras grinding.

Between pictures for several years, a femme star was given an opportunity to come back in an important story property. Yarn was streamlined to fit the star's capabilities, but she demanded so many script changes that the producer had to call it off. Chief objection by the actress, who has never been a glamor girl, was that the role called for a mature type of woman.

Harold Lloyd has been huddling with George J. Schaefer and Joseph I. Breen over a proposition to return to the screen as an actor as well as a producer. RKO is understood to have a story made to order for Lloyd's brand of comedy and is willing to furnish the financial backing as well as the yarn.

New York Theatres

2ND WEEK
EDW. G. ROBINSON
MARLENE DIETRICH
GEORGE RAFT
in a New Warner Bros' Hit
"MAN POWER"
IN PERSON CAB CALLOWAY
STRAND B'way & 47 St.

NOW PLAYING
GARY COOPER
—in—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
ASTOR BROADWAY and 45TH ST.
AIR-CONDITIONED

LOEW'S State TIMES SQ.
Starts Thur. July 10
William POWELL Myrna LOY
'LOVE CRAZY'
Last Times Wed.
Irene DUNN Cary GRANT
'PENNY SERENADE'
On Stage Carmen AMAYA SMITH & DALE
On Stage Ella LOGAN Senor WENCES BERRY BROS. GEORGES & JALNA

RADIO CITY MUSIC HALL
HELD OVER
"BLOSSOMS IN THE DUST"
Spectacular Stage Productions

Air-Cooled Capitol
They're Held Over For a 2nd BIG WEEK!
Broadway Slst Street
Clark GABLE • Rosalind RUSSELL
'They Met in Bombay'
A Metro-Goldwyn-Mayer Picture

HELD OVER
HOPE · LAMOUR
'CAUGHT IN THE DRAFT'
IN PERSON WILL BRADLEY AND BAND
JANE FROMAN
DANNY KAYE
Midnight Feature Nightly
PARAMOUNT TIMES SQUARE

FANTASIA
9th MONTH
AIR-CONDITIONED
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way CI 6-5353
Extra Show Sunday at 5:40 P. M.

THREE TO FILL

Hollywood, July 8.

Anne Shirley and Ray Bolger team up in the co-starring spots in 'Four Jacks and a Queen' at RKO.

Jack Hively directs the story, written and produced by John Twist.

'COMPROMISE' SAYS WHEELER

IF ASKED, FLY MIGHT POSTPONE

Washington, July 8.

Search for the face-saving formula by which the monopoly row can be compromised with everybody yielding something has been launched but little progress has been made so far. With less than a month in which to reach an understanding, industry people still are banking on the hope the FCC will suspend application of the shalt-nots, providing more time for a meeting of minds.

Modification of the hotly denounced commandments hinges upon a willingness of the industry to concede that some of its business practices may be ill-advised. If the networks can get together on some 'voluntary' changes in established methods, there is a faint chance the Commish crack-down majority will call off some of its dogs. So far, though, no overtures have been made by the hardboiled regulators, who still seem convinced they have the legal power to force the chains to give up exclusive contracts, option time, and dual outlets.

The outlook remains highly uncer- (Continued on page 52)

SEEDS AGENCY INVADES N. Y. AREA

Chicago, July 8.

Russel M. Seeds agency has the men's products division of the Mennen company and is opening a New York office to service the account. President Freeman Keyes is sending H. J. Richardson east as account exec.

Initial programs for Mennen will originate in Hollywood and will be handled through the Seeds office on the Coast.

With Mennen in the bag it is likely that Seeds will utilize its new eastern connections for a real drive for seaboard business connections.

Winchell Newcast May Move to Mutual Web; Columbia Won't Take It

The Mutual Network has submitted to the Lennen & Mitchell agency a hookup and cast presentation for the Walter Winchell program (Jergens). The bid provides for a 9 o'clock spot Sunday nights.

NBC-Blue expects to lose the stanza this fall, while William S. Paley has declared CBS will not take Winchell even though the L & M agency has approached that network for a spot. NBC had also been asked to furnish a period on the Red link. 'The Parker Family' (Woodbury) will probably move along with Winchell.

EX-BABY ROSE MARIE BACK ON NBC SEPT. 15

Rose Marie, formerly 'Baby Rose Marie,' is slated to return to NBC for Tastyeast about Sept. 15 along with a band whose identity has not been announced as yet.

Singer is currently filling a four-week engagement at the Pleasure Beach Club near Baltimore.

WMBI's Added Time

Chicago, July 8.

Non-commercial station WMBI will broadcast on a full daytime schedule on final okays received from the Federal Radio Commission.

Station is owned by the Moody Bible Institute.

An Optical Illusion

Milwaukee, July 8.

Breaking up its lengthy early morning record programs into installments, WTMJ is not only giving its listeners the impression of more programs, but also providing through the breaks a better timetable or schedule for the guidance of workers and householders listening in. Thus the 'Top o' the Morning' show from 6 a. m. to 8 a. m. weekdays is now 'The Sunrise Special,' 'The Morning Serenade,' 'Wake Up and Live' and 'The Home Stretch.'

'Masters of Rhythm' Sunday morning show has been split into four acts called 'Reveille Revue,' 'Paper Parade,' 'Mid-Morning Stretch' and 'Kitchen Kapers.'

RED-BLUE DISCOUNT OUT

NBC drops its practice, as of Aug. 1, of combining billings of the Red and Blue networks for discount purposes. Every current account using the joint webs which up to that date renews without lapse will receive protection for a year up to Aug. 2, 1942.

Niles Trammell, NBC prez, had indicated that this move was in prospect during his testimony recently before the Senate Interstate Commerce Committee on the subject of the White Resolution.

Mutual Count Now 180

Station WCHM, Charlottesville, Va., joins the Mutual network Sept. 1, bringing the number of affiliates to 180.

Outlet operates on 1450 kc., with 250 watts power.

FCC WANTS LOGS ON WAR TALKS

Washington, July 8.

The Federal Communications Commission has demanded of all broadcasters a report on their talks pro and con on the war situation. This is in response to charges made recently during the Senate's interstate commerce committee hearings by the anti-administration, anti-British aid Wheeler of Montana, Tobey of New Hampshire and Clark of Idaho.

Even the most dissatisfied America Firsters have publicly praised the webs, confining their squawks to affiliates who have turned down network talks by advocates of the non-intervention attitude.

Though there have been demurrers that such a course might result in back-door censorship, the Commish is asking the names of speakers—including chain commentators and sponsored news analysts — whose views have been aired, along with the date and time of such broadcasts. The Commish is expected to compare the reports of the affiliates with the network data on sustaining features offered, to see whether there is basis for unfair treatment charges. Wheeler thinks the webs should be in a position to force their outlets to give both sides equal opportunities and identical coverage.

Object of the unprecedented survey, according to the regulators' announcement is to find out whether the industry has 'presented well-rounded rather than one-sided discussions regarding the role of this country with respect to the war abroad.' Information must cover the five-month period from Jan. 1 to June 1, with deadline for reports July 21.

Cal Kuhl takes over production on the Kraft Show this week replacing Bob Brewster who will join Tommy Riggs.

Doubts It Very Much

Washington, July 8.

Bedeviled complaint department of the Federal Communications Commission 'is sorry to learn' of the illness of a California woman who attributes her ailments 'to television and other radio signals which permeate her home and person.' Never has observed, however, that 'either television or broadcast signals received at a distance from transmission have any physical effect on humans.'

'Many tests have been made,' Commish pontificated, 'and it has been found that these emissions are so weak and insignificant that they are incapable of harming anyone. Since it would appear that the woman's illness must be due to some other cause, it recommends that she consult a physician.'

EBBETS BOUTS ON BLUE WEB

NBC-Blue has tied up the broadcast rights of fights staged at Ebbets Field, Brooklyn, this season in behalf of Adams Hats. There will be six bouts in all.

If any of the fights are considered only of local importance they will be aired over WHN, N. Y., exclusively. Sam Taub and Bill Stern will man the mikes for these events.

Kraft Renews Show

Chicago, July 8.

Kraft Music Hall program will continue for still another year, effective July 24, on renewal deal signatured last week here by the Kraft Cheese firm.

Set through the J. Walter Thompson agency, program will encompass 88 stations on the NBC-Red web Thursdays from 8 to 9 p.m. CDST.

BUT MUTUAL IS WARY OF RIVALS

Attempts by NBC and CBS to get the Mutual Network to agree to a set of compromises on the rules of the Federal Communications Commission pertaining to network-affiliated station relations are reported to have failed to make any appreciable headway. The three webs have been conferring with a view of working out something that might be accepted by the FCC. Reputed to be the spark plug for these huddles is Senator Burton K. Wheeler, chairman of the Senate Interstate Commerce Committee, which recently held hearings on the White Resolution which seeks to stay enforcement of the rule pending Congressional action.

In the two meetings held by officials of the three networks, according to reports, Mutual has not seen eye to eye with any of the recommendations advanced jointly by NBC and Columbia. On the question of the elimination of exclusivity CBS, for instance, has urged that all webs agree that a network's right to hold station optioned time for sale (Continued on page 52)

COPY WRITER OVERLOOKED IN RADIO

Santa Barbara, Cal., July 8.

Too much coin is wasted in the wrong places on commercial radio programs, Raymond R. Morgan, Hollywood agency exec, told members of Pacific Advertising Clubs Ass'n in convention here last week. Money is lavished on big names, big writers and big orchestras, but the most important guy—the commercial copy writer—gets little of the gravy, he declared.

Morgan, whose firm specializes in giveaways on most of its air shows, said this is the most effective means of merchandising. He believes that the commercial writer will come into his own once advertisers come to the realization of his prime importance in moving merchandise.

WMRC, Greenville, Act In Automobile Crash; Carol Rogers Badly Hurt

Spartanburg, S. C., July 8.

Five members of Purple Sage Cowboys, WMRC, Greenville, S. C., radio unit, were [illegible] seriously, when their car crashed near Asheville, N. C. Victims were Carol Rogers, seriously hurt; Thomas Solesbee, James Carson, Thomas Miller and Broadus Beeks, all hospitalized at Asheville. Roy Whitlowe and Larry Huffman escaped with bruises.

Unit was returning from appearance on 'National Barn Dance radio show' at Nashville, Tenn.

CLIFTON UTLEY'S TRIAL AS SKELLY 'CASTER

Chicago, July 8.

Clifton Utley, head of Chicago Council of Foreign Relations, takes over this week as commentator duties on Skelly Oil show over NBC-Red for three weeks. Donald McGibney has finished trial of three weeks, and sponsors are to choose between the two for the permanent spot.

Both Utley and McGibney are represented by Biggie Levin office, Skelly account handled by Henri, Hurst and McDonald Agency.

FREE SPEECH AND BORES

Some members of Congress have for a long time privately resented the fact that radio stations outside their constituencies so often refuse to carry their speeches when these are offered to them (the stations) by the networks. It now looks as if this issue of whether radio stations have a right to refuse Congressional talks simply as a matter of judgment or sometimes on the grounds they are dull, unlistenable, bad showmanship and probably a guaranteed audience-chaser will come to a head. But in a roundabout manner. The Congressional peeve may express itself in the all-inclusive charge that broadcasters who consider most political talks boresome are making exceptions in favor of speakers favorable to Administration policies.

The question of fairness or unfairness in radio talks policy is, of course, very vital to democracy. The whole issue of who is getting what is going to be in need of intermittent investigation as long as we have a radio system that is in the public interest. So there can be no quarrel with the FCC's latest fact-finding. But, since the issue has been brought up, there are little-mentioned aspects of talks policy and free time dispensal that might perhaps be considered.

First of all, the pressure for free radio time is terrific, the tact required of broadcasters something appalling to ordinary human nature. It needs to be said that politicians, pressure groups, cranks, bigots and hysterics are more and more resorting to attempted bulldozing of the broadcasters. Although they frequently raise the cry of 'unfairness,' they themselves are not always fair. Although they charge 'bias,' they themselves are a concentrated dose of bias.

Secondly we need to take note of one possibility which events in Europe should teach us are not fantastic: namely that anti-democrats will, if permitted, use the privilege of free speech to destroy the possibility of free speech. The most typical trick of our present day professional pressure experts is their use of soft, intriguing, flattering captions to describe themselves. As has been said before, there isn't a pro-German in sight.

The blunt fact about many members of Congress is that they have nothing to say to people in general; their appeal is to their own local corner of the republic. To set up any kind of a system of implied penalties is to take away from broadcasters just so much of their ability to operate their stations in the public interest and to give the representatives of, say, a backward right, the right to occupy radio time in more advanced sections of the country when that time could be more advantageously dedicated to public interest. There is also the nice question of those unresourceful Congressmen and bureaucrats and propagandists who have only one speech, yet want to deliver it nationally again and again and again.

Any policy that would subtract from the broadcaster's right—and responsibility—to be the editor of what goes on his station is not in keeping with the law, with common sense, with fixing responsibility or with democracy. And it would be a sorry perversion of democracy if in a fight between pro-British and anti-British factions at this time broadcasters become the chief victims.

Finally this moot question—are individual Congressmen with radio axes to grind the best judges of radio's public interest? Is not their public interest criticism of radio exclusively identified with personal interest? Are they concerned, or do they protest, in terms outside their partisanship?

Agency Holds Production Control, Will Pick Stooges, Routine Burns and Allen for Swan

Young & Rubicam is still dickering with CBS for a night time spot in which to put the forthcoming Burns and Allen-Paul Whiteman show. It is reported that Lever Bros.' deal with the comedy team calls for a guarantee of $6,500 a week plus a premium for every point they get over a certain C.A.B. rating level. (Cantor has a C.A.B. adjustment arrangement with Bristol-Myers.)

Y & R's deal with B & A, it is said, gives the agency control over the selection of writers and stooges. The Swan Soap series will be so routined as to probably constitute a new comedy working formula for Burns and Allen, a fresh growth stemming from its past characteristics.

Esso Glass Bank House U.S. Treasury Barnums' New Idea to Sell Bonds

Washington, July 8.

Making hay while the sun shines (temperature on Washington streets rose to 114 degrees one day last week), WRC and the NBC Red Network have been participating in the Defense Stamps and Bonds drive in downtown Washington.

Dedication addresses by Vice President Wallace and Undersecretary of Treasury Bell were carried on July 1, when 'Treasury House'—a structure made of glass blocks where uniformed hostesses sell the stamps—was opened, and hourly news broadcasts are aired daily by NBC. A 15-minute 'Man in the Street' program is broadcast each afternoon by WRC.

Location is ideal for publicity results, as the War Department has donated latest-model tanks, guns, etc., for the display and thousands of Washingtonians and sight-seers stop to gawk.

Some snickers have been caused by the fact that the glass house—which, incidentally, resembles a small patriotically decorated filling station—was donated to the Treasury Department by the Standard Oil of New Jersey and is 'constructed entirely of Esso glass banks.' Banks can be obtained by citizens for the purpose of saving coins which later are turned in for the defense stamps.

RAY SHANNON, WLW, ALLEGES KFRC LIFT

Cincinnati, July 8.

Ray Shannon, conductor of WLW's Scramby Amby weekly show for Walter H. Johnson candy, is taking legal steps to halt 'Pop the Question' program on KFRC, San Francisco, for the California Retail Grocers. Coast stint is handled by Mark Goodson.

claiming that he holds copyright for the title and construction of the 'Pop the Question' show which he auditioned on WLW last February for a national account, with the deal still pending.

Shannon read a review of KFRC's 'Pop the Question' show in a recent issue of VARIETY.

Montee, Ill, Must Rest; WRUL to Radio City?

Hobart Montee, former Washington newspaperman who has been with WRUL, Boston for some time, has gone to California under doctor's orders following a heart attack recently in the office of Stanley Richardson, the shortwave radio coordinator. Meantime the shortwaver has gotten its funds from the U.S. Government to finance an ambitious expansion of its Latin service. Walter Lemmon operates the station.

It is understood NBC has made an exception to its rule against having broadcasters in the building and Lemmon may establish his New York offices and studio in Radio City.

'MARTHA WEBSTER' OFF

Transamerica's 'Man I Married' Will Replace Serial

Campbell's soup folds the 'Martha Webster' serial with the July 18 program and replaces it starting July 21 with 'The Man I Married,' which, until going off several months ago was sponsored by Procter & Gamble. Transamerican produces 'Married.' Ward Wheelock is the agency.

Time will remain the same—11:15 a.m. on CBS, with a repeat at 3 p.m. Oliver Barbour will direct the replacement show, which will be scripted by Carl Bixby and Don Becker, as before. Ethel Owen, Bud Collier and Ray Johnson are set to do the same parts they previously had, but Dorothy Lowell is uncertain because of a near-conflict.

Diana Bourbon directs 'Webster' and Bess Flynn scripts.

GEO. BURBACH 100% TO KSD

St. Louis, July 8.

George M. Burbach, who doubled in brass as general manager of KSD and advertising manager of the St. Louis Post-Dispatch, which owns the station, will henceforth devote his entire time to the station. The move is interpreted in local radio circles as a drive by the local NBC red for more local biz.

Burbach, who has been connected with the Post-Dispatch for 27 years, will continue as secretary of the Pulitzer Publishing Co., and remain on the board of directors. He had been succeeded as advertising manager by Stuart M. Chambers.

DAVID ROSENBLUM LEAVES N. Y. POST

David Rosenblum, g.m. and treasurer of the New York Post has resigned from the sheet. He's going back to marketing and management counseling, which he was in until 1934 as exec v.p. of Trade-Ways, Inc. He was v.p. and treasurer of NBC before joining the Post in February, 1940.

Harry Nason, m.e. of the Post, has also been reported as resigning.

New York City.—Arthur Perles assigned to handle publicity for all CBS short-wave. Robin Kinkead, formerly of the magazine publicity division, succeeds him on the news-special events assignment.

SMOOTHIES, JESTERS SET

Dorothy Lamour First Guest on Holland Stove Program

Chicago, July 8.

Holland Stove Co. program, which opens on the NBC-Red July 17 with Benny Goodman as the regular band, will have the Smoothies and the King's Jester for the first four weeks and the Andrews Sisters for the final four programs. Dorothy Lamour will be the initial guestee.

Ruthrauff & Ryan agency of Chicago is in charge.

Yokels Can't Crash Pix Studios, So Hollywood Radio Gets 'Em in Droves

Hollywood, July 8.

Happy hunting grounds of the tourist have been shifted from the sprocket factories on the Coast to the radio plants. Balked at the cinema gates since the advent of sound, the out-of-towners, pouring in by the thousands, are plaguing the networks for free passage to the more popular programs. They come with letters from newspapers, local stations and civic big shots to back up their persistent demands for ducats. To the networkers the situation is more acute than in previous years as many of the shows are anxious to accommodate the soldiery.

Hardest hit is NBC with studio space limited to less than 400 sitters. Few shows go on the air without a hundred or more sitting on the stage. What the yokeiry doesn't know is that the ad agencies grab off most of the pasteboards, leaving the

WOKO, ALBANY, FILES FOR 640 (KFI) CHANNEL

Albany, July 8.

WOKO, Albany, has undertaken to break down 640 kc as a clear channel by petitioning the Federal Communications Commission for a franchise on its 5,000 watts, unlimited time. WOKO is now on 1460 kc and operates at 1,000 watts.

Albany outlet contends that a station in upper N. Y. State would not interfere with the 50,000 watter, KFI, Los Angeles, which dominates the wavelength, nor with WGAN, Portland, which releases 500 watts on the same wavelength. WOKO also argues that its increased power would hike its potential audience from 500,000 to 900,000 radio sets and allow for greater emphasis on farm programs.

KMOX Talent Raises Coin For Injured Hillbilly

St. Louis, July 8.

Several hundred dollars were realized last week at a benefit given by members of the KMOX hillbilly galaxy for Johnny Buffington, banjoist with the troupe, who is in a local hospital suffering from a spinal injury suffered in an auto accident last February.

The surprise of the benefit was when Harry 'Pappy' Cheshire, maestro of the hillbillies, sang 'Mexicali Rose,' as no one suspected he would warble a note.

Deadline (July 12) Approaches With Little Progress in WKRC Talks; AFRA Strike of Mutual Pends

American Federation of Radio Artists' strike deadline of Saturday (12) against Mutual commercial programs remained tentatively in force as the network stockholder-affiliates met in Chicago yesterday (Tuesday) to consider the situation officially. In a last-minute effort to prevent AFRA's local strike against WKRC, Cincinnati, from spreading to the whole network, representatives of the union held a preliminary conference Monday (7) in Chicago with Hulbert Taft, Jr., president-owner of WKRC, but no progress was made.

Letter addressed by Taft last week to his fellow-affiliates in Mutual reiterated the arguments he had made before privately to AFRA and publicly to the trade. He added this stinger:

'Such arbitrary and illegal action as AFRA now threatens carries with it serious implications which will involve each station affiliated with the Mutual Broadcasting System, or any other network. Should AFRA succeed through its threatened action in compelling WKRC to accept unreasonable and prejudicial terms which it has dictated, then every affiliate of every broadcasting network in the country will be obliged to bow to the will of the AFRA organizers, no matter how unreasonable or unfair that will be. The organizers would be equipped with the means of imposing harsh and burdensome contracts upon each and every affiliate by simply threatening strikes against programs produced by advertising agencies and sent out over the network. The ramifications of this threat should be of particular interest to many Mutual affiliates which do not at the present time have AFRA contracts, but which must look forward to the negotiation of such contracts in the near future.

'It is the sincere belief of the management of station WKRC that the efforts of AFRA above outlined should now be vigorously opposed lest your own station be similarly threatened in the future. We would appreciate a word from you prior to the Mutual board meeting on July 8 as to whether or not you agree.'

Cincinnati strike, in effect since June 20, was called by AFRA when many months of negotiations with Taft failed to bring about an agreement as to AFRA-shop, minimums for staff artists and various regulations covering working conditions. Both the union and the management make conflicting allegations regarding the negotiations and the present status of the dispute.

Emily Holt, AFRA national executive secretary; George Heller, associate executive secretary, Henry Jaffe, AFRA attorney, remained in Chicago yesterday pending a decision by the Mutual meeting.

N.Y. AFRA NOMINEES

They Are Adams, Bunce, Grauer, McKee, Seymour, Sharbutt, Wever

New York local nominees for the American Federation of Radio Artists national board, to be elected at the union's annual convention Aug. 14-17 in Detroit, are William P. Adams, Alan Bunce, Ben Grauer, Alex McKee, Anne Seymour, Del Sharbutt and Ned Wever. They were chosen at the recent quarterly election of the New York local.

Delegates of the New York local, elected at the same meeting and to represent the chapter at the convention are William P. Adams, Peggy Allenby, John Brown, Charles Cantor, Clayton Collyer, Ted de Corsia, Eric Dressler, Helen Dumas, Carl Eastman, Anne Elstner, Arlene Francis, Carl Frank, Betty Garde, Richard Gordon, House Jameson, Ed Jerome, Ray Johnson, William Johnstone, Jay Jostyn, Walter Kinsella, Adelaide Klein, Frank Lovejoy, Wilfred Lytell, Jack Bryde, Jerry Macy, John McGovern and John McIntyre, all actors.

Other actor delegates will be Santos Ortega, Alan Reed, Selena Royle, Anne Seymour, Everett Sloane, Mark Smith, Paul Stewart, Ezra Stone, Karl Swenson, James Van Dyk, Luis Van Rooten, Lucille Wall, Dwight Weist, Ned Wever and Carlton Young.

Announcer delegates will be George Ansbro, Nelson Case, James Fleming, Frank Gallop, Ben Grauer, Ken Robert, Dan Seymour, Del Sharbutt, Tom Shirley and Robert Waldrop. Singer representatives will be Ruth Gordon Brassil, Everett Clark, Carol Deis, Phil Duey, Peg La Centra, Alex McKee, Walter Preston, Margaret Speaks and Lawrence Tibbett. Ray Kremer is sound effects man delegate.

Arch Oboler Doing Playlets For U.S. Treasury Show; Concert Names Lined Up

Hollywood, July 8.

Arch Oboler will write and produce the Hollywood sketch end of the remaining 'Millions for Defense' shows over CBS for the Treasury Department, succeeding Charles Vanda, who directed the first one. His initial stint tomorrow (Wednesday) night will have Walter Huston in Oboler's own 'Bright World.'

Set for future broadcasts are Bette Davis, July 30, and Joan Crawford, Aug. 12. Others set for undated appearances are Martha Scott and Raymond Massey. Latter will do the only revival of the series, Oboler's 'This Precious Freedom.'

Eight concert and operatic artists have been set to appear on the program for the promotion of the sale of defense bonds. Treasury Department is backing the appearances of the singers and instrumentalists who are contributing their services.

First to appear was Grace Moore on Wednesday (3), with others set being Dorothy Maynor, July 9; Lily Pons, July 16; Albert Spalding, July 23; Robert Weede, July 30; John Charles Thomas, August 6; Bidu Sayao, August 13, and Vivian Della Chiesa, August 22.

FCC Displays Pleased Interest In Anti-Advertising Petition of Muzak

Washington, July 8.

The Federal Communications Commission last week gave Muzak Corp. of New York an experimental FM license to furnish 'musical programs without advertising to hotels, restaurants and home subscribers on a contract basis' by means of radio. Outfit has been peddling wired programs of this sort for some years.

Seemingly pleased by the idea, Commish declared that it was 'unique in the annals of radio broadcasting in this country' and 'worthy of investigation in the public interest'.

Muzak Corp. based its argument on the fact that 'there is no basic or inherent reason why the American public should be compelled to pay for its radio programs by submitting to advertising announcements. Declared that it would broadcast no commercially sponsored programs and stated that 'No advertising continuity whatever' would be used. A great volume of transcribed program material is 'available for use in connection with the experiment,' Muzak claimed; engineers from Associated Music Publishers, Inc., and Wired Radio, Inc., are standing by to launch the new idea and news will be furnished by United Press.

Plans of anti-advertising outfit call for a transmitter to be located at 11 West 42d Street. The 117,650 kc. frequency was requested—'on an experimental basis only, and upon the express condition that this authorization is subject to change or cancellation by the Commission at any time, without advance notice or hearing, if, in the Commission's discretion, the need for such action arises.' Power of 1 kw. was asked.

Ike Levy's Stock Gift

Washington, July 8.

Gift to charity of 870 shares of $2.50 par Class-A common stock of Columbia Broadcasting System was listed in the Securities & Exchange Commission's summary of stock transactions for May. Charitable agency—which was not identified—received the substantial contribution from Ike Levy, Philadelphia director, who retained 59,278 shares of the same class stock, plus 22,819 shares of $2.50 par Class-B common.

Only other radio transaction was sale of 400 shares of Class-A CBS common by Lawrence W. Lowman, New York officer of the company. Lowman, who disclaimed any admission that he was beneficial owner of the securities, held 3,000 shares of $2.50 Class-A at month's end.

Trendle Assures AFRA

Grand Rapids, July 8.

Efforts are being made to settle a dispute between local station WOODWASH and the American Federation of Radio Artists over the status of an announcer. George V. Trendle, president of the station, and Vic Connors, AFRA organizer, are negotiating the case.

Trendle disputes AFRA's contention that the spieler was fired for union activity, asserting that he has every intention of recognizing AFRA as bargaining agent at the outlet.

BERLE SUBBING

Will Preside Over Dorothy Kilgallen Show, During Her Confinement

Milton Berle will pinch-hit for Dorothy Kilgallen in her Johnson & Johnson CBS Saturday a.m. spot while she is having her baby. He's set for the July 19 program and, if necessary, he'll also do the following week's broadcast. From Chicago.

Berle did a guest bit with the columnist six weeks ago.

RADIO'S GOVERNMENT COIN

Broken Blossoms

Station sales representatives are frequently called upon to perform odd and rather personal services for their clients. Perhaps one of the oddest services was attempted in New York last week when two reps called upon the ex-friend of their big New England client. The ex-friend lives on Riverside Drive. The newer friend lives in the fifties. The ex-friend has a legal turn of mind and as part of her demanded heartbalm she wants some stock in the New Englander's radio station.

'But you can't,' expostulated one of the reps, 'ask that of him.'

'And why can't I?' the femme wanted to know.

'Because your ownership of the stock would have to be shown in the data filed with the Federal Communications Commission.'

'Oh, that's nothing to worry about,' she retorted, 'I've got lots of paper that's on file with the SEC. What's good with the SEC should be all right with the FCC.'

Inside Stuff—Radio

Recent death of Miguel Lerdo de Tejada, composer and conductor of the Mexican Tipca orchestra, recalled to local radioites the story of how he came to discover a singer who rose to much broadcasting fame. The talent find was Luis G. Roldan.

It was while the maestro was having his car repaired in a Mexican garage that he heard an apprentice mechanic singing one of de Tejada's own songs, 'Perjura' ('Lady Perjurer'). De Tejada expressed his admiration to the youth and suggested that he get into radio. The maestro followed through by bringing the discovery to the attention of XEW, Mexico City. Today Roldan rates as one of Mexico's top radio vocalists.

Expectation that film studios would descend on Don Lee headquarters in Hollywood once the new contract with American Society of Composers, Authors and Publishers was signed hasn't come to pass. Nor have there been any overtures from the celluloid plants, either for bought or borrowed time. Studios were figured ripe for a few commercial shots on filmusicals inasmuch as some picture execs have blamed the low grosses on tunefilms to the lack of ethered exploitation.

Epic are the stories of the ingenuity of actors trying to get an inside track for radio jobs. Yet John Gibbs, producer of 'Against the Storm' and 'Lone Journey,' thinks he ran into the topper recently.

He was interviewing applicants for the job as his secretary and had just about decided on one. They were talking salary, when she inquired casually if it would be all right for her to take time off for her 'Light of the World' broadcasts.

Maurice G. Randall, who died recently at his home outside Troy, had one or two 'firsts' to his credit. He was the first male actor to appear in a televised play. This was J. Hartley Manners' 'The Queen's Messenger' which General Electric televised from Proctor's theatre, Schenectady, Sept. 11, 1928, before an audience which included a delegation of New York newspapermen. Izetta Jewell Miller appeared with Randall.

Strict new regulations which govern comings and goings at the War and Navy departments left Frank E. Mason, of NBC, with a helpless blush not long ago. Although he is working as a $1-a-year man at the Navy Department—advising Uncle Sam on radio matters—Mason forgot that no one (not even Secretary of the Navy Frank Knox) can get by the guards at the door without a special badge.

Walt Disney and Universal have approached Norman Corwin for the film rights to 'The Odessy of Runyon Jones,' a dog story done recently on '26 by Corwin' on CBS. Nothing is definite on it, however. Meantime station in Johannesburg has written Corwin for the South African right to do his radio fantasy, 'My Client Curley.' Offered two guineas (about $9) for the one-time broadcast.

Gertrude Lawrence has been approached to play the lead in the radio version of 'Mr. and Mrs. North' but there's little likelihood she would accept. Lyons & Lyons office, which holds the radio rights to the comedy mystery, is reported to have a prospect for the fall in Campbell Soup.

The actress returns to the Broadway production, 'Lady in the Dark,' in the fall.

Welcome Lewis has written the lyrics and Milton Shaw the music of 'Fall In Behind Your President,' which BMI is publishing, but network advertising and other programs are not performing because of the still-sticking neutrality precautions of radio.

'100 Non-Royalty Plays,' edited by William Koslenko, is the lates. ... the expanding literature of broadcasting. It has just been published at $4.25 by Greenberg, New York. Plays are only non-royalty to amateurs, a caution emphasizes.

Gaetano Merola, impresario of the San Francisco and Los Angeles Opera companies, has been engaged for the seventh successive year as conductor of the Standard Oil Symphony Orchestra on NBC Pacific loop.

Marcella Burke, Hollywood writer, is in N. Y. with a radio script called 'Woman's Exchange,' written to star Zazu Pitts.

WESTERN CAN. HOLDS CONFAB

Harrison Hot Sp's, Can., July 8.

Western Association of Broadcasters will open their convention at the Harrison hotel Monday (14). The meeting will be for two days.

Because of the considerable traveling distance involved Canadian broadcasters habitually hold two conventions a year, one western and the other, national.

WLW Salesmen Confer

Cincinnati, July 8.

Meaning of the anti-monopoly orders to sales will be discussed by WLW's eastern and midwestern salesmen at a semi-annual conference here over the coming weekend. Development of new programs for sales, merchandising activities and plans, and trade relations in the drug and grocery fields also will be discussed.

Robert E. Dunville, general sales manager, will preside at the three-day hypo session, at which James D. Shouse, general manager of Crosley's broadcasting division, will be a speaker.

INTERNATIONALS GET CASH AID

Some Confusion in Industry As to Who Gets What Out of $1,300,000 in Various Sums Just Voted By Congress

MONITORING FUND

Washington, July 8.

Federal appropriation bill for the fiscal year 1941-42, passed by Congress last week, contains a number of items for dispensation by the Rockefeller Committee on South American Relations. Purpose that several of the large sums listed are to be put to are extremely vague as set down in the budget. Officers of the Rockefeller group and the State Department's radio section of its Cultural Relations Division were unable at press time to shed any light on them.

Largest item is $325,000 presumably to reimburse NBC and CBS for 'local longwave rebroadcasts' in the other western hemisphere republics. Assumption is that money is to be paid for 'point-to-point' transmission by RCA and IT&T of the programs to South America via their direct facilities. Programs are then sent by land lines from the RCA and IT&T S.A. headquarters to the Latin stations for broadcasting by long wave.

For WRUL, Boston

Second sum of $300,000 is to pay for 'preparing programs and purchasing time for short wave programs to South America.' It is supposed this sum includes the $200,000 which is known to be going to WRUL, Boston, short waver, for a guaranteed number of hours beamed to the south during the year. Whether the remaining $100,000 indicates other short-wavers might get government subsidization, too, is impossible to learn at this time.

Another item is for $50,000 to print up and transport south by air weekly pamphlets in Spanish and Portuguese of U. S. short wave program schedules. Commerce Department for a number of years has been making up and sending out such skeds, but they were boat-mailed and unsatisfactory inasmuch as they had to be prepared seven weeks in advance. So many program changes took place in the interim the schedules became almost useless.

Still another item approved by Congress was $25,000 for inserting ads in Latin-American papers announcing times of U. S. news broadcasts. There are more than 25 such programs daily.

Astronomical figures are needed to d- cribe the eavesdropping job new C monitoring unit will do. Congress recently gave the Commish a $600,000 deficiency fund to expand the listening to foreign propaganda broadcasts and permit hiring of scads more translators, clerks, and technicians.

Peach and Citrus Budgets

Spartanburg, S. C., July 8.

Juicy dialing—South Carolina's $2,000,000 peach crop, scheduled for late July, early August marketing, mainly in north and east—is set for heavy radio spots when season starts.

Florida Citrus Commission announces ether buys signatured or planned for 50 stations, accompanied by heavy national newspaper display campaign. Starts with next season. L. W. Marvin is commission's advertising manager.

Kansas City.—Edwin Browne now director of special events and public features. Succeeds Gene Dennis, now on broadcasts in the interest of national defense.

Radio May Have to Pull Switch On Occasion If U. S. Gets Into War

Washington, July 8.

Every consideration will be given to broadcasting but national defense requirements may nevertheless inconvenience the radio industry. Federal authorities, though aware of the value of microphoned propaganda and entertainment, are up against the necessity of putting various crimps in the broadcasting business.

This attitude was reflected Monday (7) by FCC Chairman James L. Fly during an hour-long lecture to newspapermen about worries and accomplishments of the Defense Communications Board. Most of his talk dealt with other types of communications. He did get around to broadcasting, however, when questioned about the commercial radio industry's place in the communications picutre.

In the 10 months of its existence, the DCB has made encouraging headway toward surveying the situation, imagining problems, and finding ways for their solution, Fly explained. Committees have done commendable jobs, but much remains to be accomplished before the United States is in a position to announce that the communications industry—broadcasting, point-to-point radio, telephone, cables, and telegraph—is all set for any trouble. Headaches now are mostly a matter of detail, though.

The Commish chairman, who heads the DCB, showed clearly that there is no disposition to clamp down on commercial broadcasting. Nevertheless thought is being given to the question of blacking out domestic transmitters in event of air raids. this angle has been debated with Mayor La Guardia, the head of the civilian defense unit, Fly said, adding there always is the possibility that standard stations will be used as directional aides by enemy aircraft. Without saying it in so many words, Fly indicated the U.S. will follow the British and German example, throwing the switch in case hostile fliers head toward this country, if, as, and when we get into the tiff. Army Air Corps would have authority to gag the plants.

Maintenance of broadcasting service is of major importance, according to Fly. Because it upholds the morale and is the best means of mass communication. The FCC chairman called a spade by its right name, acknowledging that radio is highly desirable because it can convey 'propaganda' as well as 'entertainment and news.'

Marked reductions in the output of receivers is inevitable, because of the greater need for materials in other industries, Fly conceded. Transmitter makers may have to devote themselves to turning out equipment for other types of stations, though no figures are available, and it is possible that channels and land lines now used for commercial broadcasting may be diverted.

Fly said ..... will be a sharp cut in operations of the set manufacturing industry in the fall unless some way is found to increase the aluminum supply. Even though the Radio Manufacturers Association has devised substitutes to the point where the aluminum consumption has been cut from 2,000 tons in 1940 to about 15 tons per month (180 tons yearly). He clearly believes there will be no new models after this fall and implied that manufacturing of portable and automobile sets will be cut out entirely in a short time.

The U. S. receiver manufacturers are running at a faster pace than in 1940, a record year, according to the FCC chairman. This is chiefly in anticipation of restrictions and priorities on raw materials. Just like housewives laying in supplies of canned goods, the whole equipment industry is readying for hard times.

Production of frequency modulation sets is going ahead on a grand scale, but not so much because of the market but because of the prospect that production will be terminated in the near future.

In anticipating trouble and making plans for meeting it, the DCB is surveying alternative means of maintaining communication, Fly said. This may result in snatching channels now earmarked for commercial broadcasting and land lines linking transmitters. Fly doesn't think there is any immediate danger, however. He said so far it hadn't been necessary to 'poach' on the preserves of Frequency Modulation and television and hopes the time never will come when these upper bracket stripes will be turned over to the Army, Navy, or other communications. By implication, he feels the same way about the land lines.

CATHOLICS IN WLWO DEAL

Rochester, N. Y., July 8.

Series of youth programs aimed to promote hemispheric goodwill is planned for next fall by the Catholic Students Mission Crusade, it was revealed at the organization's 12th annual convention here last week. Programs will be broadcast to South America by WLWO, Cincinnati short-waver, and to the U. S. and Canada by its companion Cincy stations, WLW and WSAI.

Broadcasts will also be carried by 23 stations affiliated with Cadena Radio Inter-Americana, the Crosley Latin-American network, James Cassidy, WLWO director of special events, told the convention. Programs will be of a 'get-together' nature, Cassidy said.

Stockbridge Theatre Is Part of Series On WOKO, Albany, N. Y.

Albany, N. Y., July 8.

WOKO, Albany, is airing on Thursday nights from Berkshire Playhouse, Stockbridge, Mass., a 15-minute serial, 'Berkshire Broadway.' Sponsor is Harry P. Oelsen & Co., insurance. William E. Barry, of the Playhouse promotion staff, is writing and directing the serial.

Story evolves around a fictional character making her way into the theatrical business, meeting and receiving advice from guest stars and resident members, who play themselves. Ruth Chatterton and General Director William Miles were among those scripted into the first installment. Dalls Lee Franklin plays the newcomer. Forrest Willis, of WOKO, announces.

LOOKING UP THE RULES

Chinese Minister's Request of XEQ, Mexico City, Unprecedented

Mexico City, July 8.

XEQ production manager Carlos Riveroll del Prado has an odd request. The Chinese minister to Mexico wants to buy 30 minutes to make a speech in Chinese.

He explained that the Chinese colony in Mexico are ardent radio fans, but his talk would have more punch if addressed in their own language. XEQ's officials are looking up the rules.

John Royal Starts Trip

John Royal, NBC v.p. for international operations, leaves this Sunday (14) for a seven week flying junket to South America.

He will hit Porto Rico, Trinidad and Venezuela first.

C. E. Staudinger has been named executive vice-president of the Sherman K. Ellis agency.

'MILLIONS FOR DEFENSE'
With Fred Allen, Grace Moore, Mickey Rooney, Judy Garland, Charles Laughton, 'Information Please' (Clifton Fadiman, Oscar Levant, John Kiernan, F. P. Adams), Barry Wood, Ray Block choral group, Al Goodman, Larry Elliott
Variety
60 Mins.
TEXACO
Wednesday, 9 p.m.
WABC-CBS, New York
(Buchanan)

First instalment of this U.S. Treasury Bond series, with Texaco paying the bill for the time, the band and the chorus, turned out to be a case of mass production in names but not so forte in production. There was a lack of fitting the right script to the star once he had been recruited, or routining the component parts so they would have a fluid, correlated compactness.

In a few interpolated words Henry Morgenthau, Jr., Secretary of the Treasury, promised that this series would be the 'finest programs that radio can provide.' As one accustomed to dealing in billions the secretary may be granted his indulgence in high optimism. Of course, the names may get big audiences. Second week (tonight) offers Bob Hope, Bing Crosby and Dorothy Lamour.

The stars give their services gratis and a Treasury's 'citation for performance.' Of the luminaries that appeared on last Wednesday's event Charles Laughton was deserving of an extra special award for his 'Gettysburg Address.' Although he has done it several times before on the air, in this instance his delivery not only packed a brilliant blend of emotion and inspiration, but it proved the most effective piece of selling for the article at hand, Defense Bonds. The handling of the plug copy as such on the show was pretty flaccid.

To Fred Allen fell the lot of emceeing the opening program in addition to giving out with a crossfire routine. On the feeding end of the gag indulgence was Larry Elliott, who reads the announcements on Allen's regular Texaco connection. It took Elliott a little while before he could time his lines so that he wouldn't be treading on the laughs, but once he got into the right gear things moved smoothly for the comic. Allen kidded his relations with the Treasury department and made joke fare of the hot weather and vacations and drew a substantial quota of laughter.

Later on Allen again got himself tripped up with a mike vis-a-vis. His partner on the second occasion was Grace Moore. Her reading assignment had to do with explaining what an important part the housewife can play in providing the wherewithal for the buying of bonds and it was up to Allen to fill in with questions. It wasn't long before they got their lines crossed. Allen corrected the opera singer and a moment later she corrected him. And so it went, making hash of a not badly phrased bit of blurb writing.

Before she got around to doubling as a plug spinner Miss Moore did 'One Fine Day' from Puccini's 'Madame Butterfly.' Miss Moore was in sterling voice and the pick-up was perfect, with the result that the interlude was a treat. Remaining star act that originated from New York was the 'Information, Please' crew. It was fairly diverting while it lasted. It was announced that contributors of unanswerable questions would receive a $50 defense bond as a premium. The act's bright boys obviously passed up a comparatively easy one so that at least one of these bonds would be given away.

Mickey Rooney and Judy Garland were cut in from Hollywood. The talk stuff allotted them was not radio and until they got going with 'Strike Up the Band' it was a stage wait. ASCAP was given credit on the program for the use of the latter tune and others, such as 'Any Bonds Today?', the Irving Berlin number which served not only as the theme song but the pivot for a bright musical sauce in which Barry Wood, Ray Block's chorus and Al Goodman's orchestra all participated.
Odec.

'BALLADS FROM THE BIG TIMBER'
Ceremonial
15 mins.—Local
Sustaining
Sunday, 3:15 p.m.
KIRO, Seattle

'Ballads From the Big Timber' was put on by KIRO to signalize the formal opening of the station on 50,000 watts power. Gave a condensed history in song and story of the founding of what out here they call an empire. Program reflected credit on all departments of KIRO, notably Tommy Thomas, program director. Script and musical arrangements by Paul Ashford, Ivar Haglund handled the solos in good voice, ably singing 'For Jefferson and Liberty,' 'Boule Rouiant,' and 'Sweet Betsy from Pike' among the tunes which Ashford wove into his tale of lusty pioneering.

Burton W. James of the Repertory Playhouse was narrator, getting a lot out of script and Jack Kinzel struck the right note throughout in his announcing.
Reed.

20 Winks

The big problem among the New York late hour conferenciers (2 a.m. to coma)—which is more important, their own voice (personality) or the records? What a struggle! So we took a poll. The records won but the voting was close, 82,000 to 1... WHOM has quit the taps-to-reveille turmoil. This takes McCoy (The Real) and Kreuger from the scramble...Charlie Teagarden has a neat jump tune in 'Tea at Charlie's Tavern,' but the arrangement falls apart when it leaves the brass section ...Lil' Martha Tilton needs Lil' Ben Gage again to help her over those dialog hurdles...Bill 'Gee Whiz' Stern ought to stay away from track meets. It only reminds that one of the regrets of radio sports reporting is that illness prevented Husing covering the last Olympics. Husing announces a meet better than any Manhattan daily writes it. Abramson, of the Herald Tribune, leads the papers. Husing is much better at track than football. Honest.

Shudders of the week: Waring's femme vocal squad, especially doing 'Three Blind Mice' ...Those Sonny Dunham matinees from Meadowbrook with their shrieking trumpets and screaming kids.

'CAB CALLOWAY'S QUIZZICAL'
30 Mins.
Sunday, 9:30 p.m.
WOR, New York

This musical quiz with Cab Calloway, his orchestra and a studio of Negro contestants and spectators is such an instantaneous natural that it's a wonder nobody thought of it before. It's Douglas Storer's idea and production and it's one of the most spontaneous and infectious quiz shows on the air. Far from being any drawback, the racial angle gives it an extra boost, at least in performance.

Program is sub-billed as 'Harlem's own idea of what a musical quiz should be.' Except for George Hogan's introductory announcement, it's all Negro, with Calloway and his boys, a lineup of contestants demonstrating how much more diverting uninhibited colored amateurs can be. Unlike the whites, they're not self-conscious and tongue-tied when faced with the mike, but are natural comics, with a sense of fun and a bubbling good-humor.

With one of the boys from the orchestra, a frog-voiced guy they call Brother Treadway, playing handyman and stooge, Calloway has the contestants roll dice to determine from which of a row of baskets they'll take a slip bearing a question. Most, though not all, of the posers are about music and, according to an arbitrary system of his own, Calloway rates the answers as worth anywhere up to $5 each. Persons submitting the questions get $10. There's an opening query session, then an 'expert department' (purely a courtesy gesture) and finally a 'Three-Star Special for Cab Calloway's Can of Cash.' Latter is a kind of jackpot for all previous competitors.

Besides adding atmosphere enthusiasm for the quiz intervals, the colored mob in the studio whoops it up for the Calloway band's three numbers—particularly, on Sunday (6) night's initial stanza, for 'Minnie the Moocher.' Efforts are being made to extend the show from WOR to the Mutual network and, of course, to get a sponsor, possibly on a local-participating basis. Only limitation would appear to be a sectional one because of the racial twist on the show. Hard to predict how such an intangible will work out, but there's no logical reason why the program shouldn't go nationally and commercially, possibly even in the south.
Hobe.

JACK COFFEY ORCHESTRA
With Beverley Blayne, Dick Kaps, 'Three Smart Girls'
30 Mins.
F. W. FITCH
Sundays, 7:30 p.m.
WEAF-NBC, New York
(Ramsey)

Both Coffey and his band exhibited sufficient talent in this, their first coast-to-coast hook-up, to indicate they are on the way, but program was smeared by too frequent repeats of band leader's appreciation of chance Fitch was giving him, and Fitch's own incessant plugs for product. Copy smacked of earlier days of radio history.

Band handles itself well, and Coffey, outside of slight nervousness, exhibited good mike technique. Vocalist Beverley Blayne did creditable job of 'The Things I Love,' and Dick Kaps' not quite so well on 'I Went Out of My Way.' Girl trio did nicely.

Several references were made to aid given band by Kay Kyser. There was a wire wishing Coffey success. All this might give impression that Coffey is not sure of band or himself, which should not be, as both he and his men are equal to responsibilities.

'ADVENTURES OF THE THIN MAN'
With Lester Damon, Claudia Morgan
30 Mins.
WOODBURY PRODUCTS
Wednesday, 8 p.m.
WEAF-NBC, New York
(Lennen and Mitchell)

After much effort at finding a sponsor Dashiell Hammett's wedded characters of the whodunit realm, Nick and Nora Charles, are on the air. They're there to help sell cosmetics. What's closer akin to cosmetics than sex? This series apparently has set out to render the answer with pronounced conviction.

In the introductory program (2) the alarums of death and threatened death ran but a poor second in dialogic and productional treatment to wisecracks about the amateur detective's lothariol past and a nightie-night scene in the couple's bedroom. The lush overtones that the actress playing Nora put into the closing line, 'Go away, Asta; go away' must have caused more than one affiliated broadcaster to lift his brows in speculative surprise.

The production itself is cut strictly to stock pattern. The acting is uniformly good, with the Nick and Nora of the radio doing a fairly good facsimile of their screen progenitors, William Powell and Myrna Loy. The crossfire between them is invariably crisp and diverting. Even though the direction has something wanting, Woodbury should find the series a magnet for week-by-week attention.

The ad copy shuttles from face powder to cold cream. In either instance the emphasis is on glamour, allure and the effect on the 'eyes of the man who means everything to you.' Also sprinkled throughout the plugs are names of Hollywood luminaries. Woodbury's 'exciting' face-powder, otherwise referred to as 'glamour dust,' is 'scientifically keyed to type,' while the use of the cleansing cream is described as a 'Hollywood ritual.'
Odec.

'YOU'RE THE EXPERT'
With Fred Uttal
15 Mins.
CAMPBELL SOUP
Daily, 2:30 p.m.
WABC-CBS, New York
(Ward Wheelock)

This advice-to-the-lovelorn style of audience quiz is so slim that unless it's drastically revised it will have tough going even to get through the required four weeks until Fletcher Wiley returns from his annual lay-off. About the only thing to recommend 'You're the Expert' is its obviously modest budget. Otherwise it's an oops.

Show has Fred Uttal doing yeoman work, but unable to keep the mike alive with any semblance of entertainment. He has six guest 'experts' in the studio for each show to compete for cash prizes of $25, $10 and $5 (and gifts of Campbell's soup) by trying to give the best answer to such questions as 'Should you tell your best friend if her husband is getting involved with another woman?' and 'If your husband's father dies, should you consent to have his mother come to live with you?' Those were the stumpers on Monday (7) afternoon's debut program, and they had the entrants either inarticulate with confusion or long-winded and inconclusive. It was brutal going for the listener the whole way.

Each session is to have a guest 'judge' to decide on the winners for the cash prizes. On the initial stanza it was Adelaide Hawley, who conducts a 'Woman's Page of the Air' via CBS. She did her best to unearth some sense from the various 'answers.' Del Sharbutt reads the Campbell's plugs in his familiar and distinctive style. This time he was plugging 'that delicious chicken noodle soup.'
Hobe.

'WHAT'S MY NAME?'
With Arlene Francis, John Reed King
30 Mins.
ROYAL GELATINE
Sunday, 8 p.m.
WEAF-NBC, New York
(Sherman K. Ellis)

This audience quiz, written and produced by Ed Byron and Joe Cross, is virtually the same as when it was sponsored by Philip Morris and Ipana-Sal Hepatica. It still offers a sliding scale of cash prizes ($10 to $5) for contestants guessing the identity of current, historical or literary figures. Arlene Francis is again the femme m.c. and John Reed King now has the male portion of the same assignment, in place of Budd Hulick and Fred Uttal, who formerly had it. Show is sponsored by Standard Brands, holding the 8-8:30 spot Sunday nights on NBC-Red (WEAF) during Edgar Bergan's lay-off. Product is now Royal Gelatine and the agency Sherman K. Ellis, instead of Chase & Sanborn and J. Walter Thompson, respectively.

Nothing much to be said for the program that hasn't been said before. It's plausible low-price summer entertainment.

Opening commercial on the stanza, a dramatized bit about a Hollywood yes-man named Bernie Blink, was pretty coy. And of course the product gets a mention on every give-away.
Hobe.

Follow-Up Comment

Raymond Gram Swing went to London for White Owl cigars to speak Monday (7) of smoked salmon and strawberries and who in Britain could afford them. It was a strange discourse to come overseas from BBC to Mutual, and a strange subject to bring up, because unfortunately the net effect of the talk was that the more Swing insisted upon the fairness of rationing the more he kept reminding Americans of the British upper classes, the old school tie and fashionable London restaurants.

It was neither very timely as spot news, nor a contribution to the cause. This reading of items off the menus has been done before and when Swing spoke of the food supply authorities being 'hard put' it aroused the speculation if he was not 'hard put' for material. For a man who has done such incisive commentation since the early Munich crisis, this transoceanic was something an embassy counsellor's wife might have done much better. It was an astonishing lapse from Swing's customary emphasis upon first things first and at 3,000 miles a distinct disappointment.

Burgess Meredith, debuting as emcee of 'We, The People' last week, turned in attractive job. Flexible and vibrant-voiced, he finished the stint with a splendid reading of 'punch lines' from the Declaration of Independence. Meredith fits into the emcee role on such a program, having handled similar assignments on some of The Free Company's broadcasts. One of the guests on 'We, The People' was Edgar Fairchild, orchestra leader of Eddie Cantor's air show, who offered amusing piano 'doodles.'

John Gunther and Walter Duranty, guest-experting on 'Information, Please,' last Friday (4) night, were called on by Clifton Fadiman as authorities at one point in the show to give capsule expressions of their opinions on the current Nazi-Soviet warfare. Gunther was inclined to be bearish, which is not to say he looks for a Russian victory. Duranty, more articulate and having more definite opinions, was definitely optimistic. It was an unusual and a distinctly showmanly twist for the show.

Upton Sinclair spoke, from California, about his latest two novels, 'End of the World' and 'Between Worlds,' after Professor Alpheus Smith, of Northwestern University, had discussed them, on 'Men and Books,' in Columbia's Chicago studio. Sinclair spoke clearly and forcibly but withal mildly, especially in one of his crusading reputation. Professor Smith, substituting during an eight-week vacation of John T. Frederick, professor of journalism at Northwestern, is, for a teacher, quite a dynamic broadcaster. On his first three salvos, he has talked about books which touch upon the international situation. While so doing, he has made slashing attacks on Nazism and fascism. In one case, when William L. Shirer was guesting for a discussion of 'Berlin Diary,' the Northwestern University professor lashed at American newspapers and publishers for their handling of the war news and its background. Professor Smith seems to give the half-hour a wider appeal than Professor Frederick usually does.

Ray Collins turned in a spiffy job Sunday night (6) as narrator of 'Between Americans,' the 10th in the '26 by Corwin' series for 'Columbia Workshop.' It was more than a skillfull performance by an expert actor; it was also sincere, warm, vibrant and stirring. Collins was helped, of course, by the part, which offered unusual scope in mood and flavor. Program itself was just an 'informal essay for informal listeners,' a discussion about America and a few of the things, mostly little things, that make it unique and great. It's always hard to define the qualities that make simple expressions eloquent instead of banal. Yet something in this 'Between Americans' often touched an inspiring note. Incidentally, Alexander Semmler's musical score was pliantly expressive, but his overture, 'Columbia Workshop on a Quiet Night,' without any reflection on own merits as a composition, seemed unrelated to the rest of the show.

'Listen to the People,' by Stephen Vincent Benet, is the second of that poet's recent stuka-pieces for democracy. As a Fourth of July offering, with Henry Hull, Otto Preminger, Robert Gray, Kathryn Emery, Richard Gordon, Harold Vermilywa and others, it was a fairly vivid re-telling in terms of radio montage and symbolism of the basic humanity of democracy. Due attention was paid the appeasers, the sunny-weather idealists. It sounded somewhat like other long free verse spectacles of recent years. Which is not a criticism, but a recognition of the gradual growth of a new kind of democratic literature written for broadcasting. Taken with other activities it stressed anew that the Council of Democracy (this was on the NBC Blue) has displayed aggressive showmanship of a first-rate professionalism.

'CLAUDIA AND DAVID'
With Patricia Ryan, Richard Kollmar, Jane Seymour, Irene Hubbard, Charles Stark, Peter Van Steeden orch
30 Mins.
GENERAL FOODS
Friday, 8 p.m.
WABC-CBS, New York
(Young & Rubicam)

After a four-week break-in as a 15-minute dramatic spot on the Kate Smith program, this Rose Franken and William Brown Meloney radio adaptation of the former's Red Book mag stories took over last week the first half-hour of the same Friday night time. General Foods is continuing to plug Grape Nuts, but will presumably use program for another product when Miss Smith returns to the spot in the fall.

Meantime, the show is now titled 'Claudia and David,' to differentiate it from Miss Franken's John Golden-produced stage play, 'Claudia,' at the Booth theatre, N. Y. And as added precaution, the program has a special disclaimer at the sign-off, that it and the play are not the same and that the events used in the program 'occur prior to and are entirely different from those in the play.' That's apparently in response to Golden's squawk that the radio series was injuring the legit show. Co-authors Franken and Meloney are billed at the close of the program, while Patricia Ryan and Richard Kollmar get air mention at the opening as the title players.

In its half-hour length, 'Claudia and David' remains a commercial radio natural, probably even more so than in 15-minute form. It's inclined to be overly sentimental—or at least its sentimental passages tend to be a trifle mawkish—but the characters, particularly the two leads, are well defined, the comedy is amusing and the story has continuing movement.

Miss Ryan must have been cast and sounds as if she were being directed with an ear to Dorothy McGuire, who plays Claudia in the stage play. Her voice is surprisingly like Miss McGuire's, and frequently her intonation and inflection further the similarity. Nevertheless, she occasionally sounds slightly young for the part, even considering Claudia's childlike quality. Kollmar is mature, even robust, as David. Jane Seymour, as Mrs. Brown, Claudia's mother, sounds quite like Frances Starr, who has the same part in the play. That's creditable enough. Irene Hubbard suffered on Friday night's (4) chapter because of a too-rapid character transition in the part of Mrs. Norton, David's mother. Smaller parts of a maid and a doctor were satisfactory.

Sam Fuller's direction skillfully accents the character contrasts and mood changes, also getting expressive pace. Peter Van Steeden's musical cues are helpful. Charles Stark reads the blurbs and intros acceptably. Incidentally, an introductory announcement that 'Claudia and David' have been brought to the air 'because you asked for them' is super-corn.
Hobe.

'VOICE OF FREEDOM'
With Wendell Willkie, Burgess Meredith, Lyle Talbot, Myron McCormick, Richard Waring, Boyd Crawford, Bernard Zanville, Santos Ortega, Floyd Buckley, Tom Holer, Stephan Sohnabel, Vincent Donohue, Carol Peterson, Patsy O'Shea
30 Mins.
Sustaining
Thursday, 8 p.m.
WJZ-NBC, New York

This single-shot sustainer on NBC-Blue (WJZ) last Thursday (3) night must have been promising on paper, but it remained strangely unmoving via the air. Reason wasn't readily definable. The theme (freedom) and the occasion (eve of July 4) were naturals, but the broadcast somehow refused to ignite. Perhaps the fault lay in the script, which seemed too inclusive, too rambling, chopped up into too many different scenes to permit the creation or maintenance of a mood or emotional feeling.

After an introductory spiel by Wendell Willkie (it, too, was curiously tame), the dramatic portion of the show consisted of excerpts from historical quotations and poems, all more or less a contrast to an opening and closing background of a typically ranting Hitler oration. (Incidentally, the latter device was eloquently used by Archibald MacLeish for a 'Free Company' program last winter.)

The dramatic bits were more divided than bridged by choral music cues. Burgess Meredith was sincere and vigorous as narrator, while such recognizable voices as Myron Mc-McCormick, Richard Waring and Boyd Crawford were expressive as various historical figures, in several cases doubling. Waring, surprisingly enough, revealed traces of the Welsh accent he uses in the legit play 'Corn Is Green,' while whoever read the Gettysburg address dawdled over it. Arthur Hanna's direction was capable, but hardly inspired.
Hobe.

HOW TO DIAGNOSE YOUR RADIO COMMERCIALS AND PROGRAM!

By HORACE SCHWERIN
RESEARCH DIRECTOR, RAYMOND SPECTOR CO., INC.

AUTHOR'S PREFACE

A fundamental change has swept the advertising industry. The change continues to make progress. The trend is away from 'wining-dining' and 'diamond stick-pin' salesmanship.

Guessing is being reduced as Research gains greater acceptance and use.

At this moment Research is attacking the problem of influencing masses from many angles. At the Raymond Spector Agency studies on magazine and newspaper circulation are being made. Story and ad readership is regularly checked. Political attitudes and opinions are accurately polled.*

Noteworthy success has been obtained in the field of pretesting various types of publication advertising, and many agencies include this type of research as a regular service to their clients.

But one field has been largely neglected—the field of radio. While the size of any program's audience can be measured, little or nothing has been done to determine how and why the public reacts to radio in the manner it does. The pretesting of radio programs and commercials is still in the infant stages.

'Radio requires showmanship' is the oft repeated cry. Perhaps this self-evident truth has been a taboo forbidding investigation. But since the success or failure of showmanship is predicated on how people react, the subject is just as vulnerable to research as any other problem that hinges on mass behavior.

Therefore, our research efforts at the Raymond Spector Agency have been dedicated to finding out more about 'showmanship', so that radio advertising and programs may be made more effective. Time and effort proved that new research tools have to be developed for this job.

The Spector Agency's years of work on this cannot be compressed into reasonably short space, so all that we can hope to do is to present the highlights of what we have found, and to give an idea of the basic theories which seem to underline all broadcast material (whether advertising or entertaining). Certain of our findings, moreover, are confidential to the clients of the agency, and therefore cannot be released.

In this report we will show:

1. *How the public reacts while listening to various types of radio programs.*
2. *How to increase the number of people who listen to your commercials.*
3. *How to gain more regular listeners to your program.*
4. *How to determine in advance what material should be stressed and what omitted in your program.*
5. *Where to place commercial announcements so that they will be most effective.*
6. *How to evaluate the propaganda effect of your program.*
7. *How to edit news.*
8. *How to make your programs and commercials sell more merchandise.*

The purpose of this series is to help you to carry out the **showman's goal: 'Give the** public more of what it likes; less of that which it dislikes.'

* For a comprehensive survey of the scope and direction of Research, see Dr. Paul Felix Lazarsfeld's 'Studies in Philosophy and Social Science.'

Who Listens to Your Program?

Who listens to your program? Not *HOW MANY* people listen, but *WHAT PEOPLE.* **That is the first question to answer if you would** improve your radio entertainment and commercials. It is the starting point of showmanship.

Obviously all people are not the same. Some of their differences can be categorized and the population broken down into groups. There are men and women, young people and older ones, rich and poor, white and Negro, city dwellers and rural, sick and healthy, to name just a few. It is apparent that these different groups do not all like and dislike the same things—nor are they favorably or adversely affected by the same things.

Most men, for example, would not be interested in a program of kitchen recipes; few inhabitants of Manhattan would listen to directions on how to raise a bumper crop of corn.

And so we find that just as FORTUNE MAGAZINE has an entirely different type of reader than TRUE STORY, and just as the type of reader for all magazines and newspapers is predicated on the publication's basic appeal and availability, so the nature of a radio program determines who of the available audience will be most apt to listen to it.

Whether or not a group listens regularly to your program depends chiefly on how much that group wants to hear what you present. A program of health talks which we have investigated, for example, attracted a large number of sick listeners. Why these people were interested in health is apparent. Often, however, the reasons are more complex and more difficult to find. **But for any program, it can be definitely stated that there exist certain groups who are most likely to listen** regularly.

Those people who are most apt to listen to any given program we term that program's primary audience.

It should be noted here that we are speaking only of the REGULAR audience, the people who tune in the program more or less regularly. At this time, we are not concerned with the large transient audience which may 'happen' to tune in on a program occasionally.

AUDIENCE CHARACTERISTICS

The characteristics of a program's primary audience can be discovered and described on a number of different levels:

a. PHYSICAL—*including age, sex, income, height, genetics, marital state, family, weight.*
b. PSYCHOLOGICAL—*including gregariousness, vocation, self-assertion, sex-desire, curiosity, hobbies.*
c. ENVIRONMENTAL—*including race, location, religion, cultural background, upbringing, local custom.*

By way of example, the primary audience for a program of old-time song favorites was found to be:

1. Women.
2. Sentimentally (not romantically) inclined.
3. Over 40 years of age.
4. From middle income groups.

Since every program selects a definite and definable audience of its own, a study of listener reactions can only be valid if it is carried out on the program's primary audience.

If, in other words, your program is listened to primarily by middle-aged housewives, then your subjects for testing the program must be chosen from that group. Or if the program appeals primarily to farmers there is no value to finding out what the reactions of city dwellers are.

The practical value of knowing not only how many, but who listens to your program is self-evident.

A program which appeals to men cannot be expected to sell lipstick.

A children's program won't sell razors.

Insufficient analysis of these fundamentals of broadcasting has resulted in many costly fiascos.

A TYPICAL TEST

To understand how the Program Analyzer is used, let us follow a typical test.

Our subjects are gathered in one of WOR's studios. For the past 45 minutes they have been relaxed and talking about themselves and their ideas. The people about them are no longer strangers, for they have been introduced and have indicated where they live. **The discussion has been informal and seems to have moved without plan over the general field of radio.**

This preliminary period is designed to establish rapport, to make our subject 'feel at home.' That it does just that was proven when 17% of our audience actually on hearing a sentimental memories program were observed to have tears in their eyes.

Now the test is introduced and the subjects are each given a pair of buttons, one to hold in each hand and instructions on when to press either button. A short practice period to take away any feelings of strangeness, and we are ready to present the program. This has been recorded and is played by a machine, invisible to the audience, thus giving the same general conditions as obtained when listening to a broadcast at home.

The program completed—in this case, a 15-minute newscast—the resultant tape is brought to the research man in charge of the meeting.

He notices, for example, a definite fall in interest at a point about 14 minutes after the program's beginning. That portion of the program is played again to recall it to the subjects. In our example, it turns out to be news of the stock market.

'Why,' he asks, turning to one of the subjects, 'did you press the red button at this point?'

'I don't have any stock, so I'm not interested in that sort of thing,' the subject answers.

Another says, 'A news program is no place to be bothered by monotonous stuff like that. I have stock, but I'm not that interested.'

But here is a man who pressed the green button, indicating a strong interest. 'Yes,' he says, 'I'm interested in what the stock market does because I think it shows what's going to happen in business.'

The prime purpose of such interviewing is to find out WHY our subjects have reacted as they have. Sometimes, it is necessary for such questioning to be done in private, one subject at a time. For other topics, we have found public interviewing gives us the same answers.

How does a listener respond—intellectually and emotionally—to a radio program?

Each listener evidences a series of varying reactions during the

(Continued on page 37)

THE PROGRAM ANALYZER

How the Audience's Reaction Is Recorded

The methods which we use to measure and analyze the audience's reaction while listening to a program we term the Audience Reaction Test.

Much of the information for the Audience Reaction Test is obtained with a mechanical recording instrument known as the 'Program Analyzer.'* This device makes a continuous record of a listener's reactions while listening to a radio program.

The machine, itself, is simple. Subjects are given two buttons; one for each hand. One of these buttons is green; the other red. When the subject is favorably impressed by the program, he presses the green button.

When his reaction is unfavorable, he presses the red. Should his or her feelings tend to be neutral, no button is pressed. Hence there are three types of reactions obtained—favorable—unfavorable—and neutral.

Whenever a button is pressed down or released, that fact is recorded on a moving tape. By synchronizing the tape with the program, we obtain an unbroken record of the subject's reactions to every part of the program.

* A mechanical device developed by Dr. Paul Felix Lazarsfeld of the Office of Radio Research, Columbia University, and Dr. Frank Stanton, Director of Research, Columbia Broadcasting System, who have made it exclusively available to the Spector agency.

Research and Showmanship

Horace Schwerin, as author, and VARIETY, as the publication involved, associate themselves in one emphasized warning: radio research is not, and cannot be, a substitute for imagination or creative ability. No conclusions of research can supplant those skills and talents of writing, directing and interpreting that which is the essence of what VARIETY has long urged upon the broadcast-advertising trade, namely, showmanship.

'Do's' and 'Don'ts,' warnings and recommendations are legitimate fruit of radio research. As such they may invaluably supplement creative ability. It would be a lamentable misunderstanding of 'Doc' Schwerin's data to believe it constituted any panacea for showmanship problems or a shortcut, with eyes closed, to guaranteed popularity ratings. Call it instead an error-spotter.

THE 'NEWS' IS HARDLY BELIEVABLE, BUT OTHERWISE FRENCH RADIO IS SNAPPIER

Nepotism and Favoritism Eliminated With Better Entertainment Resulting—French Still Tune In England and U.S.A. for Their Facts

(This report from Vichy should be read in the light of other reports that the Nazis want an outward show of some of the well-known 'French gaiety'—Ed.)

Vichy, June 13.

One year to the day since the collapse of France at least one aspect of French life is improved. French broadcasting is, on the whole, considerably better with the exception of the newscasts, which are, of course, Nazi 'interpretations' from start to finish. Frenchmen neither believe nor much concern themselves with the Nazi-colored news but they do find the radio programs of an entertainment character considerably brightened in variety and quality compared to pre-war conditions. This is less surprising when it is recalled that France was, in a radio sense, definitely a backward nation and its broadcasting was marred by nepotism, favoritism, Gallic carelessness and general disinterest.

The first thing the Germans did after the Armistice was to silence all French stations. In September, however, the Nazi Armistice Commission permitted the French stations to broadcast musical and entertainment programs again. The French argued for news and finally got the Germans to relax somewhat and permit news under German censors.

Tixier Vignoncour, placed in charge of French radio, and Jean Antoine of the news broadcasts. These and other subordinates collaborated in a sincere effort to improve the quality of the programs. They succeeded in all fields except news, where deterioration continued.

Frenchmen disgustedly turn off the radio when the French announcer begins to give the Nazi news of the day. A few listen so as to compare it with the foreign news broadcasts. Although frowned upon, most Frenchmen with fairly good sets daily listen to London and to America. French in North Africa especially tune to NBC, New York; WCEO, Schenectady, and WRUC, Boston, to hear America's interpretation of the news.

Today Vignancour is out as a result of the constant Vichy reshufflings and Jean Antoine is in charge. He has an ambitious program to improve the programs even more. His air is to make the government-controlled stations more popular and palatable to Frenchmen than the private broadcasters of prewar days. He and others admit that before the war the private stations were far more popular than the politically ridden national stations where red tape, graft and other abuses were rampant.

Antoine has Pierre Jaboune and Paul Gilson for news. Emanuel Bondeville heads musical programs; Pierre Sabatier, theatre; Paul Bastine, lyrical programs, with Maitre Paul Paray directing the symphonic orchestras. There are orchestras in Vichy, Lyons, Marseilles and Toulouse under the respective batons of Reynaldo Hayn, Henri Tomasi, Jean Clergue and Alfred Cortot, who is also counsellor to Admiral Darlan for French radio.

It is now planned to give broadcasts where the public will be admitted for variety, music and other types of entertainment broadcasts. All admissions will go to Red Cross and War Prisoners' funds.

Theatre premieres in Paris are being broadcast. Jean Cocteau's 'Machine a Acriere' was the latest legit opening to be sent over a special hookup for radio audiences all over France.

ROMAGUERA TURNS PROF

Cincinnati, July 8.

Oscar H. Romaguera, director of publicity for WLWO, Crosley's shortwave, has been appointed professor of Spanish of the night division of Xavier University, Cincy.

He's a Cuban.

Robert Weede, Met baritone, set for the Coca-Cola hour on July 20.

O'Daniel to Senate

Austin, Texas, July 8.

Governor W. Lee O'Daniel, who three years ago was a salesman plugging with hillbilly music and songs of his own composition, was the victor in the race for a successor to fill the U.S. senate seat vacated by the death of Morris Sheppard. His original election as governor astounded the politicians.

During the last two weeks of the senatorial campaign O'Daniel used radio extensively, his talks being aired by direct line each day over 10 Texas stations, one in Mexico and one in Shreveport, Louisiana.

Fernando Wagner's Actors In English Over XEQ

Mexico City, July 8.

Latin American radio hour of the local municipal government shifted from XEB to larger XEQ so that a wider audience can be reached. XEQ, the civic government figured, is conditioned to reach many more Americans, the audience at which this program is aimed.

Music and newscasting, in English, have been added to the program which includes excerpts from American and English plays, adapted to the air, by members of Fernando Wagner's Pan-American Theatre, headed by Miss Anrelies Morgan and Rickey Austin.

Austin is doing the radio adaptations.

Payroll Traffic

Austin, Texas—KNOW has Jerry Fisher for newscasts and he will devote portion of his time as a salesman.

New manager of KNOW is Cliff Tatom from KCMC, Texarkana.

Lawrence, Mass. — WLAW has made a few additions and changes in its personnel: Billie Noble, staff organist, is in charge of publicity; Howard Enyard, transferred from transmitter in Andover to control room; Don Lee assigned to remote pick-ups; Ernest Pfeiffer, from remotes to control room.

Boston—John P. Kelley, WEEI control engineer, left for training service at Camp Devens, Ayer, Mass.

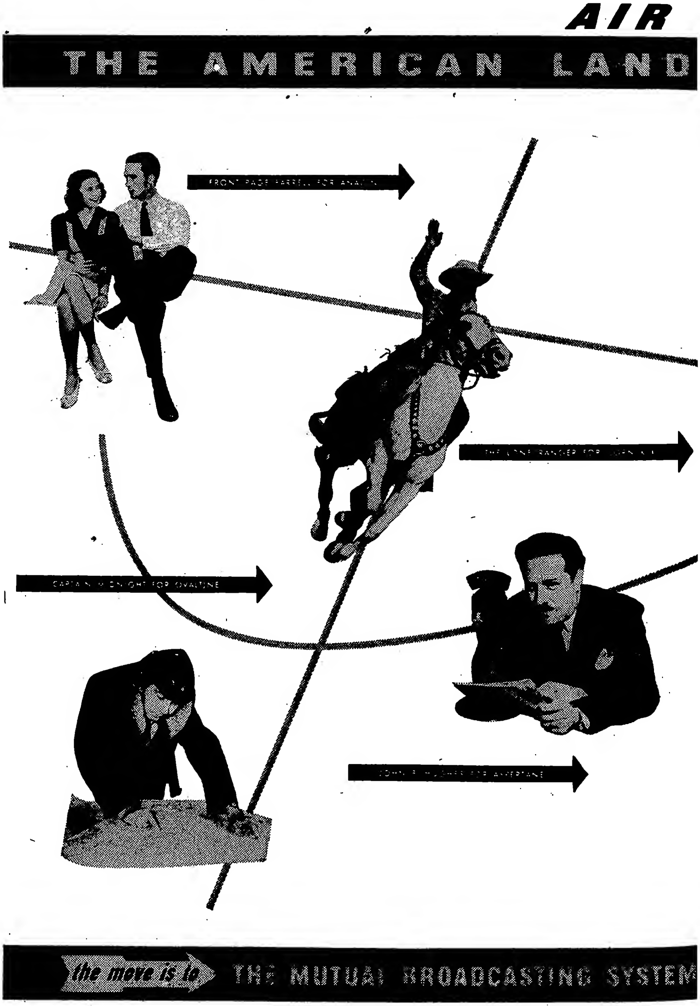
Spartanburg, S. C.—Thad Horton, formerly with WSPA-WORD commercial department here, has joined WMRC, Greenville, S. C., in advertising capacity.

New York City—Arthur Duram, formerly sports announcer and salesman at WOC, Davenport, and a salesman at WCBS, Springfield, Mass., has joined the sales force of WHN, New York. He's a brother of George Duram, of the Kastor agency, Chicago.

Walter Payne, Leslie Learned, William Stahl and James Garigin have joined the engineering staff of WOR, New York. Payne was formerly with Don Bestor's orchestra, Learned and Stahl were with WNYC, New York, and Garigin was at WHI, Greenfield, Mass.

Cincinnati.—Ann La Hay, woman's commentator and home economist, on KLZ, Denver, for the past four years, has joined WCKY and is doing two 30-minute programs daily. She supplants Helen Rees, who has been assigned to special promotion work.

Neal K. Searles, announcer, lately with WJBK, Detroit, has joined WLW, succeeding Bill Frost, who entered military service.



Pall Mall Radio Now a Gag

Not since the days of Lucky Strike's 'Be kind to your throat' have stage comics got as big a laugh response as they do now to mention of Pall Mall's radio slogan, 'Modern Design,' and its attendant sound effects. The recorded spot announcements, which are dinned by individual stations as many as 12 times a day, have at least had one effect, as far as theatre audiences are concerned. They have become proficient in imitating the sound effects, of airplane motors, high-speed marine motors, sirens and machinegun firing. So comedians have found out when cracking about 'Modern Design.'

Among the comedy acts using the Pall Mall slogan for topical gags in their stage routines are Danny Kaye and The Revuers.

FILM STAR PROGRAM FROM MEXICO CITY?

Hollywood, July 8.

Alejandro Buelna, head of the Mexican Government Tourist Bureau, says that at an inter-American conference in Mexico City in September a radio show covering U. S. and South America may be framed with Hollywood film leaders and stars participating. Program would be from Mexico City, with pickups from Hollywood and New York. He knows nothing of National Railways' participation, but naturally will co-operate with the Government.

Despite Jock Whitney's announced tabu on further picture junkets to Latin-American countries, Buelna is hopeful of getting a handful of stars for September conference and possible radio spread. Buelna is here to express Government's gratitude for the junket by film stars to Mexico City last April and pass around a few gifts to those who made the trip.

SOCIAL IMPLICATIONS OF NEWSPAPER OWNERSHIP, NOT COIN, CONCERNS FCC

FOLLOW THE CARDINALS

Special Trek to Chicago Financed by Hyde Park Suds Firm

St. Louis, July 8.

Because of the fever heat among St. Louis fans for the Cardinals who are making a bid for the pennant, Ruthrauff & Ryan, for Hyde Park Breweries, sent its three-man baseball combo to Chicago last week to air the double-header between the Cards and Cubs on the Fourth. France Laux, borrowed from KMOX, Cy Casper, KXOK sportscaster, and Gabby Street, analyst, were the trio who made the trek. Line charges and the expenses of the trip were about $500.

Additionally a ticker report of the Browns-Indians double bill in Cleveland was sandwiched in between innings of the Chicago fracas.

Hearings Set for July 23 Will Delve Into Joint (Newspaper-Radio) Control of Information As Democratic Danger

No More Time Abroad, Inc.

Time, Inc., and the Brinckerhoff Studios have settled their negotiations over the **continued use** of the name Time Abroad, Inc., as a Brinckerhoff subsid.

Tag, Time Abroad, has been eliminated and the subsidiary will be known as General Sound Corp.

Spokane.—John Bryson, recent addition to station KFPY announcing staff, from KGDM, Stockton.

Washington, July 8.

Social aspects of the newspaper-radio issue are uppermost in the minds of the FCC and due for greatest attention at the forthcoming hearings to obtain data which will be used in revaluating the present off-and-on-again regulatory policy. Notice of issues for the inquiry scheduled for July 23 places principal emphasis on such matters as free speech, editorial bias, and domination of various methods of purveying information.

The Commish last week announced that persons wanting to participate in the hearings must file notice of appearance by July 18 and outline the type of evidence they will produce. On its own account, the FCC reserved the right to 'call witnesses in its discretion to present various sides of the problem,' adding it will offer statistical and documentary evidence it considers pertinent and will 'invite' other participants to provide similar data 'as occasion requires.'

In outlining the topics it wants to explore, the Commish set forth five which are purely social in nature and two that are both social and economic. Altogether 10 items will be taken up, including the factual proposition of the degree of newspaper influence and the factors causing persons interested in publishing to dabble in radio.

Though the incentive for the hearing was the Commission's desire to lay down a firm policy which will prevent any undesirable developments in the frequency modulation field, the data will be used also in deciding what attitude to take in the future toward standard broadcast stations that now are owned by or tied up with the journalistic fraternity and toward publishers wanting to buy or build outlets in the standard band.

Concerned

The regulators evinced great concern about the possibility newspaper interests have acquired radio stations in order to strengthen their position as guides of public thinking. Though they have taken the stand that radio stations cannot have editorial policies, the kilocycle cops reflected feeling that press ownership of radio stations is contrary to public welfare because it curtails debate or distorts reporting.

In the social category are the following matters on which the Commish particularly wants information:

1. Whether joint association of newspapers and transmitters 'tends or may tend to prejudice the free and fair presentation of public issues and information over the air or to cause editorial bias or distortion or to inject editorial policy or attitude into the public service of licensees.

2. Whether there is or may be either restriction or distortion in broadcasting of news, if sources of news are unduly limited, or relations between newsgathering services and outlets are affected adversely.

3. Whether newspaper ownership 'has or may have any effect upon freedom of access to the radio forum for the discussion of public issues.'

4. If there is or may be 'an undue concentration of control over the principal media for public communication.'

The regulators indirectly acknowledged there is something to be said in behalf of newspaper interest in the radio business. One of the items on the agenda is the question whether radio programs are improved because newspapers can supply better facilities and more skilled personnel to obtain and pour out information and opinion.

On the economic side, the regulators want to know whether close relations restrict competition between stations, lead to monopoly of radio facilities, or give more stability to outlets by assuring the support of the press owners. The general monopoly question also was injected, with the Commish asking for facts about the effect of affiliation on 'concentration of control over broadcast facilities or the use thereof.'

MARKS ARE CHANGING

Blackett-Sample-Hummert clients now place 21 quarter-hours a week over an average hookup of 76 Mutual stations

Just how marked the "Move to Mutual" really is, was strikingly demonstrated by the signing *this June* of an additional 10 quarter-hours a week of immediate business by Blackett-Sample-Hummert. The accounts, covering virtually all periods of the day, now stand:

5 quarter-hours for Aspertane (noon time)

5 quarter-hours for Anacin (early afternoon)

5 quarter-hours for Ovaltine (late afternoon)

3 half-hours for Corn Kix (evening time)

It's significant that the largest placers of radio time are drum-majoring the shift to Mutual.

America's ONLY Station Operated Network

WOR congratulates

VARIETY

on its exclusive series of articles, beginning in this issue, describing the Listeners Conference experiments conducted in the studios of WOR, in New York.

NOTE: Watch WOR for other important audience activity reports to be released very shortly.

that power-full station WOR

TELEVISION'S PIONEER SPONSORS

As of last Tuesday (July 1), it was legal to have advertising sponsorship of television programs in America. Because it was legal NBC solicited its radio advertisers to try the new medium and three sponsors accepted. Thus NBC had some commercials to start off commercial television. This was Tuesday. On Wednesday and thereafter NBC television schedules were about where they have been since 1939—filling in time.

Mixed into the premiere night of commercial television was a Soldier Show (reviewed below) and ceremonies in celebration of the successful culmination of the recent $11,000,000 fund drive for the United Service Organizations which will hereafter operate canteens, etc., at or near our Army camps. The ceremonies televised the faces of such personages as Thomas E. Dewey, Walter Hoving, Admiral Andrews, Col. Lord, Mrs. Winthrop Aldrich and Mrs. Ogden L. Mills. There was nothing to say about the ceremonies except that the two ladies had a startled where-am-I look when they got the cue to talk and the scripts of all the speakers were written in that dull, logrolling monotone characteristic of organization officers congratulating each other.

More detailed comment on commercial television's first night follows:

UNCLE JIM'S QUESTION BEE
With Bill Slater, Edith Spencer, Dan Seymour
Audience Participation
SPRY (Levers)
Once-Only, July 1, 1941
WNBT (NBC), New York
(Ruthrauff & Ryan)

Uncle Jim's (Bill Slater) Question Bee, one of the innumerable audience participation programs on the radio and neither worse nor better, entertainment-wise, than its contemporaries, was fortified by another sponsored personality of the same sponsor, Aunt Jenny (Edith Spencer), for this one-time experiment by Ruthrauff & Ryan in television production. Uncle Jim's was able to call itself the first advertising-sponsored television quiz program in history. It was first by about one hour, Ralph Edwards' 'Truth and Consequences' being a later offering of the premiere evening.

Probably typical of television's booking difficulties, the guests who had been announced, Lionel Stander and Gloria Stuart, did not show up. Instead Allen Prescott, an experienced radio program emcee, and an artist's model chosen apparently at the last minute for her photogenic features rather than any probable ability to help along a quiz, were substituted. There was also an 'outsider' couple.

The effect of television upon an audience participation show may be said to be twofold: (1) the contestants acquire a visual 'personality,' offsetting the fact they seldom seem to have any microphone personality unless they're plants; and (2) the child-like nature of quizzes is made doubly evident. It might be fair to deduce that television would enhance the appeal of this sort of thing to those already interested and drive away everybody else. But television does have an 'eavesdropping' quality like a party-line telephone and homo sapiens usually dote upon listening in on other people's conversations. So there you have a confused picture, a politician's yes-but-on-the-other-hand-no kind of report. Which is probably the story of television as of its 'commercial' beginning, July 1, 1941.

It was pretty artificial and self-conscious striving when the whole group gathered around Aunt Jenny's table where a Spry-made chocolate layer cake was cut. Uncle Jim, announcer Dan Seymour, the artist's model, Allen Prescott and the visiting couple all awkwardly nibbled at the cake as Aunt Jenny, without a hint of self-consciousness, kept taking bows for her prowess as a cook.

Aunt Jenny (Edith Spencer) is okay for television. This is not surprising as she was undoubtedly picked in the first place because she shows up in magazine layouts as the perfect prototype of the kitchen-proud American homekeeper. As a case of type-casting the advertising world has in Aunt Jenny out-Hollywooded Hollywood. Not only does this actress look (wearing specs), dress (bungalow aprons, etc.) and appear (affable, energetic, workman-like) like the incarnate copywriter's concept of all American toilers-over-hot-stoves, but she is able to read lines 100% in character. She's a clinical study in beautiful good-selling hokum.

But Aunt Jenny, the next time she cuts a chocolate layer cake over television, will have to remember not to lick the cake-knife with her mouth and then offer to cut her guests another slice with the same knife.

The program was panned on and off commercially by a closeup of Dan Seymour, a mite silly-feeling, holding a can of the shortening grease made by Levers. Seymour televises attractively as does Uncle Jim.

LOWELL THOMAS
Newscast
15 Mins.
SUNOCO
Once only, July 1
WNBT (NBC), New York
(Roche, Williams, Cunnyngham)

The regular Sunoco newscast at 6:45 P.M. was doubled for television. In other words, while he was giving his digest of the news tickers, Thomas was also under the fire of the iconoscope. Television presented a picture of him broadcasting.

Added for television fore and aft were closeups of cans of Sunoco oil. There is nothing very glamorous about these cans or about men reading either news digests or commercials from scripts. But the value of news to television as to radio—and other media—cannot be questioned. It is a standard commodity of human interest.

Thomas has appeared before the tele cameras before and was at home. He 'photographs' okay, mustache and eyebrows and abundant hair framing a clear picture for black and white.

'TRUTH OR CONSEQUENCES'
With Ralph Edwards
IVORY SOAP
Once Only, July 1, 1941
WBNT (NBC), New York
(Compton)

This was a second question-asking program in an evening of dullish, slow-paced, unedited, time-ignoring telecasts. By the time the Ralph Edwards session began along about 10:30 p.m. the viewers must have been pretty blah from it all. (It was a beastly hot night to make it worse and 525-line television doesn't get ideal results on 441-line sets.)

There were the same kind of camera closeups of Ivory Soap as of Sunoco and Spry containers earlier. There was a staged bit of hoke about what beautiful hands one gal

(Continued on page 34)

PRESTIGE · COVERAGE · RESULTS
560 kc
WIS
NBC RED
5000 Watts Day
1000 Watts Night
COLUMBIA, S.C.

"WITHIN 10 DAYS"

The Ad!

NETWORK
FOR SALE
OR SPOT

Colonel
JIM HEALEY

ACE NEWS COMMENTATOR
and Poet-Philosopher

★ ★ ★ ★ ★

LOOK AT THE

RECORD!

- SUN OIL CO.—6½ years. Three evening quarter-hours per week, WGY
- PENN TOBACCO CO.—2 years. Two evening quarter-hours per week, WGY
- THE HUDSON COAL CO.—1 year. One Sunday half-hour per week, NBC RED NETWORK.
- WILLIAM W. LEE & CO.—1 year. Three daytime quarter-hours per week, WTRY. One Sunday quarter-hour per week, WTIC.
- FORT ORANGE CHEMICAL CO.—1 year. Three daytime quarter-hours per week, WTRY
- ALSO: Sponsored various stations by KNOX GELATINE CO., SAND SPRINGS CORP., PETER SCHUYLER CIGARS, SARATOGA VICHY SPRING CO

Twenty-Three Years' Major Newspaper Experience

REPORTER
EDITOR
COLUMNIST

★ ★ ★ ★ ★ ★ ★ ★

Continuously Sponsored on One or More Stations 1933-1941

RATES Are RIGHT!

For Full Particulars Write:
COL. JIM HEALEY
5 TURNER PLACE
ALBANY, NEW YORK

The Result!

Lorillard Buys Healey

Schenectady, June 24.

P. Lorillard Co. will sponsor Jim Healey on a thrice weekly quarter-hour of commentary, poetry and philosophy over WGY, Schenectady, for Union Leader, starting July 7, at 7 a.m.

Lennen & Mitchell is the agency.

Col. "Jim" Healey

Albany, N. Y.
June 27, 1941

Variety,
154 West 46th Street,
New York City

Gentlemen:

Recently, I used the columns of your valuable magazine, to announce that I was available for a network or spot job as a commentator. I did so anticipating only a few response "leads".

Within ten days after publication I received at least forty letters from agencies and five definite proposals.

Beginning July 7th I will do a three-times-a-week morning commentary for P. Lorillard Company's "Union Leader", over WGY, Schenectady.

I have always been sold on VARIETY as a medium for artists and agencies. But the "pull" in this instance was surprisingly terrific, even for VARIETY.

I thought you'd like an expression of real appreciation, although the value of your great publication as an advertising medium must have been known to you.

Very cordially,

Jim Healey

JTH/LKJ

Naturally, advertisements are EXPECTED to produce results. That's the idea.

It's a two-way operation—what the advertiser has to say, and the medium which he uses to say it.

Leighton & Nelson, of Schenectady, N. Y., prepared the copy. They write: 'We, of course, are not surprised that 'Variety' pulled such splendid response for this radio artist.'

VARIETY

NEW YORK	CHICAGO	HOLLYWOOD	LONDON
154 W. 46th St.	54 W. Randolph St.	1708 No. Vine St.	8 St. Martin's Place

Much U.S. Talk, Little Action in B.A.

Argentinians Hardly More Aware of Yankee Short-wave Activities Than a Year Ago

Buenos Aires, July 1.

Despite flood of talk, all sorts of personal inspection jaunts by top-ranking officials and announcement of extensive plans for every kind of radio Pan-Americanizing, from revival meetings to jive sessions, U. S. international short-waving to South America has shown no great improvement in the last 10 months and is still a long way off the mark in the opinion of a majority of competent observers here.

Constructive criticism falls into these divisions:

1. While many improvements have been made both in power and programming, of DX transmitters aiming at South America, the average dialer—even in Buenos Aires, largest and richest of the Latin capitals—has a hard time tuning in. To get the States, requires a set that's beyond the budget of the ordinary listener and even with a fairly strong receiver, being sure of getting a program is difficult, often impossible.

2. Although joint advertising by U. S. broadcasters in the South American press was announced months ago, U. S. DX programs are still rarely advertised here. Elizabeth Arden, Kolynos toothpaste and Republic Steel are among the few who have done anything in this line. These firms have carried display advertising in quite a number of B. A. papers which was punchy and could be seen. Kolynos, in particular, with a series of ads describing DX programs with Jean Sablon, who is popular throughout Latindom, drew much favorable attention. In B. A. and most other places short-wave programs—even standard wave listings—are not carried in the daily press. Without ads, there's no way to find out what's on from the States except through one or two radio fan magazines of comparatively small circulation and none too great reliability.

3. Although everyone who has looked over the situash has agreed that for building a sizeable audience the most important requirement is re-transmission of U. S. programs over S. A. stations, few such have appeared. Questioning of Argentine listeners by advertising agencies, local stations, Embassy officials, and by Variety, has disclosed no noticeable increase in listeners to U. S. shortwave.

4. Many U. S. stations, it is claimed, feel that if they receive a fairly large quantity of mail from short-wave listeners they have managed to click. What's forgotten, observers here insist, is that current listening audiences represent only a very small part of what's available. And that most listeners now tuning the States are already generally pro-Yanqui in sentiment. The group that must be reached, especially if radio is to play a more important part in Pan-American Solidarity, is the group that is relatively passive, willing to listen to both sides.

5. Broadcasting important speeches by Roosevelt and other high officials is o.k. as far as it goes, but it's not enough. Such speeches as President Roosevelt's recent proclamation of a state of national emergency (carried over a tremendous Latin hookup) have in themselves a tremendous interest for South American listeners, in which radio helps but in which it acts only as another information disseminating agency. Where radio can do a better Pan-American job and one that no one else can do, is using its drawing power to get across to Latins with the sort of talk that wouldn't be heard otherwise.

6. What's needed, it's stated here, is firstly, more direct contact with South America through the establishment of local offices and, secondly, more action and less talk. Observers point out that no other major industry doing any business in South America attempts to carry on its business by remote control as does radio.

One Example

The one regular U. S. DX retransmission now being heard in Argentina is a 15-minute news broadcast which goes on nightly at 11 on Radio Mitre (LR 6) and the Primera Cadena de Broadcasting chain of 11 interior stations. Local sponsor is the U. S. Chamber of Commerce in the Argentine Republic, made up of some 165 North American firms doing biz here. U. S. owned Union Telefonica—the Bell system of Argentina—also shares the billing.

Program has won much favorable attention and is cited as an example of what the U. S. must do to win listeners. Facts are given without comment, but carefully compiled. Emphasis, originally on the war, has been shifted to a concentration on the U. S. since listeners here feel they already have an abundance of war news primarily through American news agencies and want more Yank talk from the Yanks.

News is culled from leading agency dispatches, edited in New York so as to make a running story insofar as possible, a great improvement over the flash bulletin style of newscasting customary here. Announcer is a real Argentine with the kind of accent which local tuners enjoy. Chief fault registered so far against the program is that it has not been advertised. Apparently because at first there was some fear that permission for the re-transmish might be denied because of governmental maximums on time allowed for re-broadcasts of news events. Until this is done, however, observers believe the program will never attract any great audience, especially since it competes with seven news broadcasts being offered at the same hour and since the station used is admittedly not one of the biggest or best.

Chamber of Commerce programs and a three-minute NBC nightly news cast—included in an early evening world roundup on Radio Splendid—(LR 4) are the only regularly skedded retransmissions from the States to be carried in B. A. Checkup of programs handled on all 18 B. A. stations during the past 10 months shows that aside from the Republic Steel series, several prize fights, blow-by-blow, with commentary in Spanish, and a few odds and ends such as the two-way Rotary Club broadcast, several NBC Saturday night retransmissions on Radio Mitre, and a special program to carry a speech by the Argentine Minister of Finance, there has been nothing else.

A four times weekly Standard Oil sponsored program of day-late scripts of Raymond Gram Swing translated into Spanish is carried on Radio Espectador, Montevideo—easily tuned by short-wave but hard to get in Argentina by standard wave programs is also carried on Radio Carmelo located just across the River Plate, about 85 miles above B. A.

On both retransmissions and direct DX, both London and Berlin have done far better than the States in advertising, publicity and signal strength. Not only in Argentina but all South America. Largest clipping service for all of South America during a recent month revealed steady advertising for German broadcasts especially in Chile, Peru, and other west coast countries. There was also small but regular use of newspaper space to advertise English DX regulars and news' stories on special broadcasts, but practically nothing about U. S. radio broadcasting except some publicity handout from General Electric and boiler plate supplied by N.E.A., U. S. news feature syndicate.

tell 'em all
with the
50,000 watts
of
WJR
Michigan's
Greatest Advertising Medium

Hitler's Kin

Continued from page 1

engagement to tell all about her Nazi brother-in-law and was accompanied by members of the musical revue to provide background, while she told of his habits, characteristics and alleged sex life.

Frank Robertson, of New York, manager of 'The Singing Sweethearts,' one of the musical units, accompanied the girls to City Hall to explain their plight to police. He showed a contract signed in New York by a Mr. Jackson, manager of Mrs. Hitler, and said they were brought here from New York by bus and left stranded. The detective bureau told the girls that since no criminal violation was involved they were powerless to act. However, they were referred to Magistrate Aaron London, who reluctantly gave the same verdict.

Two newspapermen started a tour of the resort and raised enough from night clubs to pay for a bus to take the stranded company back to New York.

A. C. amusement operators, while expressing sympathy for the troupe, stated that it showed signs of prosperity for show biz, as it is only in 'good times' that road companies are stranded. Added this is the first time it has happened in this amusement center since 1929.

London Calling

London, June 20.

Comedian Tommy Handley to head a new variety show. He clicked with his previous vaude gang 'It's That Man Again.'

Gene Gerrard making a radio bow in a new musical play.

John Gielgud will bolster his brother Val's BBC Radio Dept. with three mike appearances during summer months. Actor will air Shakespeare and one straight play.

Vic Oliver-Sarah Churchill airer is tagged 'Happy Days.' Comedian relaxed from 'Hi Gang' when show folded for the summer. New series will go out fortnightly, six half-hour sessions.

Phyllis Neilson-Terry pacted by BBC for two more radio dates. Will do 'Trilby' and 'Love Passes By,' stage vehicles which have served her previously.

George Graves will head the cast for 'Baron Munchausen,' scripted by Henrik Ege with music by Henry Reed, around the notorious fibber.

Gerry Wilmott's 'Sunday Matinee,' upped to night spotting. Takes over the 'Hi Gang' time.

Clifford and Marion to guest with Sunday night 'Happidrome.' Vaude pair make it their first radio date in a long time, road occupying them in between.

'Helter Shelter' returns to the air for the summer, same cast plus Bertha Wilmott, warbler. Musical show centers a mythical air-raid shelter—if that's not something to try and make popular.

Firth Shepherd's 'Up and Doing' airs an excerpt for BBC. Radio will run a line into revue's current West End location, the Saville theatre.

'Record Time' will run a year and then fold for the summer. Clearing house for messages to soldiers from sweethearts and wives.

Lilli Palmer drew the bid from 'Close Up.' Actress is currently with 'No Time For Comedy' in West End, and admits to plenty trouble making sure English comedy doesn't get a Viennese accent.

Adele Dixon airing in a specially written radio musical.

Noel Coward has missed being heard in his last three radio bookings since returning this side. Technical trouble took out his Saturday afternoon biographical piece.

Extended hour of daylight has BBC on the air till 11:15 p.m. with its popular net, a quarter-hour later than hitherto. Other band remains at its midnight shutdown.

'Let's Face The Facts,' a series of the Canadian Broadcasting Corp., published here in book form, including the Dorothy Thompson and Alexander Woollcott scripts.

'Hi Gang' threw party to mark shutdown after a straight year's run of the air. Bebe Daniels and Ben Lyon gathered all the talent who've guested on the Sunday night show, to come along and cheer. Event is airing.

Athene Seyler doing another revue job for BBC. Vehicle tagged 'Never Be Surprised.'

Reginald Foort, onetime staff BBC organist who went on the road with his own show, and a special set of mechanical pipes, brought the instrument back to BBC when Corporation's own organ was bombed. He aired for the initialer.

Kimberly and Page, playing a cabaret in the North, picked up by BBC when radio ran a line into the night spot.

Beatrice Lillie in London again and being lined up for radio dates. Comedienne has just finished another tour of the troop camps.

Death of Al Bowlly, crooner, in a recent air-raid, sees many requests coming into Broadcasting House for a special memorial program. He was credited with being the Number One vocalist here, operating with top batoners Lew Stone and Roy Fox, as well as a session with Ray Noble. Transcription Dept. of BBC may comply, checking their stocks for shows including the crooner.

Dorothy Hyson, daughter of Dorothy Dickson, guesting on 'Close Up' and speaking of her 100% American strain. Actress was born in Chicago, but popular conception of her is as the typical British girl.

E. Phillips Oppenheim, in an interview on his 72d birthday, revealed having received a postcard from P. G. Wodehouse, now a captive in Germany, and indicating humorist has just finished another book. 'I'm comfy and well looked after' said Wodehouse. Sez the Nazis, sez Oppenheim.

Bill Down, over here on war assignment, got a call from Carroll Gibbons to fill a spot on batoner's 'Saturday Diversion.' Show has a quiz session—Down was given Variety headline 'Stix Nix Hix Pix' to translate.

Wallace Douglas, radio and film actor till going into the Army, is announced as prisoner of war, seized at Calais after fall of France. He's now running entertainments for fellow prisoners. Wallace is brother of Robert Douglas who quit the stage at war outbreak for a pair of Navy wings.

Jack Livesey heads the new serial 'On the Run,' scripted by Howard Agg. It's his third serial in a row.

Jessie Matthews in for two radio guestings recently, 'Monday at Eight' and 'Town Hall.'

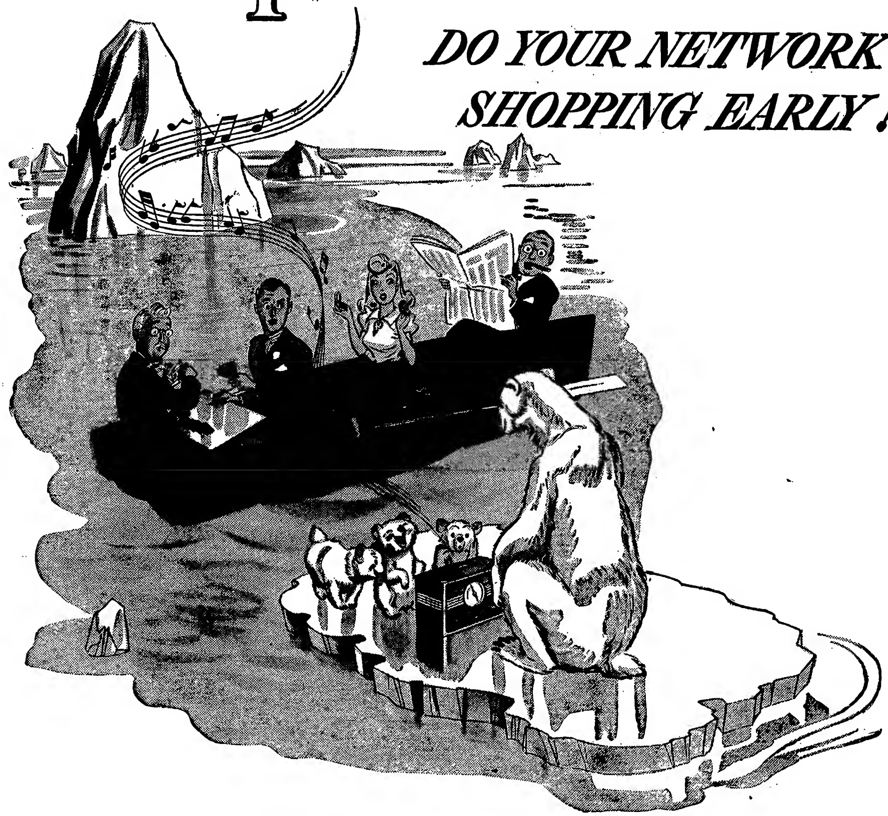
Kenway and Young, radio-made comics, are entering vaude, teeing off at Coventry. Pair will vacate their air 'Howdy Folks' unless sesh can be waxed ahead of schedule.

Jack Buchanan will head a new musical, set for eight weeks. Show replaces 'Piccadilly.'

Carroll Gibbons gets leave from the Savoy hotel and Firth Shepherd's show 'Up and Doing' to do two weeks for BBC and four weeks for General Theatres.

Keep Cool—

DO YOUR NETWORK SHOPPING EARLY!



Sunday to Saturday—Winter and Summer—Any Time is Good Time on NBC RED!

Come heat, humidity or plain high water . . . *now* is the time for all good advertising men to come to the aid of their Summer, Fall and Winter sales curves—with a liberal dose of advertising strategy *a la* NBC RED! Here's why:

The NBC RED All-County Census proves that, nightly, 41.7% *more* radio families "listen most" to NBC RED than to any other network. By day, 36.9% *more* families "listen most" to NBC RED than to any other network. Listener loyalty like that helps a lot to push most *any* campaign over the goal line!

So-o . . . if you're lucky enough to be on NBC RED right now, you need only give your contracts a quick once-over, then run along to your golfing, your swimming or your butterfly-netting. If you're *not* now on "the network *most* people listen to *most*," cheer up! It's no trick at all to enter the charmed circle. Just reach for your phone and relax in the breeze of your fan while we tell you about the tested sales-producing opportunities we have in stock.

From all indications, NBC RED is heading into its *14th* consecutive summer of network leadership, with a grand parade of programs. Hop on the band-wagon today, and take it easy the rest of the summer. For, now as ever, the password to worry-free advertising is:

"*ANY TIME IS GOOD TIME ON* NBC RED!"

NATIONAL BROADCASTING COMPANY
A Radio Corporation of America Service

NBC *Red* NETWORK
THE NETWORK MOST PEOPLE LISTEN TO MOST

Equity, AFRA, Screen Guild All Are Concerned With Television Jurisdiction

Now that American television has the legal right to sell time to sponsors, if sponsors will buy any at this stage (which remains dubious), negotiations have been resumed between the medium and actor union groups concerning minimum working pay and conditions. Telecasters are reminding the unions that its all outlay with skimpy prospects of any revenue. In the past NBC deficits for television have reportedly gone as high as $700,000 in a year. RCA-NBC were reported to be $10,000,000 in the bag over the longpull of laboratory experiment when commercialism became legal July 1.

As indicated last season a three-way board will serve for the talent, Equity, American Federation of Radio Artists and Screen Actors Guild representatives making up a committee. Equity will claim jurisdiction on the ground that its people are essential in the televising of plays, a stand that may eventually lead to an inter-union scrap.

Combination committee on television want as far as limiting hours of rehearsal for telecasts some years ago, than stopped at the request of AFRA, which was then negotiating a basic agreement with the radio chains. Radio union felt that further palavering might impair its progress in securing the pact. Soon afterwards Washington stepped in and television all but stopped.

Equity's View

Equity concedes that AFRA should figure in the television field, also that SAG belongs, because microphones are used in television and that the iconoscope is akin to the motion picture camera. AFRA further is important in the new art because its system covers radio studios and the staff is well qualified to check up on possible violations of the rules. Equity has no such contact with the broadcasting plants.

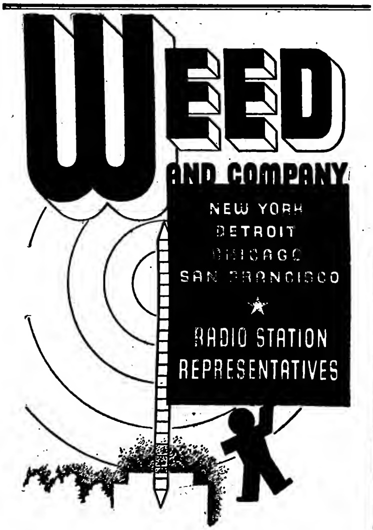
Matter of revenue is a factor in the situation. While Equity is the most solid financially of the talent unions it feels it should retain television and whatever dues it will bring, after having turned over jurisdiction to radio and pictures, then helped each of the than new unions to become organized.

KARM, Fresno, Sets Rep

Chicago, July 8.

Free & Peters has been appointed national reps for KARM, Fresno, Cal.

Appointment made by Clyde Coombs of station which has just been granted okay to boost power to 5,000 watts.



Take-It-Easy Tele

Continued from page 3

tape-measured, narrow space production methods of NBC.

2. The experimentals at Columbia seem to have a basically more promising approach to programming in terms of showmanship.

The difference, invidious or not, between NBC and CBS television production seems to be that NBC is formal and CBS is informal, highly so. NBC skypictures give the impression that the engineer runs the works. CBS already suggests that CBS runs the engineers. This is the difference between treating television as a science only and treating it as an art exploiting a science.

The informality at CBS, which occupies hugh auditorium-like quarters in Grand Central Terminal, is exemplified in numerous small ways, but especially in the general attitude, which represents conscious company policy. For example, one iconoscope has taken a picture of its mate rolling into position for the next shot, a close-up. Vaudevillians who put on their acts are allowed to ad lib and there is a take-it-easy quality in everything. The results are psychologically beneficial. True, CBS has not yet televized anything requiring actors to memorize lines, or stick to a set dramatic plot. Here, perhaps, is where the comparison is unfair to NBC, which has faced these hardships with time, money, staff and other limitations.

CBS' Contribution

CBS greatest production contribution to television after this informality technique (or escape-from-technique?) is the bank of hanging flourescent lights which form a shell above the floor. These, plus mercury vapors developed by General Electric, provide a big and ample throw of light over a large area in which the dollies can freely move and the actors are not roasted as under ordinary lighting. (NBC has also made considerable progress in improved lighting.)

The control panel at CBS makes a provocative spectacle of the modus operandi of television. There are several images of what the iconoscopes are giving to the transmitter (Chrysler tower three blocks away) and the directing crew wear headphones. Left to right looking outward down at the lighted floor there is (1) a girl secretary keeping the log for the FCC, (2) audio engineer with headphones (Dick Fay) who communicates with the microphone boon-operator, etc., (3) assistant director Carl Beyer, (4) Director Worthington Minor, (5) switcher Bernie Brink, who controls the traffic of the mobile cameras operated by Messrs, Bretz and Benedick, and (6) the shader, Albert Harcher, who checks the light.

Exec Heads

In and about the production floor are the executive heads of CBS television, Adrian Murphy, Peter Goldmark, Leonard Hole, Gilbert Seldes. And as a final touch of informality there is Dick Coogan who is roving master of ceremonies. He may pop into the picture at any time to comment, kibitz with the performers, make suggestions. So far as most of the items that CBS puts out are concerned, the rehearsal and the performance are merged, co-existing, improvised and synchronized.

These comments should not be taken to imply that CBS has a new revolutionary technique, but simply to report that it has something and its fresh perspective, purposely freed of other company tradition, may be an excellent, invigorating influence on all television. This seems true—the basic approach is showmanly, not engineering.

BALABAN-KATZ IN TELEVISION

Chicago, July 8.

Various stage names appearing at the two downtown Balaban & Katz theatres which present live talent (Chicago and State-Lake) have made appearances on the B. & K. television station, W9XBK. Among these were Pat O'Brien, Willie Shore, Gil Lamb and Blackstone the Magician.

Station set-up is in final stages of completion and when finished will carry full 15-hour-a-week schedule of television programs. A staff of eight people headed by William C. Eddy, is at the station and have been responsible for the actual building of much of the equipment.

A 200 ft. steel tower has been erected on the roof of the State-Lake Bldg., and a portable broadcasting automotive unit has been built. Two large studios and one small 'personality' studio are ready.

GE's Tele Going Commersh

Schenectady, N. Y., July 8.

When work on General Electric's new television studio, claimed to be the largest of its kind in the United States, is completed within a few weeks, GE plans to enter the commercial telecasting field with the FCC minimum of 15 hours per week. Last December, the company discontinued the broadcasting of local television programs over W2XB, Schenectady, after 18 months of experimentation.

Equipment to include two cameras on movable dollies, one stationary camera, a microphone extension boom allowing complete control of position and angle of the mike from off-set, etc. A 128-foot steel tower, on which are mounted relay antennas to carry the programs to the transmitting station in the Helderbergs, is near a rear corner of the structure. To protect the antennas from the elements, they are enclosed by a wooden box which can be electrically heated.

IOWA RADIO STUDENTS GET STATION TRIALS

Iowa City, July 8.

Some 11 University of Iowa radio students and staff members at WSUI, the institution's radio station, joined commercial radio organizations as beginners last month. They included Marjorie Lester and Georgia Bowman, to WLW, Cincinnati; Ray Abel, to NBC, Chicago; Lois Ann Russell, NBC, New York; Frederick Keller, WASH-WOOD, Grand Rapids; Claire Henderlider, WMT, Cedar Rapids; Marold Glaspey, KFNF, Shenandoah, Ia.; George Moon, KHMO, Hannibal, Mo.; Hugh Harper, KSCJ, Sioux City, and Marianne Prugh, to the George Weber advertising service, Des Moines.

Beverly Barnes received a WLW scholarship award. And Fred Conger has returned to WBAA, Purdue University station, after a year's leave to study.

George Grim, Minneapolis Star Journal radio director, was forced to cancel his radio shows on WCCO for four-day rest to shake off flu.

Technicians Unions Continue Active

C.I.O. Creates One Big Local for East—ACA Has Contract With CBS Covering Television

Technicians unions of both the AFL and CIO have recently intensified their organizing activities in the radio industry. Both have altered their organizational setup to some extent and both are carrying on intensive drives for new station contracts.

Broadcast department of the American Communications Assn. (CIO) has merged its five eastern branches in New York, Philadelphia, Baltimore, Washington and Buffalo into a single unit, known as Local No. 1, with headquarters in New York and jurisdiction east of the Mississippi. Graham Dolan, formerly of the Newspaper Guild in Chicago, has been appointed organizer in charge of the new local.

Union, which takes in all station workers in accordance with usual CIO practice of a vertical setup, has recently signed contracts with WNBF, Binghamton, N. Y. (adding announcers to the technicians already covered in a previous deal); WARM, Scranton, Pa. (entire staff, including announcers, technicians and non-production employees); WBAX, Wilkes-Barre, Pa. (technicians), and is negotiating with WORC, Worcester, Mass.

ACA is still pushing its NLRB case against WOV, New York, but in the meantime has obtained other jobs for all but one of the technicians fired by the Bulova station, allegedly for union activity. Single exception is an Italian-language announcer, whom the union is continuing to carry on its own relief rolls. Leonard Ohl, former ACA organizer in New York, is now employed as a technician at WHOM, Jersey City.

Local 1212, the New York chapter of the Associated Broadcast Technicians unit, of the International Brotherhood of Electrical Workers (AFL) has just signed a new television technician contract with CBS. Union already has contracts for technicians of regulation broadcasting at WABC, WQXR, WEVD, WINS, all in New York, and WPAT, new station at Paterson, N. J. It is dickering for a contract at WBYN, new outlet in Brooklyn. It also has deals with the recording companies in New York.

Lester N. Hatfield was last week elected president of Local 1212. Other officers named at the same time are Robert Elliott, vice-president; Fred Jessee, recording secretary; Al Moore, treasurer, and T. MacLeod, financial secretary.

Television Reviews

Continued from page 3

has and vice versa on another gal. And the reason?

It was pretty hard to believe that the contestants were not paid stooges. This radio program is a broadcast version of the old parlor game of forfeits. The horseplay unquestionably is responsible for the program's high radio popularity rating.

Television was able to offer all who were mechanically equipped to see the strange spectacle of an adult citizen told to perform a hula-hula dance. The production staff wrapped him in a grass skirt and he carried through with that willingness to play the fool which sometimes passes as being a good sport. It makes a very unpretty picture—if anybody cares—of American citizenship in 1941. But there were more and more incredible consequences to come. There was, for example, another fat gent who was told he was a child. He was to prepare to bawl while seated on the lap of a middle-aged woman, ostensibly a complete stranger to him. The instructions were the cue for the prop boys to rush a length of cloth between the fat gent's legs and tie him up in a diaper. All good clean radio fun, but it helped to begin television under commercial sponsorship on a pretty low level.

May destiny preserve this nation from the terrible example of smart-alekism which, with the aid of television if ever organized nationally, this kind of drunk-while-sober behavior represents! *Land.*

'JACK AND THE BEANSTALK'
With Lydia Perera, Ann Francis, John Rupe
Story with Cartoons
Afternoon, 3:25
WCBW (CBS) New York

Here is an imaginative experiment. Using the two television cameras on mobile dollies, the story of 'Jack and the Beanstalk' was begun as a serial. Lydia Perera is the story-teller; Ann Francis the blonde daughter who kneels down by mommy's chair. John Rupe is the animator who draws to suit the narrative as the story unfolds. It was a pleasant, nostalgic reminder in simple—beautifully simple—terms and it provided a first rate sample of fluid, unfettered approach to the production problems of television.

It was amusing and significant how often the cartooning of Rupe, as executed before the viewer's eyes, drew warm chuckles. The iconoscopes trained on and off mother, mother and daughter, child, the expanding panel of cartoons. Especially amusing was Rupe's suggestion of what his home and mother looked like to Jack in the beanstalk once he had climbed up to the land of make-believe.

Phillip Booth both writes and directs this series, and an intelligent job he does in both. *Land.*

FAIRMONT
A Fort Industry Market

Picture This

WMMN
RECEIVED
955
orders for photograph enlargements for a Grand Rapids, Mich., client IN ONE WEEK. That's really an expansive approach to the enlarging business, and we can do the same for you — whether you sell photographs or phonographs, noodles or needles.

Ask that old "fotog"
John Blair

A FORT INDUSTRY STATION

WMMN

G.E. Kitchen Give-Away Highlights NBC-Lucky Stores' Anni Shindig

San Francisco, July 8.

NBC's tie-up with Lucky Stores chain for a 10th anniversary celebration in Oakland Civic Auditorium is snowballing to point where it appears auditorium's 11,500-seat capacity will be inadequate. First announcement of show brought 2,000 ticket requests and affair is still three weeks off.

Latest hypo is $1,500 G. E. electric kitchen which will be given away at the show. Blowups of the Five Edwards, NBC dramatic family, examining kitchen have been spotted in all Lucky stores, which also are festooned with 3,000 banners and pennants bearing KPO-KGO call letters. Stores are displaying total of 880 pictures of NBC stars, Post-Enquirer is carrying art and stories daily, while all Lucky Stores ads are banner-lined and include KPO-KGO bowing mikes.

Speed record of some sort was set by KYA this week when Darrell Darnell's five-a-week news quarter was sold to a new sponsor 20 minutes after becoming available. Long used by J. E. Grench, auto distrib, the period was finally dropped as a result of the shrinkage in new-car output. Twenty minutes after decision was made, ink was drying on a new contract tieing Sable Bay Furs to the strip.

Art Kemp, CBS Coast sales chief, has secured a 52-week renewal of the Mennen Co.'s 'Bob Garret Reporting' news slot at 7:30 p.m. Monday, Wednesday and Friday via H. M. Kiesewetter agency, N. Y., effective (14).

New on KROW is a 16-week schedule of 38 transcribed spots weekly for Pepsi-Cola, set by Newell-Emmett. Direct, the indie also snagged Del Monte Cleaners, Oakland, for a weekly quarter, 'Smooth Sailing,' plus a series of spots.

Jack Campbell, KGO-KPO sales promoter, has come up with a new batch of figures on early morning listener habits. In 6,461 requests for a free somple plugged on one KPO Musical Clock newscast, at 7:45 a.m., were postmarks from Washington, Nevada, Montana, Idaho, Oregon and Utah, as well as almost all California counties.

A second test, consisting of a simple promise to salute all counties responding, brought, in one week, replies from all California counties (58), plus 27 in Washington, 28 in Idaho, 24 in Oregon, 16 in Montana, 13 in Nevada, 10 in Arizona, 9 in Wyoming, 5 in Colorado, 5 in Utah and one in New Mexico. Ratio gives a pretty fair picture of local coverage conditions, outlets booming into the north and northeast but being heard only spottily in the Arizona-New Mexico desert areas to the southwest.

Gospel Broadcasting Assn.'s Sunday night 'Revival Hour' is now being piped to KFBK, Sacramento, via an odd roundabout route. Originating at KHJ in Los Angeles at 5 p.m. it is picked off KFRC here by Photo & Sound recording studio, then at 9:35 p.m. played back to KSAN which feeds it to Sacramento via the California Radio System. Takes four stations, two networks and a transcription lab to service the valley outlet.

KPO: Cook Products Corp. (salad dressing), through Rufus Rhoades, one five-minute transcribed program weekly, 13 weeks, 'Hollywood Headlines'; Southern Pacific Co. (railroad), through Lord & Thomas, 23 spots, four weekly; Moores, Ltd. (men's clothing), through Brisacher, Davis, 13 Sunday spots; I. Magnin & Co. (women's clothing), through Erwin, Wasey, three spots.

Comparative Unit Count

	July 5.	June 28.	% of Change.
Network ...	9,005	9,253	— 2.5
Local	3,924	3,566	+10.0
Nat'l Spot..	1,819	1,453	+11.3
Total	14,548	14,272	+ 1.9

(Included: KFRC, KGO, KJBS, KPO, KSFO)

DES MOINES REVERSES

Local Swings from —8.9 to +8% Others Up Slightly

Des Moines, July 8.

After plunging to a low of minus 8.9% the previous week, local biz made a flashy comeback here with a count of plus 6.1%. Spot and network also gained several points, but not enough to lift the total out of the red.

Comparative Unit Count

	July 5.	June 28.	Change.
Network ..	7,175	7,500	—4.3
Local	3,284	3,096	+6.1
Nat'l Spot...	3,160	3,190	—0.9
Total	13,619	13,786	—1.2

(Included: KRNT, KSO, WHO)

CONSOLIDATED DRUG ON WBBM

Chicago, July 8.

Consolidated Drug Trade products continues as one of the biggest radio time buyers in the field. They buy pretty cheap, picking up the early morning hours for the lowest price classification, but they are healthy chunks of time the stations find useful for a.m. getaways.

Consolidated has just signatured for 30 minutes Monday through Saturday on WBBM, riding between 8:25 a.m. and 8:55 a.m., set through Benson & Dall. Program will plug two products, Kolorback and Yeast Foam.

WBBM came up with two other commercials last week. Peter Hand Brewery, weekly half-hour sponsorship of the syndicated 'Barrel of Fun,' through Mitchell-Faust; Great Western Laundry, five minutes three times weekly, through the Salem Baskin agency.

Comparative Unit Count

	July 5.	June 28.	% of Change.
Network ..	9,375	9,310	+0.7
Local	6,368	6,420	—0.8
Nat'l Spot..	11,320	11,357	—0.3
Total	27.063	27,087	—0.1

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAR)

'Your Neighbor' Series on KNX For Dr. Lyon's; Roma Wine to KHJ

SALT LAKE LOCAL UP

Count Rises 10.8%—Dept. Store Campaign on KDYL

Salt Lake City, July 8.

The Paris Company, local department store, has signed for sponsorship of the 'Picture Man' to start in August over KYDL. The store has been a consistent user of announcements, but this is the first time in several years it has placed regular stanzas on the station.

KDYL: Anderson Jewelry Co., sponsorship of 'I Am an American,' starting the middle of July; Kellogg Co. (Pep), through Kenyon & Eckhardt, renewal.

KUTA: Carter Products, through Spot Broadcasting, three announcements per week, 52 weeks; Black Rock Beach, direct, 72 announcements; Edwards Ladies' Apparel, direct, 72 announcements; Verd & Wald Awning Co., direct, 72 announcements; Success Pharmacy, direct, 72 announcements; Barnett & Weiss (jewelers), direct, quarter-hour news, six months; Ex-Celcis Beauty Salon, through Gillham Adv., 13 five-minute programs; Allen Oil Co., through Ad-Craftsman, 26 10-minute programs.

Comparative Unit Count

	July 5.	June 28.	Change.
Network ..	6,467	6,962	— 7.2
Local	2,410	2,174	+10.8
Nat'l Spot..	1,287	1,225	+ 5.0
Total	10,164	10,361	—1.9

(Included: KDYL, KSL, KUTA)

Universal Mills on KGKO

Fort Worth, July 8.

Universal Mills (Gold Chain Flour) will sponsor five weekly quarter hour programs on KGKO. Ernest Tubb, cowboy balladeer, is entertainment. Ray K. Glenn Agency handled.

KGKO also has United Aircraft Institute Sundays for 'Behind the Battlefronts' analysis by Norton McGiffin.

Hollywood, July 8.

Increases were the rule on all fronts, but not enough to excite the trade. Of the new business signed, KNX made most to-do about the Lyon's tooth powder account, which bought time for five-a-week airings of 'Your Neighbor.' Marks the first time in years the dentrifrice outfit has bought spot time on the Coast, and considered unusual that such a product should start a sales drive in the summer months.

KFI: McMahan furniture, 156 quarter-hour broadcasts of Fleetwood Lawton, commentator, and 39 quarter-hour broadcasts of 'The News Crier,' through Ad Carpenter; Rancho soup, 52 one-minute transcriptions, through Lord & Thomas; Smart & Final (food products), 39 quarter-hour broadcasts of 'Johnny Murray Talks It Over,' through Heintz-Pickering; Forest Lawn Memorial Park, 52 participations in Art Baker's 'Notebook,' through Dan Miner.

KECA: Southern furniture, 13 quarter-hour broadcasts of 'A Layman's Views of the News,' through Alvin Wilder; Kelley Kar, 78 10-minute broadcasts of 'Sports Round-up,' through Milton Weinberg.

KHJ: Roma wine, 156 quarter-hour periods, through Cesana & Associates.

Comparative Unit Count

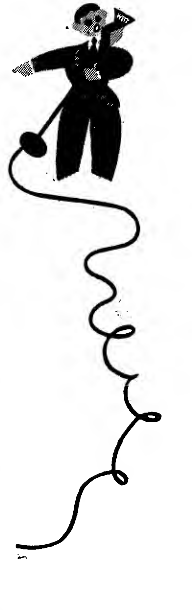
	July 5,	June 28.	% of Change.
Network ..	11,827	11,734	+0.7
Local	4,361	4,328	+0.7
Nat'l Spot..	1,744	1,726	+1.0
Total	17,932	17,788	+6.7

(Included: KECA, KFI, KHJ, KNX)

Victor Van der Linde To Handle Gimbels Radio

Victor van der Linde agency has been named to handle radio advertising for Gimbel Bros. department store, N. Y.

Campaign using six half-hours on WMCA, New York, will be used.



WBT has 2,758,380 program directors

Run a finger down the list of local WBT programs punching hardest for their sponsors and you'll find that the WBT audience, itself, has had a big hand in building them. Talent for talent and feature for feature, these sales producers are what the audience has asked for—*and listens to.*

Farm Editor Grady Cole...Sports Editor Russ Hodges...and many another WBT star can turn a neat sales trick for an advertiser simply because they are the people's choice. Simply because WBT's listeners have built them into the personalities—*and salesmen*—that they are today.

There's a file of success stories here to prove what kind of selling stuff these WBT-Audience-Requested-Programs are made of. Which is why WBT clients take WBT program department recommendations so seriously.

Your nearest Radio Sales representative has an interesting list of WBT talent and program availabilities, with testimonials and case histories that are worth your reading.

WBT 50,000 WATTS • CHARLOTTE

"THE STATION AN AUDIENCE BUILT"

Owned and operated by the Columbia Broadcasting System. Represented nationally by Radio Sales: New York, Chicago, Detroit, St. Louis, Los Angeles, San Francisco

Gimbel Bros.' Air Debut on WMCA; R. C. Williams Buys WNEW News

For the first time in its history, Gimbel Bros. department store will use radio as an advertising medium, aiming copy to move specific merchandise. Half-hour program, contents of which have not been determined, was placed by Victor Vanderlinde, Inc., and will be heard via WMCA six times weekly starting August 4.

S. B. Thomas, Inc., has renewed for another 13 weeks the Don Goddard newscasts aired by WEAF on Tuesday, Thursday and Saturday, 7:30 to 7:45 a.m. Program is in behalf of Protein Bread and English Muffins. Merrill Anderson Co. is the agency.

WMCA: Eastern Steamship Lines, through N. W. Ayer, six announcements weekly, 26-weeks contract; I. J. Fox (furs) through Lew Kasuck agency, 70 announcements weekly, 24-week contract.

WNEW: R. C. Williams (Royal Scarlet Coffee), through Alley & Richards, John B. Kennedy, WNEW's news analyst three times a week, Mondays, Wednesdays and Fridays from 7:30 to 7:45 p.m., nine weeks; Joseph Hensler Brewing Co., 'Make Believe Ballroom,' through E. T. Howard Co., 26-weeks, three times a week; I. J. Fox Co., 60 announcements weekly on the 'Milkman's Matinee,' 24 weeks; William Wrigley, Jr., through Vanderlie & Rubens, 52-week renewal, 38 announcements weekly.

WOR: J. L. Prescott, through Monroe F. Dreher, renewal, one-minute announcements, four times weekly; Warner Bros. ('Sergeant York') through J. Walter Thompson, 35-word announcements for two weeks; Florida Citrus Commission, through Arthur Kudner, announcements, Monday through Friday, 13-week contract; Marlin Firearms (razor blades), through Craven & Hedrick, announcements, 13-weeks; Sudbury Laboratory, through Mason L. Ham, announcements during Farmer's Digest, two-week contract; Jos. Martinson & Co., through Neff-Rogow, quarter-hour AP news with Alois Havrilla, three times weekly, 52 weeks; Sussex County Boosters Conference, through United Service, renewal of announcements, two weeks; Serutan Co., through Raymond Spector, 'Beyond the News with Jay Sims,' quarter-hour weekly, 52 weeks; I. J. Fox (furs), direct, nine participations daily in 'Moonlight Saving Time,' 52 weeks; Hecker Products, through Maxon, Inc., 'Judy and Jane,' quarter-hour five times weekly, 52 weeks; Lee & Perrins, through George Bijur, participations in the Bessie Beatty program, Monday through Friday, 13 weeks.

WQXR: Browning King & Co., (men's clothes), through Morton Freund, renewal for 13 weeks, five-minute AP news, three times weekly; Eastern Steamship Lines, through N. W. Ayer, 21 announcements weekly for 26 weeks; Reader's Digest, two-week extension of test campaign.

Radio Specialist Seeks Connection!

Entered radio in 1926.

With advent of commercial radio specialized in creating, writing and producing tailor-made shows that clicked!

Sold 18 Different Ideas!

Have sold 18 different program ideas to sponsors for local, regional and network broadcasting.

Over $1,000,000 of Radio Time Bought!

Over a period of eleven years my sponsored programs have sold over $1,000,000 of radio time.

Services Invaluable To:

AGENCY seeking creative Writer-Producer

or

STATION Facing Time-Sales Problem

SOUND MERCHANDISING EXPERIENCE (WITH PROOF OF PURCHASE)

More Interested in Right Connection Than Prohibitive Salary.

LOCATION IMMATERIAL

WRITE OR WIRE BOX 357, VARIETY, 154 W. 46th St., New York

McGillvra Rep for 13 Of North Central Web

Chicago, July 8.

Joseph Hershey McGillvra has been appointed national representative for North Central Broadcasting System, regional hookup of 13 Mutual stations in Minnesota, Wisconsin and the Dakotas. Network studios are in St. Paul.

McGillvra has offices here and in New York, San Francisco and Los Angeles.

SEATTLE SHAKY

Web and Spot Off to Total Off 0.3% —Competitors Greet KIRO

Seattle, July 8.

Radio business here off slightly this week, with several stations getting programs lined up so that next month or so should show much activity. KIRO's opening (29) on 50,000 watts, garnered lots of space in the dailies, the P. I. running a six-page section, and weeklies in nearby towns giving it a big play. As a gesture of friendliness, KOMO-KJR ran an ad in the P. I.'s section, saluting the new power of KIRO.

KOL signed Wm. O. McKay, Ford dealers, for another four months of five-a-week Fulton Lewis, Jr., newscasts. KRSC still loaded with baseball broadcasts bringing attention to the station.

Comparative Unit Count

	July 5.	June 28.	% of Change.
Network ..	7,360	7,367	—0.1
Local	6,782	6,748	+0.5
Nat'l Spot..	730	795	—8.1
Total	14,872	14,800	—0.3

(Included: KIRO, KRSC, KOL)

ALL CATEGORIES NOSE DIVE IN SAN ANTON

San Antonio, July 8.

All units sheered off sharply the past week, with the end of political broadcasts accounting for much of the drop in network and local billings.

KABC: Liberty Mills, through Coulter-Muller-Grimstead, 10 announcements per day; Interstate Theatres, one quarter-hour and 10 spot announcements for 'Caught in the Draft'; Dr. Montgomery, optometrist, six spots per day; 'Doc Sellers Stories' for Sea Foam Laundry, quarter-hour transcribed program three times per week; George Jones Motors, one quarter-hour newscast per week, 52 weeks; Palm Courts Mo-Tel, five-minute newscast six times per week; Playland, 10 spot announcements per day.

KOMO: Winter Garden Beverage Co., spot announcements, direct; Buck-a-Roo Dude Ranch, spot announcements concerning 4th of July celebration; $2 Dress Shop, participating announcements; Charles A. James and Wright Sporting Goods, participating announcements.

WOAI: Three half-hour programs per week over the Texas Quality Network from the Baker Hotel, Dallas; one additional half-hour per week from the Anacacho Room, St. Anthony Hotel; San Antonio Building & Loan Association, through Wyatt agency, one announcement per week; renewal of spot announcements, Texas Builders Exchange, direct; Globe Laboratories, through Ray E. Glenn, four announcements per week on 'News at Dawn'; Thompson's Tavern, six announcements from July 4 to 7, direct; renewal of 'Mr. District Attorney' for Vitalis (Bristol-Myers), half-hour weekly through NBC network.

Comparative Unit Count

	July 5.	June 28.	% of Change.
Network ..	6,602	7,803	—16.6
Local	10,037	17,727	—.6.4
Nat'l Spot..	2,180	2,380	— 8.3
Total	18,819	20,910	—10.0

(Included: KONO, KMAC, KTSA, KABC, WOAI)

HUGH BOICE WITH WMBD; CALEY ADDS A TITLE

Peoria, Ill., July 8.

Charles C. Caley, commercial manager of local station WMBD, in addition becomes assistant station manager, effective Monday (14). He is a member of the National Sales Managers' committee for the broadcasting industry.

Also in the WMBD commercial department, Hugh Boice becomes national sales manager and Russell Ehresman manager of merchandising and promotion.

Beaumont, Texas.—Lawrence Sanders has been named chief engineer of KFDM, succeeding Leonard Saye, who goes to WBAP-KGKO, Fort Worth.

RADIO MARKETS' INDEX
(Comparative Pulse as Shown by VARIETY Sample)

	This Week Compared to Same Week, 1940	Year to Date Compared to Same Time, 1940
NETWORK . . .	+11%	+14%
SPOT	0	+2%
LOCAL	—2%	+5%
TOTAL	+4%	+9%

P.&G. (OXYDOL, DUZ) BUYS ON WCAO, WFBR

Baltimore, July 8.

Pabst Beer bought all around here, utilizing all stations for current spot campaign. Some major renewals also helped to stave off summertime blues in all classifications. WFBR stepped up its night-time power to 5,000 watts, equalizing its daytime strength. Formerly operated on 1,000 watts after dark.

WCAO: Stephen Seth Co. (Bendix washers), through Young & Rubicam, 40 daytime announcements; Procter & Gamble (Oxydol), through Blackett-Sample-Hummert, cut-in announcements; Gittings Auto Service, via Jos. Katz, 200 a.m. clock announcements; California Fruit Growers Exchange, through Lord & Thomas, 52 daytime spots to be used five a week; Hausewald's Bakery, through Paul Brown, renewed 200 announcements; Globe Brewery, through Jos. Katz, renewed four daily five-minute newscasts, one year; American Chicle Co., via Badger & Browning, renewed 78 a.m. clock announcements; Carter Products (liver pills), through Spot Broadcasting, renewed 260 one-minute announcements.

WBAL: Royal Farms Dairy, through Paul Brown, 26 announcements; Gardner Nursery, through Northwest Radio, six five-minute programs; Pabst Beer, through Lord & Thomas, 18 spots; Tru-Ade Bottling Co., through Beaumont & Hohman, 78 announcements.

WCBM: Past Beer, through Lord & Thomas, 80 spots to be used 10 a week; Free State Brewery, through Harry J. Patz, five quarter-hour airings a week.

WFBR: American Oil Co., through Jos. Katz, renewed participations on 'Club 1300'; High's Ice Cream, through Courtland Ferguson, spots; Florida Citrus Growers, through Arthur Kudner, one-minute spots daily; Pabst Beer, through Lord & Thomas, night-time spots; Procter & Gamble (Duz), via Compton Agency, night-time spots.

Comparative Unit Count

	July 5.	June 28.	% of Change.
Network ..	8,210	8,180	+ 0.3
Local :.....	4,732	4,621	+ 2.4
Nat'l Spot..	2,210	2,485	—11.0
Total	15,152	15,286	— 0.8

(Included: WBAL, WCAO, WCBM, WFBR)

Foreman Repping KFJM

Chicago, July 8.

Foreman company, station rep outfit, has been appointed exclusive national biz-getter for station KFJM, Grand Forks (N. D.).

Effective immediately, with deal made by Ed Foreman.

SANDWICH HUT BUYS ON CKL

Detroit, July 8

Hamburgers 180 miles away n are being sold via CKLW, Winds Ont.

Larry Gentile, pilot of the s tion's 'Dawn Patrol' (midnight t a.m.), received a telephone call fr Cleveland, Ohio, 180 miles away, other morning. 'This is Diney Diney's Drive-In speaking,' a vo announced. 'All my customers pa ed outside are listening in to y Looks like it might be o.k. for to advertise over your show.'

The deal was made over the te phone and now Gentile, in Cana is plugging Diney's hamburg 'over on 117th street in Cleveland

Business among the six Detr area stations remained spotty managed to preserve a margin about 2,500 units above the comp able week a year ago. While seve chalked up gains, losses in ot stations pulled down the level.

Reflective of its continued str position, local business accounted 2,300 units of those gained over 19

Most marked skid was in the f ing off of network time by bet than three per cent, compensated a slight gain in national spot buyi

Comparative Unit Count

	July 5.	June 28.	% Char
Network ...	7,954	8,219	–
Local	12,976	12,980	
Nat'l Spot..	4,561	4,501	+
Total	25,491	25,700	–

* No change.

WBNX NEW YORK

. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.

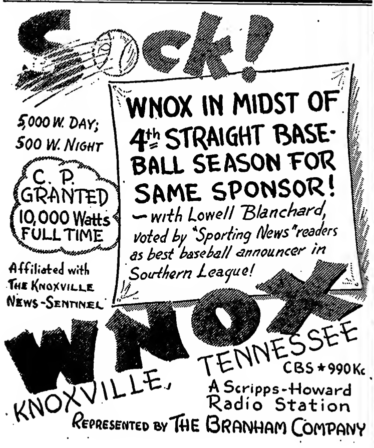
5000 WATTS

OVER METROPOLITAN NEW YOR

KFEL DENVER 5000 WATTS MUTUAL NETWORK

News and Views by John B. Hughes

9 a. m. Monday Thru Friday Sponsored by Aspertone



'THE O'NEILLS'

By JANE WEST

NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE LAUGHTER TEARS AND HEART-THROBS

Presented by Ivory Soap 99 44/100% pure

LISTEN IN **TWICE DAILY**

NBC Red Network, 12:15 to 12:30 P.M., EDST

WABC—5:30-5:45 EDST—CBS

COAST TO COAST

Dir. COMPTON ADVERTISING AGENCY

MGT. ED WOLF—RKO BLDG., NEW YORK CITY

HOW TO DIAGNOSE YOUR COMMERCIALS, PROGRAMS

(Continued from page 27)

course of a program. At one moment he may like what he is hearing; at another he may be displeased. His reactions may vary from very favorable to very unfavorable in the course of a whole program or even to that of a very small part of a program.

We can begin, then, by stating that every radio program produces in the listener's mind a series of reactions.

A reaction is caused by a stimulus. For every different reaction there must be a different stimulus. If a program produces many different reactions in a listener, then the program itself must be composed of many different stimuli.

A radio program, therefore, may be defined as a series of related stimuli producing a series of related reactions.

The graphs show how the audience's interest varied during the course of several programs. This variation is presented as prima facie evidence that a radio program is a series of related stimuli.

REACTION PATTERN

We have seen that a radio program is a series of stimuli producing a series of reactions. However, when stimili are presented in a continuous form, an over-all reaction is produced in the listener's mind. The nature of this reaction may differ from any one of the specific reactions of which it is constituted.

This may be compared to half tones in printing. What seems to the reader of a newspaper to be a gracefully shaded picture of a beautiful girl is, in reality, a collection of black dots of varying sizes. Each of these dots alone is nothing but a spot of black or gray. When, however, these dots are all put together, they produce the over-all effect of a picture, having many tones of shading.

Likewise, when many separate and distinct reactions are placed together, they too form an over-all pattern, distinct from the reactions themselves.

Any program produces over-all reactions of two types:

A. The first type may be termed 'channel of thought.' It is the stream of thought,' induced in the listener. It is the direction of the listener's thinking, as well as the associations brought up by that line of thought. A study into the reactions of 50 subjects while exposed to two old song programs indicated that the programs produced specific and personalized memories. This is an example of how a program establishes a 'channel of thought'—in this case by bringing back memories.

B. The second type of reaction may be termed 'mood.' It is the emotional state induced in the listening.

When the old song program was played to groups of middle-aged people at WOR, about 17% of them publicly wept; this in spite of the fact that they must have had a natural reticence against crying before strangers.

This is an example of how a program establishes a mood.

Further evidence indicating that a program establishes both a channel of thought and a mood was given by a psychological investigation made in conjunction with the Program Analyzer.

After listeners had recorded their reactions to this same program, portions of the program for which they had indicated a strong 'like' or 'dislike' were played back to them, and they were asked the reasons for their reaction. The fact that the program had created a mood and a channel of thought is evident from some typical remarks:

'I had heard that song before and this made me remember it. I heard it under pleasant circumstances.'

'Nice and sentimental.'

It is evident that in this case 'mood' and 'channel of thought' are interdependent. The channel of thought produces memories. The memories produce a mood and the mood, in turn, produces more memories.

For purposes of convenience in referring to this phenomenon throughout this report, we will appropriate the closest psychological label—gestalt—and we will, henceforth, refer to it by this name, although academic psychologists may well feel that we are enlarging on the word's original meaning.

'Gestalt' as here used will refer **to the total reaction pattern of an audience, while listening to a specific program.**

CARRY-OVER EFFECT

We have shown that a radio program is a series of related stimuli producing a series of related reactions. These reactions together form an over-all mood and thought pattern which we call the listener's gestalt or, differently expressed, 'reaction pattern'.

It is obvious that each individual reaction has its effect in the formation of the gestalt, or total pattern of the program. We now add that as each reaction influences the gestalt, or total pattern, so the gestalt existent at any moment influences each subsequent individual reaction.

A simple example may make this clearer. Many jokes require a 'build up' before they are funny. This 'build up' is simply a method of inducing in the mind of the listener a mood and a channel of thought which will prepare him for the climax, or 'punch line,' of the story. This mood and channel of thought we have called the gestalt. The same 'punch line' when delivered without a 'build up' will not be as effective as when the proper preparation has been made. In other words, the proper 'build up,' or gestalt, is an important element in determining the intensity of the reaction to the 'punch line.'

In view of this, it is not surprising that we have found a carry over effect in radio programs. This simply means that everything presented in the course of a program has an effect upon that which follows. If we are measuring the reaction of the audience to any particular part of a program, we will find that the reaction will be more favorable if this part has been preceded by a portion to which the audience reacted favorably. If the preceding portion produced an unfavorable response, then the part that we are measuring will also be affected adversely.

The importance of the carry-over will be more fully explained later in this work. It has a pronounced effect on every program on the air today. It, to a large extent, determines whether or not a joke will be well received, it often destroys what would otherwise be effective commercials. It affects every component part of a radio program.

However, it is sufficient, for the moment, to indicate that carry-over effect does exist, for later in this report we discuss its effect in detail, and point out ways of using it to advantage.

GESTALT'S SIGNIFICANCE

We have said that every radio program induces in the mind of the listener an over-all pattern of mood and thought which we call the gestalt. But the practical radio man wants more than a theory. He wants to know how he can apply this knowledge so as to make his radio programs more effective.

Before showing how these facts can be applied to everyday problems we must note one of the well-known rules of advertising psychology—namely, that human beings are naturally inert.

This means that, all other things being equal, human beings tend to follow the lines of thought and action which are familiar to them, and in which they are currently engaged. Human beings resent change. New ideas meet instinctive resistance.

It is not necessary to go into a detailed discussion of the psychological reasons for this tendency of human beings to continue along accustomed lines of thought and action. A moment's reflection will remind the reader of many examples.

One usually puts on the same shoe first. College students, entering a classroom for the second time, have been found almost invariably to choose the same seat which they occupied during the first visit to the room, though they are free to take any vacant seat. Executives develop a routine for handling office details which they follow without conscious thought.

'PROMISE'

This resistance to new ideas should not be confused with the PROMISE of something new. As every advertising man knows, one of the most effective copy appeals is this promise. The public wants this promise, but it does not want the resulting product, if fulfillment of the promise means accepting a radical change. When a manufacturer actually does bring out a new type of product or gives an old product an entirely new or unfamiliar appearance, he will usually find it difficult to obtain public acceptance.

Not many years ago a well-known auto manufacturer brought out a completely streamlined automobile which looked very different from any other models which had preceded it. Here was a radical design. The public was interested. They came to see the car, but actual sales were disappointingly small simply because the idea of having an automobile that looked like this one was unfamiliar to the public and was, therefore, resisted.

A song to be *popular cannot be basically different from its forerunners. It must fit a rigid standard pattern. A pattern which the masses are used to hearing.

This human slavery to inertia holds true for all thoughts and actions. The human mind wants to continue along the paths that it is traveling at, at any particular time.

This truth may be applied to radio programs. We have seen that the gestalt of a program is simply the mood and thought channel induced in the mind of the listener. He will tend to resist any attempt to change that gestalt.

INTERRUPTIONS

This reaction may be compared to the annoyance which you have undoubtedly felt when, in the midst of a busy conference, you have had to interrupt your chain of thought and answer the telephone. You resent this interruption to your gestalt.

When your telephone rang, you may have indicated your annoyance by an exclamation or have been a little 'peevish,' or—as is more likely—you probably had to keep your irritation to yourself.

The radio listener is in a luckier position. There are no rules of etiquette which he must follow. When a program violates his gestalt, the radio listener does one of two things; either he tunes out the program or he turns psychologically deaf; that is, stops consciously listening. In any event, you have lost a portion of your audience.

Our tests have indicated that whenever the gestalt, or total pattern of a program is interrupted, audience interest drops. As we mentioned before, in discussing the carry-over effect, this drop is not confined to the material which itself violates the gestalt, but also unfavorably affects all following material. We will discuss specific examples from programs which we have tested. (We will describe the gestalt of these specific programs, the material in the program which produces and maintains that gestalt, and the material which violates it. We will show how these programs may be improved in their effectiveness by giving the public more of those things which it wants and which are in the gestalt of the program, and less of those things which violate the gestalt and therefore cause an unfavorable reaction.)

* Abner Silver and Robert Bruce, 'How to Write and Sell a Song Hit'; T. W. Adorno, 'Studies in Philosophy and Social Science,' 1941.

THEY LIKE IT, THEY LIKE IT NOT—Actual Photograph of a test audience assembled in the studios of Station WOR, New York. Each person has a button for 'favorable' and another button for 'unfavorable.' Whenever a button is pressed down or released that fact is recorded upon a moving tape. Synchronize the tape with the program content and there results a clear record of how 'the public' reacts to every element in the program.

Actual Tests On Specific Radio Shows

TESTING PROGRAMS

How does one find the gestalt, or total pattern, of a program?

Since the gestalt is a pattern in the listener's mind, it is necessary to approach the listener if one is to answer this question. Let it be clearly stated here that it is exceedingly dangerous to attempt to guess at the gestalt of a program without evidence gained from a careful study of the reactions of regular listeners to that program. The total psychological pattern is usually simple, but it is not always obvious. And it must be measured by a qualitative yardstick.

1. OLD-TIME SONGS

The Show: A musical program featuring a single personality who plays the piano, sings, and talks informally. He not only presents the entertainment portions of the program but also does the commercial announcements.

The program is built around the idea of memories. The songs are old ones. Most of them were favorites before 1920. Some even before 1900. These songs are played either as piano solos or are whistled or sung. Because the program personality does not have an exceptionally good singing voice, he has a tendency to 'talk' many of the songs. In addition, he provides informal comments; some of them jokingly, others designed to build a word picture around the song.

If, for example, he were presenting 'Silver Threads Among the Gold,' he might have a brief interlude in which he would speak of the beauty of mother love and the nobility of growing old.

The Audience: The primary audience for this program are women, old enough to remember when some of the songs presented were popular. This requires that they be 40 years or more. They tend to come from economic groups B and C. Usually they are housewives, and sentimentally, not romantically inclined.

The Audience's Reaction: When this program was tested, the audience indicated that it was primarily interested in the music. The personality's talks were their second choice. Last, as might be expected, were the commercials. (See graph 'AA').

The music was further subdivided into types of presentation. The audience liked best the simple piano solos, with or without whistling as an accompaniment. The second choice was the singing of songs.

Certain songs were preferred to others. It was found that sentimental ones such as 'Beautiful Garden of Roses' and 'Silver Threads Among the Gold' were the best liked. These songs are not only old and sentimental, but have a certain nostalgic quality about them. The least-liked songs were of the frivolous, humorous, or flippant variety, such as 'I Wish I Had a Girl,' 'Waltz Me Around Again, Willie,' 'Bye, Bye, Dearie,' and 'Ragtime Violin.'

Between these two extremes, the other songs were roughly ranked in terms of the amount of seriousness which they possess.

The audience definitely indicated that they did not like to hear the personality 'talk' songs. They made such comments as,

'Yes, I like the music but dislike the talking.'

'Don't like so much talking on a so-called musical program.'

'I would say I was mildly interested. I don't like the talking of the songs—like the musical part of it all right.'

'I object to anybody speaking a song. It's not his voice particularly, for I like his speaking voice.'

What was the gestalt of total pattern of this program?

We find the gestalt by a careful inspection of the listener's reactions, her likes and dislikes and by a study

(Continued on page 38)

RADIO DIAGNOSIS

GESTALT DEFINED

Gestalt, a term of psychologists, is employed throughout these reports as indicating the total pattern of emotional and intellectual reactions which the listener experiences while listening to a radio program.

(Continued from page 37)

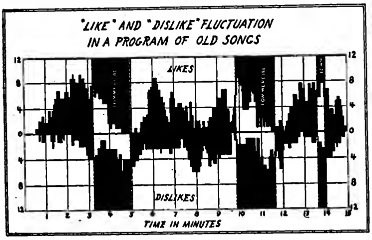
of her comments. The gestalt of this program is one of highly personal, serious, sentimental and almost sacred memories.

We know that memories were produced because of such comments as:

'That song brings back memories of Florida, St. Petersburg—sometimes Miami, and often in my own country home where my family surround me. Good old song that. With a punch, too.'

'Yes, I like that song because it brought back old memories.'

Furthermore, during tests of this program, approximately 17% of our audience wept publicly. When asked about this, they responded with such song was 'off-color' which made listeners so strongly resentful. It was rather the fact they were engrossed in pleasant, intimate, and sacred memories—a mood from which they



GRAPH 'A'—The tape reading has been transformed into a chart picture. Note that the 'commercial' portions of a 15-minute program of old songs is white-on-black for contradistinction. This study is stated another way in Graph 'AA.'

phrases as: *'It brought back such sweet memories.'*

That these memories were highly personal is indicated by such comments as: *'Caroline is my second name and it is my favorite song because of the association with that name. Sounds as if he were singing to me.'*

VIOLATES GESTALT

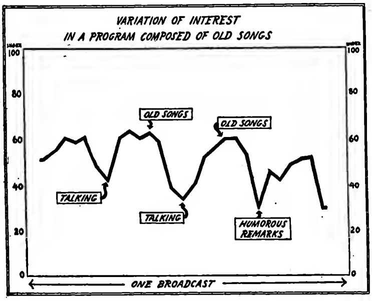
Just as the portions of a program which the audience particularly enjoys are an indication of the nature of the program's gestalt, or total pattern, so the portions which are most intensely disliked also provide clues as to what violates the gestalt. It is from a study of the disliked portions that we find our evidence of the serious nature of the gestalt, or 'reaction pattern' of this program.

were suddenly jarred by the insertion of a foreign idea.

Because these memories are produced by the songs, it is not surprising that the audience reacts unfavorably when the program personality attempts to 'talk' a number. 'Talking' tends to obscure the melody and, since the memories are associated with the melody as much as the lyrics, the listener is disturbed by the 'talking.'

YOUNG REACT OTHERWISE

The gestalt, or total pattern, that



GRAPH 'AA'—There is a clear showmanship suggestion conveyed here. The violation of the mood, or gestalt, of a program of sentimental songs produces sharp dips into 'dislike.' Commercials fall off less than 'humorous remarks' which are even more interruptive of the listener's mood.

Invariably, the audience reacted unfavorably to frivolous songs, such as 'Waltz Me Around Again, Willie.' In one particular song, 'I Wish I Had a Girl,' the audience felt that the program personality had introduced certain flippant attitudes. They instantly recorded a strong adverse reaction. Some of their comments on this portion were:

'I am not for that. Not 'I Wish I Had a Girl.' Not my taste.'

'It was an awful song—an unpleasant song—which didn't get into my HOME—not my kind of home. Cultured people don't sing those kind of songs.'

It was not the thought that the we have described, applies to the program's primary audience. Young people, while not included in the selected sample, were studied for experimental purposes. It was found that this program produced an unfavorable gestalt in the minds of young people, for the obvious reason that the songs were not associated with memories, but were simply antiquated tunes.

Now that we have found the gestalt of this program, it will be clear to the reader why he was warned earlier against attempting to guess the total gestalt of a program without consulting the primary listening audience.

The obvious gestalt of this program was 'memories.' But to proceed on that basis alone a number of serious mistakes could be made. 'Waltz Me Around Again, Willie,' and 'I Wish I Had a Girl' and other such songs were extremely popular in their day. It cannot be denied that the program audience probably had memories connected with these songs. But the memories connected with these songs are not the memories which this program's audience takes the greatest pleasure in recalling. They prefer to remember, or imagine, the memories induced by more serious, more sentimental songs.

It is interesting to note that the results of a mail survey supported this conclusion.

135% as many respondents indicated a preference for more singing as wanted more talking.

Further and more impressive evidence of the correctness of our diagnosis of the program was presented in actual sales figures from four tests. In two markets the program was broadcast in its initial format; in the other two markets the program was revised according to research specifications. Although this type of analysis contained many variables, and is affected by extraneous factors, sales per advertising dollar were twice as great in the markets using the revised program.

(To be continued next week)

HORACE SCHWERIN'S ACKNOWLEDGMENTS

This work, which has covered a period of years, has only been made possible by the interest, the cooperation and the enthusiasm of many individuals and organizations.

Among those to whom a debt of sincere gratitude is owed are:

Raymond Spector, President of the Raymond Spector Co., Inc., whose advice and financial support made this work possible.

Messrs. Ted Streibert, Joseph Craemer and George Allen of Station WOR for providing us with the full facilities of that station, including staff help, studio facilities, recording devices, etc.

Dr. Paul Felix Lazarsfeld, Director of the office of Radio Research of Columbia University, for his constant counsel and for the 'Program Analyzer' which he made available to us.

Dr. Frank Stanton, Director of Research of Columbia Broadcasting System, for his advice and, as co-inventor of the 'Program Analyzer,' for the use of the machine.

The hundreds of women's fraternal and social organizations who made their club houses and groups available to us for tests.

Robert Ewart, Jim Lehman and Stanley Mandelbaum, of the Raymond Spector Co., Inc., radio research staff, whose cooperation was invaluable.

—*Horace Schwerin.*

WFIL's Ownership Change

Philadelphia, July 8.

The Federal Communications Commission last week gave its approval to the deal whereby Lit Brothers Department Store acquired the half interest in WFIL formerly owned by Strawbridge & Clothier, making Lit's the sole owner of the outlet.

Samuel R. Rosenbaum continues as WFIL prexy, with Roger W. Clipp still filling the general manager slot. George H. Johnson, Lit president, was named chairman of the WFIL board; Alfred Blasband, secretary, and Anna T. Hiid, continues as treasurer. The new board consists of Johnson, Rosenbaum, Clipp, Blasband, Walter T. Grosscup and Joseph Gallagher.

BRUCE BARRINGTON, U.S.A.

St. Louis, July 8.

Bruce Barrington, news editor and special events director at KXOK, the Star-Times station here, has received orders to join the army effective Thursday (10). Barrington is a reserve officer in the Coast Artillery and reports for duty in Philadelphia. He was a member of the opening staff of KXOK which went on the air in Sept., 1938.

Harry Renfro is Barrington's successor.

Washington.—Janet Campbell, secretary to WJSV sales manager Bill Murdock, has resigned to become amanuensis to a congressman from her native state, Thomas Rolph, Republic of San Francisco. Bernice Long will replace Miss Campbell.

From the Production Centres

IN NEW YORK CITY . . .

Ted Lewis guests July 18 on the Ilka Chase 'Penthouse Party'....Johnny Burke and the comedy pair, Nan Rae and Maude Davis, set for series of dates on the Kate Smith show in the fall....Claude Lapham, pianist, joined Winston Ross and Suzanne Wilkins on 'British Brevities' over WWRL....Gabriel Heatter originating his programs this summer from Lake Placid....Erin O'Brien-Moore to be written out of 'John's Other Wife' to play the lead in 'Little Foxes' the week of Aug. 5 at Newport (R.I.) Casino theatre....Webb Tilton, once of the NBC guide staff, doing twice-weekly song series over WNAC, Boston, and the Yankee network ....Reagan McCrary, N. Y. Mirror editorial writer, doing five-weekly commentator series on WMCA....Hal Algyer, of WWRL's 'Studio Players,' has been drafted....'The Avenger,' whodunit dramatic series, starts Friday night (11) on WHN....Lieut. Richard Bard, until recently publicity man for WNEW, transferred from publicity staff at Ft. Dix to War Department, Washington....Laurette Taylor will guest tomorrow night (Thursday) on 'Sky Over Britain,' via WOR-Mutual....Martha Harrison, who handled several femme shows over WWRL, joined news department of British Press Service....Doris Bienz new receptionist at WWRL, succeeding Peggy Juarnich, who recently married....Starting with last week's Zivic-Davis bout, WOR is doing recorded repeats at 4:05 the following morning, of its fight broadcasts.

Sunday (13) night's edition of '26 by Corwin' will be 'Ann Was an Ordinary Girl,' a play about Ann Rutledge, with John McIntyre and Jeanette Nolan (Mrs. McIntyre) co-starred....Following week Charles Laughton may plane from the Coast to do a drama about Job, the first of a Biblical trilogy. Possible, however, that if Laughton is tied up in a picture, Corwin may go to the Coast to do the show. Following week's program will likely be 'Esther,' an opera about the Biblical character, with a score by Lyn Murray.

Carlton Young set for title part on 'Ellery Queen' if and when it returns to the air....William Morris office set the deal in a split with Columbia Artists, which has the show....George Zachary, who originally set up the program with Fred Dannay and Manfred Lee, will probably direct it again, with Marian Shockley playing the femme lead....Jack Smart favored for the Jiggs part in 'Bringing Up Father,' but may be held to his exclusive contract for 'Mr. Meek'....Sylvia Lowy assisting Ed Byron with the production of 'Mr. District Attorney'....Gordon Auchincloss, director of 'Hit Parade,' working on a swing show idea with Mark Warnow....Ezra Stone has passed his medical exam and expects to be drafted in about a month....He may be stationed at Governor's Island and get off Thursday nights to continue the 'Aldrich Family' series.... Lillian Hellman and Herman Shumlin guest on 'We, the People' next week ....CBS has notified agencies and sponsors that spy or 'Fifth Column' stories are taboo on the network....Paul Stewart, who recently closed in 'Native Son,' playing Duke Mantee, the gangster, in 'Petrified Forest' next week at White Plains, N. Y.

IN HOLLYWOOD . . .

Tom Lewis, manager of the radio department in Hollywood for Young & Rubicam, takes up headquarters on the Coast after a month's rest in Hawaii with his wife, Loretta Young. He relieves Joe Stauffer, who heads up radio department for Kenyon & Eckhardt in New York....Tom McAvity prowling his old haunts on respite from duties as Lord & Thomas radio head....Ralph Sedan will try his luck in eastern radio after 21 years in films and air work here....Carroll Tornroth, late of NBC artists, bossing the radio setup at Nat Goldstone agency....Danny Danker resting in the mountains....Deanna Durbin will be first guest star when Chase & Sanborn resumes Sept. 7. Only changes in the java setup will be a new music director to replace Robert Armbruster and a new male singer for Donald Dickson....Martha Raye goes guesting on Rudy Vallee's Sealtester July 10....Frank Forest here for a few weeks, having his vocals piped in on 'Double or Nothing'....Radio crowd gave Joe Stauffer a farewell party and a wrist watch on the eve of his departure for New York....Eddie Cantor will guest on Walter White's 'Nobody's Children' over Don Lee-Mutual July 13....Nancy Gottfried, publicist for Ted Bates agency, will be married to Jules Bundgus, Benton & Bowles Hollywood press agent, Sept. 7.

IN CHICAGO . . .

Igor Gorin guests on the Chicagoland Hour on WGN on Saturday (12) ....Phil Bowman taking over production job on 'Stepmother' while Les Mitchel vacashes....Bill Seymour doubling from announcer duties to some commercial photo jobs....Gladys Heen added to cast of 'Woman in White'....NBC program chief Sidney Strotz in for midwest confabs.... Annamae Dorney is new secretary for NBC midwest press head, Bill Ray, succeeding Agnes Seward, who retired to housekeeping after 12 years on the staff.

IN SAN FRANCISCO . . .

Mark Goodson, KFRC m.c., and originator of 'Pop the Question,' off to greener pastures in New York....Dave Drummond back in town after a hitch with KGW-KEX, Portland....Bill Newell, radio editor of the Vancouver Sun, renewing contacts here....Jack Kirkwood, KFRC comic, recalling when Lou Costello was his second comic at the old Majestic in L. A., and both of 'em adlibbing all over the place....Larry Keating, KPO-KGO m.c., doing a personal appearance in Watsonville....Sego Milky Way, wax show with Mary Lee Taylor and Bennie Walker, marked its seventh year with the cutting of recording No. 728 at Photo & Sound this week....Jack Edwards, Jr., of NBC's 'Five Edwards,' has composed a song called 'Are You An Angel' for BMI release....Mel Nyman did the words and Floyd Wright, NBC organist, is the arranger....Herb Caen, KPO gossiper who airs for Regal Pale Beer, got a fan letter this week accompanied by 72-bottle case of suds from the local distrib—of Pabst.... Caen's sponsor reportedly burning.

To honor veteran Frisco sportscaster a special Ernie Smith Day was staged at Seal's Stadium here Sunday (6) and Gov. Olson made a presentation between games at the double-header....Hal Burdick, oldest one-man show in radio with the same sponsor, gets his first vacation in six years when 'Night Editor' (Cardinet Candy Co.) takes a 13-week layoff starting July 20....Nick Lucas now being peddled by Larry Allen of CRA, who has set the singer for four commercial shots on KPO starting July 30 with Regal Pale Beer underwriting....Charles Green of Consolidated Radio Artists, N. Y., a Frisco visitor.

KVI'S NEW PROGRAMS

Tacoma, July 8.

KVI has inaugurated two new sustainers, filling spots left vacant as the result of the station going off Columbia net. Programs include 'The War Today,' twice daily recap and analysis of war news, scripted by De Witt McKenzie of the University of Washington, aired by Salem Nours.

Twice-weekly musical, 'Two Pianos and a Voice,' has Margerie McKinnie, Jane Powers and Leonard Anderson teamed.

Lightning Routs FMer

Detroit, July 8.

Lightning knocked Station W45D, the Detroit News new FM station, off the air here. Considerable damage.

Length of time the station will be off the air not determined.

Cumberland, Md.—WBTO here has Jim Lewis of WJHP, Jacksonville, as announcer.

S. AMERICAN CONCERT BOOM

Rain Mars Lewisohn Concerts

Much Persuasion Necessary When Mischa Elman Views Skimpy Audience of 4,000

The Philharmonic Concerts at Lewisohn Stadium closed out a miserable week financially Monday (7), as rain wiped out all but three of the open air concerts. On Tuesday (1), Mischa Elman appeared as violinist with the orchestra in a performance of Tschaikowsky's Concerto in D Major. The soloist almost did not appear, as he viewed the small crowd of 4,000 with distain, and desired to postpone his appearance. It took something near physical force to get Elman to play, but play he did, as only he can, with amazing runs, trills, and cadenzas. The too-meagre crowd dragged him back for encores.

Making his Stadium debut at the same time, was the English-born conductor of the Cincinnati Symphony, Eugene Goossens. The conductor clicked big. He conducts simply, with no waste motions, and has his orchestra under fine control. Bad weather gross was about $2,200.

Wednesday (2), a Spanish-French program of De Grignon, Albeniz, Turina, Debussy, and Ravel, was given with 2,500 in attendance and a gross of $1,100. Thursday (3) and Friday (4) were rained out, as was Sunday (5), and Monday (6). On Saturday, Bach, Hanson, Saint-Saens, and Tschaikowsky orchestral works were presented to 5,000 people who paid about $2,400.

For the first time in its 26-year history, the Philharmonic will leave the Stadium on July 26 to open the Flushing Meadow Park, seating 8,000 people, at the spot where stood the Acquacade. Joan Field will be violinist soloist with Efrem Kurtz at the helm. Tomorrow (Thursday), Edward Mathews will replace Todd Duncan as baritone soloist in the annual Gershwin program.

HATFIELD ON UPBEAT

Bass-Baritone In Spurt of Varied Prosperity

Lansing Hatfield, bass-baritone, and Met audition winner, has skyrocketed to national prominence in a few months. Hatfield is sold out on 56 concert dates which get under way Nov. 5 in Taunton, Pa.

The singer will appear at the Met from Dec. 14-March 14, and is now readying a half dozen roles. He makes a screen test for Metro later this month.

Name Concert Dates

(July 9-19)

John Charles Thomas—(with Los Angeles Philharmonic) Hollywood Bowl (10); (with Summer Symphony) Milwaukee (12); Chautauqua, O. (17).

Bruno Walter—(conducting Los Angeles Philharmonic) Hollywood Bowl (11, 18).

Jessica Dragonette—(with National Symphony, Antonio Brico conducting) Washington (10).

Benny Goodman—(with Philadelphia Orchestra, Edwin McArthur conducting) Robin Hood Dell, Phila. (10); (with New York Philharmonic, Reginald Stewart conducting) Stadium, N. Y. (14).

Margaret Speaks — (with Cleveland Symphony) Cleveland (9).

Artur Rubinstein—(with Los Angeles Philharmonic) Hollywood Bowl (17).

Tito Schipa — Teatro Municipal, Rio de Janeiro (18).

Yehudi Menuhin—Port of Spain, Trinidad (9); (with Philadelphia Orchestra, with Jose Iturbi conducting) Robin Hood Dell, Phila. (15).

Muriel Dickson-John Dudley — (with Philadelphia Orchestra, Jose Iturbi conducting) Robin Hood Dell, Phila. (17).

Oscar Levant—(with New York Philharmonic, Alexander Smallens conducting) Stadium, N. Y. (10).

LUCY MONROE TOURS

RCA Patriotic Junket for Singer—To Do Anthems, Folk Music

Lucy Monroe will make a tour of the country singing American folk and patriotic songs under the sponsorship of RCA. She's been given the title of Director of Patriotic and American Music.

Purpose of the tour, as described by George K. Throckmorton, RCA Manufacturing Co. prez, is to boom national morale by stimulating an interest in folk and patriotic music.

RICH'D CROOKS' 82 CONCERTS A STRAIN

Richard Crooks, having finished his most extensive concert tour, 82 appearances, will be booked for only 50 recitals this coming season. The tenor feels the strain of grind was too much.

He is vacationing in Maine and opens Oct. 22 at Layfette, Louisiana. He and Tibbett were Columbia's biggest draws last season.

ZINO FRANCESCATTI'S 50 FOR COLUMBIA

Zino Francescatti, French violinist, does 50 concerts for Columbia in 1941-42. Opens Oct. 29 in St. Paul, and closes April 30.

He is booked as soloist with the N. Y. Philharmonic, Chicago, Cincinnati, Pittsburgh, Rochester, Cleveland, Toledo, Tri-City, and San Francisco symphonies.

Toscanini Pace Slowed

By RAY JOSEPHS

Buenos Aires, July 8.

Arturo Toscanini here alone without the NBC Symphony is getting a let-down reaction from the giddy fervor of his reception and boxoffice success a year ago. Municipally-owned Teatro Colon is reported somewhat worried and definitely disappointed. They did not expect Argentinians to so quickly return to normal temperature. Ticket sale, while good, is nothing to compare with the smash of last year.

Colon went to great lengths to get Toscanini, flying its director-general Florio N. Ugarte to New York to signature the maestro, putting up guarantees and travelling expenses and rounding up the cream of S. A. musical talent in order to provide a suitable orchestra for him. Management was counting on a repetition of the tremendous fervor which Toscanini's last year trip with the NBC caused. Reception at that time was front-page news throughout South America and a top feature in public interest.

Toscanini gave a brief interview on his arrival here by plane, declaring his son-in-law pianist, Vladimir Horowitz, might come to B. A. for a series of piano and orchestra concerts. He has given no interviews since. Toscanini, who expects to remain about three months, plans to bring Friedelind Wagner, great niece of Richard Wagner, back to the States with him. Toscanini was instrumental in obtaining permission for her to leave England and come here.

Antonia Brico, woman conductor, has been re-engaged as conductor of the National Symphony Orchestra, Washington, on July 10.

EUROPEANS NO LONGER COME

Virtuosi From United States Numerously Booked for Winter Season Which Happily Is Reverse of Ours —Considered Best of Good-Willers Since Based on Artistic Appreciation Only

BIGGER IN 1942?

By EDWARD SMITH

South America has now become the greatest source of income and engagements for classic artists outside of the U. S. Luckily for singers and instrumentalists, the summer or dead season in the U. S., is the winter season south of the border, and dozens of American and European artists making their homes in the U. S. are traveling to the southern hemisphere this year.

So great is the exodus, and so popular are the artists appearing, that it is felt in some quarters that all the good will broadcasts in the world, all the film stars and propaganda pictures which are being shipped by Hollywood to Latin America, cannot begin to compete with the good will being established by the singers and instrumentalists who speak to their South American neighbors through an international medium, music.

$15 Tops—and Sell Out

Last season's tours of Arturo Toscanini and Leopold Stokowski, sold out at $15 tops, are well known. Now Toscanini is in South America for a repeat. NBC artists who are filling engagements in South America this summer are Judith Hellwig, Josephine Tuminia, Arthur Carron, Herbert Janssen, Nathan Milstein, Joseph Szigeti, Claudio Arrau and Alexander Brailowsky. Columbia Concerts Corp. has booked Yehudi Menuhin, Charles Kullman, Anthony Marlowe, Helen Olheim, Karl Reidel, Gennaro Papi, Frederick Jagel, Bruna Castagna, Rene Maison, Raoul Jobin, Lily Djanel, Alexander Sved, Grace Moore, Robert Casadesius, Eyvin Lahohm, Kurt Baum, and Salvatore Baccalini.

Contracts were offered Rudolf Serkin, Adolph Busch, and Gregor Piatigorsky, who were forced to decline, but who will accept for next season.

Only drawbacks are certain money restrictions, and the difference in the rate of exchange, but most of these artists are receiving American dollars under arrangements made with their managers. In previous years, South America depended on European artists who are no longer available, but from the rapidity of the growth of the field, and the World War, Americans by next summer may find the country as lucrative as their appearances in the U. S.

WESTCHESTER COUNTY'S 6

Sets Crooks, Ballet, Rachmaninoff, Oscar Levant, Rodzinski

The Westchester County Center has booked seven attractions for the coming season starting with Richard Crooks on Oct. 31, and ending March 20 with the Ballet Russe de Monte Carlo. Prices for the series run from $6.60-$16.50.

Other artists will be Serge Rachmaninoff, General Platoff's Don Cossacks, Salvatore Bassaloni and Marion Talley in joint recital, the Cleveland Orchestra with Oscar Levant and Artur Rodzinski as conductor, and Jascha Heifetz.

FERDE GROFE FRISCO DEAL

San Francisco, July 8.

Ferde Grofe is skedded to conduct the Frisco symph in three Standard Oil broadcasts in November.

Deal is set by Larry Allen of Consolidated Radio Artists.

Trenton Opera Chorus Experiment May Be Widely Emulated in U. S.; Ideal With Local Symphonies

A promotional project under way at the present time may result in the formation of a locally trained chorus in each city in the U. S. which has a symphony orchestra. This would mean approximately 200 cities throughout the country, with the chorus members being trained both in the field of grand opera and for orchestral works requiring choral backgrounds.

Back of the project is the work accomplished last season by the Trenton Opera Association which put on a series of three operas with a locally trained group in conjunction with its orchestra. Prices charged ran to a top of $5 for the three operas, with sold out houses at each, and a net profit at the end of the season. The cost of transporting 50 or more chorus members from city to city has always been prohibitive for opera, but in this instance, Trenton was given Metropolitan top flight singers at prices not possible in N. Y. The experiment was watched with interest by other groups, and will be carried much further next season. Trenton, continuing on its own, has booked five operas for the 1941-42 season, with star studded casts.

Responsible for the Trenton success are James Kerney, president of the Opera Association; John E. Curry, executive manager; Michael Kuttner, musical director, and Michael De Pace, artistic manager, and casting director.

GIVE SWISS CONCERTS

Jacques Thibaid and Pablo Casals Reported In Berne

Berne, June 28.

Jacques Thibaid, French violinist, and Pablo Casals, 'cellist, are concertizing here. Both these artists are well known in America.

They are among the very few well known artists still appearing in Europe.

TEXACO OKAYS MET OPERA FOR '41

Texas Co. last week signatured a contract with the NBC-Blue for the Metropolitan Opera broadcasts this coming season. The oil refiner gave the network an oral okay several weeks ago but there was some doubt whether it would go through with the additional radio expense because of the oil priorities question that had meanwhile been raised by Secretary of the Interior Harold Ickes. Texaco took the position that regardless of what the future may hold for the gasoline business the Met broadcasts at $250,000 for the seasonal package was cheap at the price.

The pickups from the Met at Saturday matinee performance start the first week in December.

Beaumont, Texas, 50,000, Programs Six Topliners

Beaumont, Texas, July 8.

This city of 50,000 has booked its most ambitious program for the 1941-42 season. Six first string artists will be presented in a concert series.

Artists are Lawrence Tibbett, Jascha Heifetz, Richard Crooks, the Trapp Family Singers, Rise Stevens and Vronsky and Babin.

RETHBERG AS PIANIST?

It Was a Rumor Only—But Singer Is Versatile Enough

Rumors that Elisabeth Rethberg, Met lyric soprano for the past score of years, might appear as pianist soloist with Alfred Wallenstein's WOR orchestra during her 10 weeks of appearances as vocal soloist starting July 11, were denied by the WOR maestro, Thursday (3). Rumor had grown out of the knowledge that Rethberg, besides being one of the world's greatest vocalists, is also an expert pianist.

Should the singer appear as pianist with the orchestra, it would mark the first recital of that nature by a renowned artist since Marcella Sembrich wowed 'em in the 1880's with her appearance as violinist besides singing as a coloratura.

Helen Traubel's Schedule

Helen Traubel has been sold for 55 concerts for the 1941-42 season. Off Oct. 1 in Scranton.

She is alloting a half season to the Met, leaving to resume concerts at the end of February, through the middle of May.

Marian Anderson sings her only summer date Aug. 9 in the 7,000-seat Ocean Grove auditorium, Asbury Park, N. J.

Joe Dyer-Curran Swindt Form Frisco Management Partnership; Ballet Next

San Francisco, July 8.

Joseph Dyer, head of the Municipal Art Commission, and Curran Swindt, press rep for the Opera association, have formed Metropolitan Management on the side to handle concert attractions which come their way. Second booking undertaken by the pair is the Ballet Russe, which they'll present for six performances Aug. 5-9.

First Met Management date was the Stokowski concert in Civic Auditorium (27) which, Swindt reports, drew 5,000 people but just broke even.

Stoki cut no capers here, working hard and putting on an okay concert. Introduced a technique which won professional approval here by scheduling a short program and then granting a flock of encores.

JUILLIARD GRADS TOUR

Eight to Present 'Figaro' Under Columbia Banner

Mozart's 'Nozze di Figaro,' with a group of eight Juilliard School graduates has been booked on a 16-week tour of the U. S. by Columbia. The company will give 70 performances of the opera in English and in modern dress.

Opening is at State Teachers College, with 'Cosi Fan Tutti' being prepared for next season.

Robert Weede Cashing In

Robert Weede, erstwhile Music Hall baritone, whose success at the Met last season skyrocketed him to prominence, has been sold out now on 26 concerts for the fall season which gets under way for him Oct. 6 in Bozeman, Montana, and will be booked for 60 before the year is out. The baritone is also scheduled for six performances with the San Francisco Opera Co.

Fortuno Gallo has signed him for the Chicago Co. season, prior to his return to the Met. He is also booked in Havana and Santiago, Cuba, from November 17-21.

Krupa-Andrews, Pitt, Fine $23,000; Rochester the Magnet With Stabile In Philly, Big 24G; Harris, Chi, 35G

(Estimates for This Week)

Will Bradley, New York — (Paramount: 3,664; 35-55-65-99). 'Caught In Draft' (Par) plus strong support on stage including Jane Froman and Danny Kaye is credited for great part of sensational $70,000 garnered on second week, after $72,000 record summer gross here on initial session. Biz on July 4 weekend tabbed best for this period Par has enjoyed, with best matinee gross registered on Fourth.

Cab Calloway, New York—(Strand; 2,767; 35-55-75-85-99). 'Manpower' (WB), picture attraction, not rated as being so big because given brush-off by many critics but strong support to Calloway's slick aggregation is accounting for $46,000 or thereabouts, nifty takings and tops here in many weeks.

Phil Harris, Chicago — (Chicago, 4,000; 35-55-75) with 'Caught in the Draft' (Par) (2d wk). Holdover week for film, but first week for Harris heading toward bright $35,000. Three factors getting credit for okay biz, the holiday, the Bob Hope starrer and Harris' crew and radio rep.

Gene Krupa, Pittsburgh—(Stanley; 3,800; 25-40-60) with Andrews Sisters and 'Out of the Fog' (WB). Andrews Sisters getting the kudoes for the very big $23,000 in sight, though some measure of support is accredited Krupa and the film. Sisters are back for second time in four months.

Will Osborne, Los Angeles—(Paramount; 3,595; 30-44-55-75) with 'Caught in the Draft' (Par) for second week. Turnstiles clicking for hefty $21,000 on holdover, but most of credit going to the Bob Hope picture.

Dick Stabile, Philadelphia—(Earle; 2,766; 35-46-57-66-75). 'Lady from Louisiana' (Rep) on screen, with heavy supporting stage bill headed by Rochester, Gracie Barrie, et al. Rochester obviously the magnet for the husky $24,000 in the tills.

Band Bookings

Benny Goodman, July 12-13, Steel Pier, Atlantic City, N. J.

Les Hite, July 6-20, Lake Lawn hotel, Delavan, Wis.; 21, Auditorium, St. Paul; 22, Cobblestone B., Storm Lake, Ia.; 26 to Aug. 6, Yankee Lake, Brookfield, O.; Aug. 9, Lake Breeze Pier, Buckeye Lake, O.

Maxine Sullivan-Benny Carter, July 16, Palmetto Park, Augusta, Ga.; 19, Beach Pier, Jacksonville, Fla.; 21, Auditorium, Macon, Ga.; 22, Two Spot Night Club, Jacksonville, Fla.; 24, City Aud, Atlanta, Ga.; 25, City Aud, Birmingham, Ala.; Harlem Sq. Club, Miami, Fla.; 30, Temple Roof Garden, Baton Rouge, La.; 31, City Aud, Houston, Tex.

RAYMOND SCOTT
AND HIS ORCHESTRA
Just Released
"IN A SUBWAY FAR FROM IRELAND"
"MEXICAN JUMPING BEAN"
Columbia Record No. 36211
MUSIC CORP. OF AMERICA

HARRY JAMES
AND HIS
Music Makers Orchestra
NBC—Columbia Records
Currently
HOTEL LINCOLN
NEW YORK
Dir.: — Music Corp. of America

On the Upbeat

Mack Davis (CBS) will continue booking the Hotel St. Regis, N. Y., where he spotted Hal Saunders and Gus Martel, when MCA takes over CBS Artists.

Dick Rogers, currently at Hamid's Million Dollar Pier, Atlantic City, is the 'band of the week' for the Sunday nights July 6 and 13, at the Hotel New Yorker, N. Y., relieving Johnny Long.

Maria Karson instrumental and vocal quartet, at Luthers hotel, Saratoga Lake, N. Y.

Ken Brader's orch playing nightly sessions at Clyde's, Buck Hill Forks, Mountainhome, Pa.

Mike Shelby, formerly with Mal Hallett, featuring Mary Murphy, Howard Miller and Johnny Fedor with his orch at the Mt. Pocono Grill, Mt. Pocono, Pa.

Stan Norris at Sister Lake, Michigan resort.

Meyer Balsom combo current at Charlie Monroe's Mayfair outside Buffalo.

Richard Avonde band followed Morgan Thomas crew at ballroom, Crystal Beach, Ont.

Newt Lane's new crew into Colvin Gables near Buffalo, following Ralph Prieur outfit.

Peggy Price has joined Paul Spor's band at the Villa, near Toledo, as vocalist.

Herbie Kay succeeds Ada Leonard and her All-American Girls at the Cascades Room in Hotel Pick-Ohio, Youngstown.

Matty Malneck into the St. Francis, San Francisco, July 24.

Johnny Messner's softball team, popularly known as champs of the orchestra league, soon will take on Mel Marvin's boys who drubbed Charlie Spivak's nine last week and are meeting the Music Publisher's outfit at New Rochelle, N. Y., field today (Wed.).

Bob Crosby and his band will take a two weeks and three days vacation starting Friday (6), their first furlough in three years. Band opens at Catalina Island on Aug. 9.

Ray Noble switched from the William Morris agency to Music Corp., and Abe Lyman went over to the Morris office from General Amusement.

Ella Fitzgerald and her musical crew moved into the Trianon today (Tues.). for two weeks, succeeding Leighton Noble.

Johnny Chitkin is the new bass player with Benny Resh orchestra at the Bowery, Detroit.

Roy George orchestra shifted from the Cafe Loyale, N. Y., to the Hollywood Hotel, West End, N. J.

Ina Ray Hutton, who's currently on one-nighters, waxes for Okeh July 14.

Four Inkspots have been inked for a four-week stint at the Club Bali, Philly, beginning September 23.

Bob Chester replaces Bill McCune at the Chatterbox, Mountainside, N. J., for a four week stay starting July 17. Former, who's been on a long tour of the Atlantic seaboard, will have four shots a week on NBC blue through WJZ, N. Y.

Mel Marvin, now at the Pelham Heath Inn, N. Y., loses his first trumpet man, Wayne Engle, to Art Mooney's outfit on July 15.

Happy Felton Donates His Library to Upton

Happy Felton, who until he joined 'Hellzapoppin,' was a maestro, has decided to give his music library to the government. It consists of almost 300 special arrangements and unusual scorings, the product of 10 years collecting.

Capt. Maurice King, of the 96th Division, who is in charge of the music department at Camp Upton, N. Y., will receive the library after "Hellzapoppin's" matinee today (9).

Felton was prompted to make this contribution after hearing of Capt. King's need through a trombone-player who left the 'Hellzapoppin' orchestra for this year of military service. The trombone-player, incidentally, is Herbert Plattner, composer of the song 'Madame Will Drop Her Shawl.'

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1.	Daddy (5) Republic	Sammy Kaye	Victor
		Andrews Sisters	Decca
2.	Intermezzo (6) Schuberth	Woody Herman	Decca
		Benny Goodman	Columbia
3.	My Sister and I (6) BMI	Jimmy Dorsey	Decca
		Benny Goodman	Columbia
4.	Aurora (4) Robbins	Jimmy Dorsey	Decca
		Andrews Sisters	Decca
5.	Hut Sut Song (3) Schumann	Freddie Martin	Bluebird
		King Sisters	Bluebird
6.	Maria Elena (2) Southern	Jimmy Dorsey	Decca
		Tony Pastor	Bluebird
7.	Green Eyes (2) Southern	Jimmy Dorsey	Decca
8.	Nighty Night (4) Beacon	Alvino Rey	Bluebird
		Bobby Byrne	Decca
9.	Amapola (16) Marks	Jimmy Dorsey	Decca
10.	Dolores (13) Paramount	Bing Crosby	Decca
		Tommy Dorsey	Victor

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Yours (Marks)	Jimmy Dorsey	Decca
	Vaughn Monroe	Bluebird
Goodbye Dear, Be Back in Year (C. to C.)	Horace Heidt	Columbia
	Dick Robertson	Decca
Rose and a Prayer (BVC)	Jimmy Dorsey	Decca
Do I Worry? (Melody Lane)	Inkspots	Decca
	Tommy Dorsey	Victor
Don't Cry Cherie (Shapiro)	Glenn Miller	Bluebird
Yes, Indeed (Embassy)	Tommy Dorsey	Victor
When the Sun Comes Out (BVC)	Jimmy Dorsey	Decca
	Charlie Spivak	Okeh
Kiss the Boys Goodbye (Famous)	Tommy Dorsey	Victor
Goodbye, Darling, Goodbye	Bing Crosby	Decca
	Gene Autry	Okeh

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Bobby Byrne	Pennsylvania (500; 75c-$1)	4	1,600	5,730
Xavier Cugat	Waldorf (375: $1-$1.50)	12	2,150	25,190
Tommy Dorsey	Astor (1,000; 75c-$1)	7	3,900	33,770
Ray Heatherton	Biltmore (300; $1-$1.50)	4	400	1,050
Ray Kinney*	Lexington (300: 75c-$1.50)	12	1,375	16,100
Johnny Long*	New Yorker (400; 75c-$1.50)	4	1,225	5,090
Hal Saunders	St. Regis (400; $1-$1.50)	7	350	2,975

**Asterisks indicate a supporting floor show, although the band is the major draw.*

CHICAGO

Paul Whiteman* (Chez Paree; 500, $2.50-$3.50 min). Closing week for the Whiteman band proved good with 2,500 customers up until Friday. Boyd Raeburn orch. opened Friday (4) with Milton Berle heading the floor show to a strong week-end of 1,900 people.

Skinnay Ennis* (Empire Room, Palmer House; 600; $3-$3.50 dinner min.; $2.-$2.50 supper min.). Ennis temporarily fronting local Lew Diamond band due to automobile accident involving some of his own men nevertheless turned in a good week of 2,500 patrons. Ennis has proven to be a draw locally and should have a good money stay here.

Jimmy Dorsey (Panther Room, Sherman Hotel; 700; $1-$2 min.). Dorsey continues to be one of the best draws in this area. A smash week, playing to 3,600 people.

Jimmy Joy* (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Business building steadily under Joy who is developing a nice following for himself here. Second week shows an increase up to 2,400 customers which is unusual for this room.

LOS ANGELES

Abe Lyman (Palladium; 6,000; 55c-$1.10). Lyman surprising with best pull in months. In second week drew around 14,500 admissions. Sticks around for two weeks more and then Woody Herman comes in for six weeks.

Harry Owens (Aquatic Room, Hotel Miramar, Santa Monica; 500; 50c-$1). Nitery on ocean front opened Thursday (3) and Owens' Royal Hawaiians picked off 1,240 covers. First time spot has had name band in years.

Freddy Martin (Ambassador; 900; $1-$1.50). Despite summer weather, Martin drew around 3,500 covers, aided by heavy influx of out-of-towners.

Ina Ray Hutton Crowds in 2,200 Hoofers At Taunton; Monroe Zingy at Celoron

(Estimates)

Larry Clinton (Totem Pole B., Auburndale, Mass., June 30-2). After packing in 7,300 hoofers over the previous weekend, during record heat days, Clinton continued good business in spite of persistent high temp with 1,000 Monday, 1,400 Tuesday, and 1,600 Wednesday. Good gross of $2,335 at $1.35 couple.

Al Donahue (Eastwood Gardens, Detroit, July 4). Despite evacuation of city on holiday, Donahue pulled a nice 2,900 payees at 55c for $1,595 on Fourth, bettered on succeeding weekend nights. At Lakeside, July 3, a fair 1,000 were herded at 75c.

Jimmy Dorsey (Summitt Beach Park B., Akron, O., June 25). Good 2,100 admissions, although considerably under his last year record here. $1 advance, $1.25 at door.

Ina Ray Hutton (Roseland B., Taunton, Mass., July 4). On her first engagement here, gal lured 2,200 dancers at $1.10 per head for terrific gross of $2,420, which was $500 above the previous record set by Charlie Barnet. The following night (5) at Kimball's Starlight B., South Lynnfield, Mass., 2,000 paid 65c for big gross of $1,300.

Inkspots (Memorial Auditorium, Dayton, O., July 1). A fair total of 1,000 pulled $650 at 65c.

Glenn Miller (Forum, Wichita, Kan., July 5). Top ranking attendance here reaping $5,640; 2,600 hoofers paid $1.95 each; 800 spectators, $1.11. Ted Weems was in competition at Blue Moon which couldn't accommodate crowd. (Turnpike Casino, Lincoln, Neb., June 30). Terrific 2,920 dancers paid $3,653 at $1.15, $1.45 and $1.65 to smash all records, both coin and hoppers, formerly held by Paul Whiteman and Herbie Kay respectively. Colossal for this spot.

Vaughn Monroe (Celoron Park, Jamestown, July 6). Terrific business here in opening 'name' band session; 1,460 dancing at $2 advance and $2.50 at door per couple culled a gross topping all 1940 figures excepting the Glenn Miller record.

Alvino Rey (Saylor's Lake Pavilion, Saylorsburg, Pa., July 5). First name band in the Poconos drew biggest crowd in county's history; 2,600 at 65c reaped $2,200; great.

Pinky Tomlin (State B., East Grand Forks, Minn., July 31). Attendance of 576 grossed a total $416. Tabs at $1 and at 50c.

Orrin Tucker (Totem Pole B., Auburndale, Mass., July 3-5). Tucker set a record for the weekend with 11,000 paying $1.35 per couple for terrific gross of $7,425. He drew 4,300 Thursday, 3,200 Friday, 3,500 Saturday.

Herby Woods (Hunt's Ocean Pier, Wildwood, N. J., July 4). Drew capacity biz at 75c evening and 55c matinee, topping Jimmy Dorsey's former Labor Day record.

Louis Armstrong (Greystone B., Detroit, Mich., July 3). Dancers turned out 6,000 strong at 75c.; excellent.

Lionel Hampton (City Auditorium, Atlanta, Ga., July 3). Hampton's jive pulled some 5,300 hoofers at 75c; okay.

Woody Herman (White City Park, Herrin, Ill., July 3). Solid 1,600 at 75c. At Dunbar Cave, Clarksville, Tenn., following day outfit drew 1,640 dancers at $1.25 advance and $1.50 at gate, breaking Kay Kyser's long-standing record. On Saturday (5) Herman pulled a capacity 1,500 at Castle Farms, Cincinnati, with 500 hoofers turned away at the gate.

Bob Astor's newly formed band which opened at Budd Lake, N. J., last week, has a spot on the Fitch Bandwagon next Sunday (13). Outfit's backed by Perry Stein, former Jersey exhibitor.

Dave Mann, pianist with Charlie Spivak, has returned to the band at the Glen Island Casino, N. Y., after a week's illness. Arranger Sonny Burke subbed while Mann was away. H. A. Tennyson recently succeeded Jimmy Sands on the clarinet.

Inside Stuff—Orchestras

Last night (Tues.) was the occasion of the formal 'turning over' by George Hall of his band to Dolly Dawn, heretofore his featured vocalist, who will now join the Ina Ray Hutton-Rita Rio school of femme dance maestros. Hall will continue managing it and, incidentally, has just signed the Dawn band to an RCA Bluebird recording contract, minimum of four sides a month for a year.

After setting an attendance record at Meadowbrook, Cedar Grove, N. J., a few weeks ago Sammy Kaye's orchestra cracked another high water mark at the Essex House hotel, New York, for the four weeks ending June 29. Essex House has no cover or minimum. It has been in operation six years. Leader was presented with a gold watch on leaving.

Cab Calloway's 10th anniversary as a bandleader will be celebrated Thursday (10) with appropriate ceremonies in New York.

VENUTI GESTURE COLLIDES WITH CONTRACT

Philadelphia, July 8.

Bandleader Joe Venuti had a tussle with the management of the Stanley-Warner Earle over the question of making an outside personal appearance with his band during his stay at the Earle last week. Venuti's nephew, Jimmy Venuti, is leader of a band at the Hopkins' Rathskeller in North Philly. To give the kid a buildup, Joe promised to bring his band and a flock of the surrounding acts to the Rathskeller last Wednesday night (2). Bill Hopkins, operator of the spot, advertised in the newspapers that 'the entire Earle show' would make an appearance.

Since the show included the Andrews Sisters, Hopkins expected a big night. However, Hal Seldenberg, manager of the Earle, spotted the ad and stormed into Venuti's dressing room asking 'what was the big idea.'

Venuti explained that he was merely doing his relative 'a favor' and didn't see any harm in bringing along the rest of the gang. Seidenberg pointed out that the contract forbade any outside appearances and threatned to take action if Venuti or any of the others went to the Rathskeller for the advertised show. Venuti finally gave in and the big 'in person' bill at Hopkins' spot dwindled down to an announcement by the m.c. that the Earle acts could not appear 'through circumstances beyond our control.'

Phil Spitalny Girls At Chautauqua Instead Of Paul Whiteman Orch.

Jamestown, N. Y., July 8.

Despite the fact that officials have made no announcement of the change, Phil Spitalny's all-girl 'Hour of Charm' orchestra will replace Paul Whiteman at Chautauqua Institution this week-end. Oddity of failure to report change, after much advance publicity on Whiteman concert to open season, is unexplained, although it would have been simple enough to announce it's due to the sudden death of his three-year-old son, Richard.

Whiteman played to huge throng two years ago at Chautauqua.

PHIL ART STUDIOS BKPT.

An involuntary bankruptcy was filed in N. Y. federal court against Philip and Arthur Zynet, doing business as Phil Art Music Studios, which sells musical instruments.

N. Y. Bank & Instrument Co. is owed $141, and Gretsch & Brenner is owed $66, while the charge is that other creditors were preferred while Phil Art was bankrupt.

COUNT BASIE
and His Orchestra
Currently
RITZ-CARLTON
BOSTON
Columbia Records
Direction
WILLIAM MORRIS AGENCY, INC.

CAUGHT IN AFTER-DRAFT

Will Bradley Booking Affected by Long Run Show at Par, N. Y.

Because of the five-week run of 'Caught in the Draft' at the Broadway Paramount, which will interfere with Will Bradley's schedule when he opens at the Hotel Astor roof, N. Y., Ina Ray Hutton will be the alternating band. Bradley comes in July 15, succeeding Tommy Dorsey.

Latter goes on one-nighters, winding up at Atlantic City's Steel Pier and thence into the Cavalier, Virginia Beach.

POCONO AREA CLICKS WITH NAMES

Stroudsburg, Pa., July 8.

Ina Ray Hutton brings her orch. to Saylor's Lake Pavilion at near-by Saylorsburg on Saturday (12). Lou Breese's band follows the next week (19) with the Frankie Masters combo negotiating a definite date. Jimmy Dorsey's booking is in the offing, and a Paul Whiteman Sunday afternoon concert is being planned. Dancing is not allowed here on the Sabbath.

Alvino Rey and the Four King Sisters opened the name band procession in the Poconos and drew an excellent crowd last Saturday (5). Sammy Kaye followed last night (8) and did sensational, turn-away business.

Credit for the successful venture goes to veteran promoter A. J. Perry, owner-operator of the popular Empire Ballroom, at Allentown, Pa. He leases the dance floor from F. F. Barthold, owner-manager of the resort, who continues the downstairs tavern which uses nightly Hammond organ entertainment. With the Empire for the winter season and Saylor's Lake in the summer, Perry will feature name bands the year around.

BERNIE BERLE PENANCE OVER, FORMING BAND

Philadelphia, July 8.

Bernie Berle, suspended and fined by Local 77, American Federation of Musicians, last year for allegedly forcing members of his band to kick-back parts of their salary, was reinstated last week and is beginning formation of a new band.

Berle's fine of $5,000 was reduced to $1,000 and he was given the right to pay it off in instalments. His suspension of five years was cut down to one year, which expired last Friday (4).

Jay Brower's 3D Attempt at Suicide

San Francisco, July 8.

Jay Brower, orch leader recently at Club Lido and Embassy theatre, recovering from wrist-slashing which he inflicted on himself (1). It's the musico's third suicide try.

Despondency over financial troubles blamed.

FROM PIT TO THE LOBBY

Worcester, July 8.

Nate Goldberg, former leader of pit band in Plymouth, named manager of Family theatre here.

Lombardo Has to Cancel

Detroit, July 8.

Because of radio commitments in the East, Guy Lombardo's orchestra was forced to cancel Aug. 29 week engagement at Eastwood Gardens here. While offering to come in for five days, the band would have been unable to fill on the important Saturday and Sunday dates which brought about the complete cancelation.

Lombardo was to follow in Jan Savitt.

Auto Shows Go On Per Always; Book Bands, Acts

Detroit, July 8.

With the entire automobile industry tied up with defense work it would seem that new car showings would be sadly neglected this year. However, the industry is going right ahead with its annual conventions as usual, which means that orchestras can count on the usual amount of work throughout July, August and September.

Del Delbridge and Ray Gorrell and their orchestra are starting the season off with three weeks for General Motors. Using a 12-piece band, plus vocalists Juliana and Paul Davis, their first show is in Saginaw, Mich., starting yesterday (8) for four days. Then they have five days at the Masonic Temple, Detroit, and five days in Flint, which takes them through the 25th. With the orchestra is a show consisting of Gregory and Raymond and Faith Hope and Zingo.

Besides GM, the Delbridge-Gorrell orchestra has three other auto shows pending.

SKINNAY ENNIS MEN IN CRASH

Chicago, July 8.

Five members of Skinnay Ennis' orchestra, current at the Empire Room of the Palmer House, were injured so seriously last week in an auto accident in Gary, Ind., when returning from a one-nighter that they were sent to hospital. Those held in the hospital are trombonist Babe Brown, broken nose; bass violinist George White, both legs broken; trumpeter Ralph Liscom, gashed abdomen; trumpeter Louis Mitchell, fractured nose and shoulder, and Frank Peters, fractured kneecap. All are recovering and due to leave shortly.

Ennis was riding in another car. Trumpeter Clayton Cash had five stitches taken in a head wound and he was released from the hospital, while pianist Martin was dicharged after treatment of his back.

Orch continues in the Empire Room, with the injured replaced by four substitute musicians.

Raymond Paige Completes Selection of 45 All-Yank Musicians for League

After spending some weeks in preliminary auditions Raymond Paige has selected 45 musicians for his Orchestra of Young Americans. They will hold their first full rehearsal this week.

This group backed by the League of Young Americans, Inc., limited candidates to ages 21-29 and American-born. The actual age average is under 21. Of the 45, four violinists, a flutist and a harpist are girls.

Paige recruited youngsters from varied sources. There are Curtis and Julliard graduates, a janitor, a sodejerker and others.

Roy Allen, pianist with Ina Ray Hutton, expects to be called for Selective Service in two weeks. No replacement as yet. Miss Hutton follows Will Bradley into the Hotel Astor, New York City, in three weeks.

'Police Allowed Vice Which Scared Elderly Clientele,' Ballroom Owner Now Is Suing Detroit Officials

Detroit, July 8.

Suit for $100,000 damages was filed here against six former Detroit officials who are accused by Whitfield F. Jackson with responsibility for the ruin of his dance hall business. Headed by former Mayor Richard Reading the defendants include the former prosecutor, sheriff and police superintendent, all of whom were indicted by the grand jury on charges of conspiracy to protect vice and gambling.

The action is based on a little known portion of the law that if public officials neglect or refuse to protect a citizen and he sustains any injury because of such neglect he can sue the lax officials. Jackson's claim is that the officials were destructive through laxness of his dancery business which would have netted him $100,000.

His contention is that in 1936 he spent $7,000 remodeling a downtown dance hall on the premise that oldtime dancing was due for a revival. He claims he was on the right path since within 15 months his profits were $1,200 a month and his business, mostly middle-aged and elderly customers, was growing.

In 1938, with the election of Reading, he claims that gambling became wide-open. A bookie moved in on the same floor, gamblers started to loiter around the entrances and the police occasionally barged in. The gamblers and the police raids, he contends, frightened off his elderly clientele.

ACCUSE JIMMY GRIER

Orchestra Leader Charged With Holding Out Jobless Insurance Coin

Los Angeles, July 8.

Jimmy Grier, orchestra leader, currently appearing in Salt Lake City, was accused by Los Angeles city attorney's office of holding out $4,000 in California Unemployment Insurance taxes, asserted to have been collected from his musicians since Jan. 1, 1940.

Complaint was made by former members of the Grier band, who applied for jobless benefits and found no coin on the books.

LABOR TAXES NOT LEADER'S BURDEN

Philadelphia, July 8.

The State Unemployment Compensation Board last week ruled that none of the local bandleaders came under the 'name' category and therefore they were exempt from paying unemployment compensation taxes. Wand-wavers who have already paid the levy for their men will get refunds. Exemption of the bandleaders makes the operators of theatres and niteries responsible for the tax, and the board is getting set for a drive to make the ops kick in.

Musicians were advised to keep wage credits for the jobs they worked in order that their unemployment compensation records may be kept straight. Investigators for the compensation board found that very few night club owners kept books, and this made it difficult to get accurate wage records for musicians, performers and other employees.

The ruling by the Unemployment Compensation Board upset a plea by Frank Palumbo, in behalf of the Pennsylvania Cafe Owners Association, to place the responsibility of paying the tax on bandleaders and not cabaret operators. Palumbo claimed that musicians were bought 'on contract' and were not regular employees of his spots.

Under the board's interpretation a 'name band' is one in which the musicians get regular salaries whether they work or not.

WARN DANCEMEN ON ARREARAGE DATES

Philadelphia, July 8.

Bandleaders were notified by the Musicians Union last week that they were forbidden to play in any spot which was in arrears on wages for more than one week.

If the arrearage tops the one semester period, they were told they may not come to the union for aid in collecting in the future. In the past the Musicians Union had been forced to take drastic measures, including court action and blacklisting, against spots which had owed back salaries to musicians for as high as six months.

3-Year-Old Son Of Paul Whiteman Dies

Richard Whiteman, three-year-old son of Paul Whiteman, died July 2 in Mercer Hospital, Trenton, N. J., while the orchestra leader was making a vain effort to reach the child's bedside in time by plane from Chicago. Mrs. Whiteman, the former silent film player, Margaret Livingston, had brought the child to the hospital from the Whiteman estate in nearby Stockton, N. J., the preceding day. He had suffered from nephrosis for two years.

The Whitemans have a 10-year-old daughter, Margo.

Pancho Villa's Daughter Sings With Caballeros

Detroit, July 8.

Arturo and his Gay Caballeros, with Celia Villa, Mexican vocalist and daughter of the famed Mexican revolutionary, Pancho Villa, closed a 14-week run Saturday (5) at the Hotel Commodore Perry (El Dorado room), Toledo, and shifted into the Washington hotel's Sapphire Room, Indianapolis, this week. Indianapolis stay is for four weeks.

Arturo's combo is now up to eight men, exclusive of the songstress. Delbridge-Gorrell manage it.

NOW
JIMMY DORSEY
and His Orchestra
AT
COLLEGE INN
SHERMAN HOTEL, CHICAGO
Over NBC Every Nite
MANAGEMENT
GENERAL AMUSEMENT CORP.

JOHNNY LONG
and his orchestra
HOTEL NEW YORKER
NBC—DECCA RECORDS
MANAGEMENT
GENERAL AMUSEMENT CORP.

DUKE DALY
and his band
PLAYLAND CASINO
RYE BEACH, NEW YORK
WOR - Mutual
MANAGEMENT
GENERAL AMUSEMENT CORP.

15 Best Sheet Music Sellers

(Week ending July 5, 1941)

Hut Sut Song	Schumann
Intermezzo	Schuberth
Things I Love	Campbell
Maria Elena	Southern
Daddy	Republic
My Sister and I	BMI
South of North Carolina	Porgie
You and I	Willson
*Dolores ('Las Vegas Nights')	Paramount
I'll Be with You in Apple Blossom Time	Broadway
Until Tomorrow	Republic
You Are My Sunshine	Southern
Amapola	Marks
I Understand	Feist
'Till Reveille	Melody Lane

*Filmusical.

Coin-Catching Records—and Others

Will Bradley 'Misunderstood'-'You and I Were Young, Maggie' (Col. 36182)

Bradley finally seems to be out of his boogie-woogie groove. 'Misunderstood,' a quiet, listenable melody, gets smart treatment. Side carries lot of leader's trombone soloing and Terry Allen vocal. Backing is tasty. 'Maggie' side writes a page in band's history. Driving, solidly played cutting goes over with ease. It's a clean arrangement.

Glenn Miller 'Don't Cry, Cherie'-'Sweeter Than Sweetheart' (B-11183)

Miller hasn't made too many pops lately. These sides are grooved with material arranged the way that made him last year's coin king. 'Cherie' a top tune, is still better because of the way it's done. Ray Eberle's vocal falters occasionally, but is okay. Backing can earn wide machine use. It packs a smooth wallop in way it's played and sung by Paula Kelly and Modernaires. Lyric is cute.

Vaughn Monroe 'Love Me As I Am'—'Tattle Tale' (Bluebird 11173)

Monroe and Marilyn Duke combine on vocal of first side, a good tune under their treatment. Side stacks up as one that should sell. It's a good showcase for Monroe's voice at easy tempo. Coupling is all Monroe at ballad speed, backed by a nice arrangement. Tune isn't equal to first, however.

Sammy Kaye 'Reluctant Dragon'—'Sleepy Serenade' (Victor 27449)

From the Walt Disney film of the same name Kaye comes up with another salable novelty. Side uses George Gingell, band's road manager, on straight vocal and Maury Cross for nance portion. It's a silly tune on records, but it's probably commercial. Reverse is nicely played crack at a good tune that so far hasn't gotten started.

Frankie Masters 'Daddy'-'Will You Still Be Mine?' (Okeh 6232)

Masters might get far more response to the material he records if he'd ease up on the throttle. Almost all his sides are too fast for best results. 'Daddy' is a nice enough cutting, but it trails versions turned in by other bands and singers because it loses the punch of the rhythmic tune in accelerated tempo. Swingmasters vocal. 'Will You Still Be Mine?' is an inconsequential item.

Benny Goodman 'Time On My Hands'-'Scarecrow' (Columbia 36180)

Nothing on these sides. In the arranger's efforts to pretty up the standard, a great deal of the melody's natural pull is sidetracked. It's overarranged. Too, the band sounds listless. For some reason its usual push and enthusiasm is absent. Reverse is a dud. An original, it sounds like a 1938 rideout bit cut without rhyme or reason.

Tommy Dorsey 'Kiss Boys Goodbye'-'Never Let Day Pass' (Victor 27461)

Two good tunes from film 'Kiss the Boys Goodbye.' Dorsey checks in with what ought to become coin gatherers, especially the first side, a rhythmic melody easily sung by Connie Haines and solidly played by the band. It'll get plenty play. Frank Sinatra handles the reverse lyric, a ballad that rates as a possibility.

Art Jarrett 'You Started Something'—'Loveliness and Love' (Victor 27474)

Not a very auspicious debut for Art Jarret's band, built on Hal Kemp's style and arrangements. First of these two film tunes has the Kemp style, but unfortunately it's also sown with a distasteful Smoothies vocal. Vocal group turns in a style of harmonizing that jars. Reverse isn't much better. Jarret sings the tune and he grooved a vocal that's poor. Kemp's style won't sustain a band that doesn't sustain its level of performance. It was a mistake for Victor to debut the outfit on these two sides.

Tommy Tucker's (Okeh 6245) versions of both tunes are better, though the best pairing of the tunes are by Eddy Duchin. Tucker's are played well in tasty dance tempo, with good vocals by Don Brown on 'Something' and Amy Arnell the reverse.

Tommy Tucker's disking (Okeh 6236) is better from that angle. His is more rhythmic and it sits better. Don Brown's vocal is freer. It's backed by a version of 'Where the Mountains Meet the Moon' that sizes up as a machine bet. It's nicely arranged and played and dressed with vocals by Brown and Amy Arnell, with chorus backing.

Orrin Tucker 'Drink Barrel Dry'—'You Betcha My Life' (Columbia 36192)

Though it's far short of the punch contained in 'Beer Barrel Polka,' the first tune is out of the same mold and could have been almost as good machine fare. It's okay as is, but there's too little of the lyric the Bodyguards handle. Coupling is a swing at a pop, vocalled by Bonnie Baker. It's avarage.

Dinah Shore 'Honeysuckle'—'Do You Care' (Bluebird 11191)

Standard and pop make exceptionally good fare for the saleable singer. 'Rose' is done at easy, rhythmic tempo, stamped with all the vocal qualities that have shot Miss Shore upward. Good machine bet. Coupling, a ballad and a good tune, rates same comment. Background music follows with sureness.

Johnny Long 'Blue Skies'—'Beau Night Hotchkiss Corners' (Decca 2823)

Long has a penchant for arranging standards with original lyrics chorused by the band. 'Shantytown' was his best; 'Blue Skies' also satisfies, carrying a strong Bob Houston straight vocal at the outset and winding up with the glee club style. Side has a smooth kick. Reserve is a solidly arranged and played shot at a better jump tune. Helen Young vocals with Ensemble backing.

Sammy Kaye 'Don't Cry Cherie'—'Sand in My Shoes' (Victor 27476)

Hit and miss. First tune, a worthy one, is tastefully interpreted in the Kaye style, with Marty McKenna vocal. Tune hasn't really gotten started in machines, but it figures to get good play. Kaye's version, in dance tempo, will fit easily. 'Sand' is nicely done, but it's a sub-par melody and won't get far. Tommy Ryan vocals.

Jack Mills Circumvents Canadian Border Taxes; Big Retail Differential

Jack Mills, of Mills Music, Inc., is tha latest American publisher to arrange for the publication of a Canadian edition of his works. Mills' deal is with Canadian Music Sales and calls for the printing in the dominion of 10 tunes as a start. Heretofore Mills shipped his music to Canada, with tha result that various Dominion taxes made it necessary that dealers retail his piano copies at 50-55c as comparad to the 30-35c level prevailing in the States.

Other major American publishers have in recent years operated on a royalty basis with their Canadian distributors preferring to let the latter do the printing.

JUKEBOXES AND SHEET SALES FAR APART

Jack Robbins points to 'Aurora' as refutation of a pet Tin Pan Alley theory that the coin-machines can 'make' a song hit. Jack Kapp, prez of Decca, recorded this Brazilian 'carnival' song eight different ways, and guarantees Robbins 1,000,000 platters on Decca alone. It's also been widely waxed elsewhere.

But it has only sold a meagre 12,000 copies so far.

In contrast, 'Hut-Sut Song,' from a small Coast publisher, but with an advantageous radio plug, will see 200,000 copies sold.

W. C. HANDY'S AUTOBIOG A SAGA OF THE 'BLUES'

Reviewed By JOE LAURIE, JR.

Here's an autobiography of William C. Handy, the son of slave parents, who has made the world a slave to his music. For it was this grand old trouper and musician who mixed all the original colors of 'The Blues.'

In his 'Father of the Blues' (Macmillan; $3) he takes the reader from his home town of Florence, Ala., where his preacher-father put him behind a plow, hitched to a mule, and said, 'Hope you won't have to do this for a living, but the work won't hurt you.' He drove that plow to the top scale of Musicland.

Bill Handy tells his story in a straight-forward, sincere and humorous way, because he's a straightforward, sincere, humorous guy. He doesn't pull his punches, says what he wants to say in the way he can say it.

Here is a volume packed with show stories of the old Mahara's Minstrel Troupe with which he started playing an old Conn & Dupont cornet for $6 and 'cakes.' He tells about the great troupers of those days, real colored minstrels, the originators of minstrelsy; tells about great artists like Dicky Lewis and William Burton, George Moxley, Billy Young, Dan Avery (and Hart). He takes you trouping with his 'hot band' to weddings, funerals, fish-frys and political meetings.

He shows you the inside of the publishing business. Tells you how Sophie Tucker put over 'A Good Man's Hard to Find.' Tells you about the phonograph business. About Cole and Johnson, Bill Vodery, Ford Dabney, Eubie Blake, Bill Robinson, Bert Williams and Jim Europe. Mentions all the aristocrats of the white and colored show business. Tells about spirituals, jazz, boogie-woogie, ragtime, lowdowns' and blues.

His 'Memphis Blues' was sold for half a C-note. His songs were sung all over the world. Tells about all the Guilds, Gene Buck and ASCAP, Ziggy; he tells it all in this very interesting, entertaining and historical biography. He finishes with his Mother's prayer, 'Lord, I thank Thee that we are living in a Christian land and a Bible country.' To this, all of show business should add thanks for giving us William C. Handy.

Mutual Network Plugs

The following tabulation of network popular music performances is confined to WOR, New York release for Mutual Broadcasting System. The compilation herewith covers the week beginning June 30 (Monday) and ending July 6 (Sunday), from 8 a.m. to 2 a.m., and based on daily recapitulations furnished by Accurate Reporting Service.

TITLE	PUBLISHER	TOTAL
Daddy	Republic	13
Aurora	Robbins	11
I Understand	Feist	11
I Found a Million Dollar Baby—*Million Dollar Baby	Remick	11
Harbor of Dreams	Miller	10
Amapola	Marks	9
Hut Sut Song	Schumann	9
Beau Night in Hotchkiss Corners	Berlin	8
Intermezzo	Schuberth	8
Maria Elena	Southern	8
Memory of a Rose	Shapiro	8
Dolores—*Las Vegas Nights	Paramount	7
Ma I Miss Your Apple Pie	Loeb-Lissauer	7
You're Dangerous—*Road to Zanzibar	Santly	7
I Guess I'll Have to Dream the Rest	Block	6
Kiss the Boys Goodbye—*Kiss the Boys Goodbye	Famous	6
As If You Didn't Know	Mills	5
Love Me a Little Little	Mayfair	5
Tale of Two Cities	Harms	5
Begin tha Beguine	Harms	4
I Can't Change My Heart	Chappell	4
I Don't Want to Set the World on Fire	BVC	4
If It's You—*Big Store	Feist	4
Jenny—†Lady in tha Dark	Chappell	4
South of North Carolina	Porgie	4
There Goes That Song Again	ABC	4
Things I Love	Campbell	4

* Filmusical excerpt. † Production number.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning June 30 (Monday) and ending July 6 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Hut Sut Song	Schumann	44
Things I Love	Campbell	38
Intermezzo	Schuberth	37
Maria Elena	Southern	33
South of North Carolina	Porgie	33
Green Eyes	Southern	28
'Til Reveille	Melody Lane	28
Do I Worry?	Melody Lane	27
Daddy	Republic	25
It's So Peaceful in the Country	Regent	24
Yours	Marks	23
My Sister and I	BMI	22
Let's Get Away from It All	Embassy	19
Lament to Love	Roe-Krippene	18
Amapola	Marks	17
Do You Care?	Campbell	17
Two Hearts That Pass in the Night	Marks	16
Everything Happens to Me	Embassy	15
Romantic Guy, I	Nationwide	15
I Went Out of My Way	BMI	13
For Want of a Star	Marks	13
With a Twist of the Wrist	BMI	13
Booglie Wooglie Piggy	Mutual	12
Until Tomorrow	Republic	12
Nice Dreamin' Baby	Embassy	11
Walkin' by the River	BMI	11
What Word Is Sweeter Than Sweetheart?	Reis-Taylor	10

Band Review

BOB STRONG ORCH. (14)
Villa Moderne, Chicago

Bob Strong orchestra, with a radio background, sticks to the conservative stuff during the dinner sessions, giving them Viennese waltzes and soft ballads, but does a neat turnabout later in the evening to swing out with hotter tempo to satisfy the strictly dancing mob.

Six brass, split between trumpets and trombones, three rhythm, and four saxophones, with Strong occasionally picking up one of his many reed instruments to give a total of 14 people. The band plays well as an ensemble, displaying good intonation and musicianship, and arrangements are well suited to the group. Strong himself makes attractive showing in front of the band, with an easy, likeable personality and some very listenable solo work on alto sax, English horn and oboe. Other instrumentalists in the outfit are Ray McKinstry, clarinet and tenor; Herman Kapp, drums, and Joe Bejcek, trombone.

Novelties come easy to the Strong bunch with a college medley one of high spots of the evening. Long a feature of the orchestra on the 'Uncle Walter's Doghouse' program, and the 'College Humor' program, the medley of requested college tunes is received enthusiastically. Vocalists Sonny Seivert and Sid Reid doing the ballads, and Ray McIntosh the jive stuff are good, and add plenty of color to the band. A quartet from the group is more than adequate, and serve up some fine choral background.

However, Strong himself is still the main attraction, and with his start as a radio musical director this bunch should do okay. Gold.

Cy Feuer doing the score for 'Hurricane Smith' at Republic.

ASCAP BALLOTS DUE IN MAILS

Ballots for the election of new members to the board of directors of the American Society of Composers, Authors and Publishers are slated to go out to the ASCAP members within the week. The publishers nominating committee got its slate in first, with six candidates each posted on the popular and standard publisher lists.

The candidates for the three pop publisher vacancies on tha board will be Buddy Morris, Lester Santley and Dick Murray, together with the incumbents whose terms are expiring, namely, Jack Bregman, Jack Robbins and Will Von Tilzer. These bidding for the three standard pub spots will be Carl T. Fischer, John Drain, W. Dean Preston, Jr., Gustav Schirmer, Walter Fischer and Walter Kramer.

Music Notes

Roger Edens directing tha music on 'Babes On Broadway' at Metro.

David Raskin assigned to the score for Columbia's 'The Man in Her Life.'

Johnny Mercer and Victor Schertzinger are doing tunes and lyrics for Paramount's 'The Fleet's In.'

Sam Cahn and Saul Chaplin cleffing eight songs for 'Go West, Young Lady' at Columbia.

BMI Publishers Form Own Group To Check Up on BMI Performance Fees

Smaller publishers affiliated with Broadcast Music, Inc., will meet within the coming week to signature membership cards in the newly formed Independent Music Publishers Association and ratify the constitution and by-laws which was adopted yesterday afternoon (Tuesday) by an organizational committee headed by Peter Doraine, of the Doraine Music Co. The forthcoming meeting of the association will also elect officers.

It is the intent of the association to demand that it be permitted to police and audit the performance logging reports of BMI, that BMI grant it a standard form of contract and that every precaution be taken by BMI to avoid repetition of the accounting mistakes made in the accountings given the publishers for the initial quarter of 1941. BMI last week sent out additional checks to the publishers. In some cases the amounts were five times what they had been in the original payment for the same quarter. BMI had accounted for the short royalty payments to its affiliated with publishers with the explanation that its auditing department had overlooked the inclusion of network performances.

BMI reported that it had distributed $150,000 among publishers and writers for the quarter involved, but the affiliated pubs at a meeting held last Thursday (3) voiced the opinion that this still wasn't much when compared to the huge payments the broadcasters used to make to ASCAP. Leaders of the affiliated pub group estimate that 70% of performances cleared through BMI is from their source, the balance from other sources.

WB TRANSFERS ITS DECCA HOLDINGS

Washington, July 8.

Warner Bros. acquired in its own name last May a direct interest in Decca Records, the Securities & Exchange Commission revealed last week, while Samuel H. Vallance of New York unloaded all of his Decca stock held through Vallance & Co.

The S.E.C. report on insiders' operations showed Brunswick Radio of New York—a WB subsid—cleaning its portfolio of Decca paper. Company said it 'distributes as dividend' 38,759 shares of Decca's $1 common, while Warner Bros. announced the same amount had been 'acquired in distribution.' At the end of May, Brunswick had no ringer in the Decca pie.

The same report showed Vallance, still holding 100 shares in his own name, had peddled 550 shares in seven separate transactions. This was his proportionate interest in the Decca stock held by Vallance & Co. Biggest batch totaled 150 shares sold on May 20.

British Performing Rights Society Got $2,476,300 In 1940 From Licensees

London, June 20.

Annual report of the Performing Rights Society shows a gross income for 1940 of $2,476,300. Of this amount British Broadcasting Corp. contributed $1,149,488 in radio fees. Decline in general income was offset to a great extent by reduction in operating expenses. PRS lists a membership currently of 1,894.

Report blamed war conditions as responsible for drop in fees.

TIN PAN ALLEY
(Established 1937)
MUSIC PUBLISHERS
1011 Chestnut St., Phila., Pa.
FRANK CAPANO, President

Mack Gordon

Continued from page 3

lution of the situation. He pleaded with writers for suggestions to overcome the problem so studios can continue making musicals and keep the composers working.

Gordon is under contract to Bregman, Vocco & Conn and has a deal with 20th-Fox running until next May. Many writers are said to be sympathetic to Gordon's ideas and it is figured likely that some means may be contrived to get their tunes on the networks if the present ASCAP-broadcaster impasse should continue unbroken.

ASCAP's Brushoff

ASCAP officials yesterday (Tuesday) declined to take seriously the stratagem suggested by Mack Gordon for getting the score of filmusicals plugged on NBC and Columbia. The impression in ASCAP was that Gordon was 'just going through a lot of palaver' and that nothing would come of it.

It was pointed out at ASCAP that, whereas the consent decree, as signatured with the U.S. Government, does permit members to license directly, the move must be in 'collaboration' between writer and publisher and, in any event, subject to ASCAP's approval. Where the rub lies is that the consent decree, according to ASCAP's interpretation, gives that organization, despite the 'reasonable' proviso in the clause relating to such direct licensing, the final word on whether the license application is proper and is in conformance with the terms of the decree.

Over five weeks have passed since the decree went into effect, but to date the only notices of direct licensing that have reached ASCAP are from Andy Razaf and J. Russell Robinson through Broadcast Music, Inc. BMI notified ASCAP that it will publish two songs involving these two ASCAP members and that the writers propose to radio sources not licensed by ASCAP to perform the tunes without compensation. Under the consent decree, an ASCAP member is barred from licensing performing rights through BMI, or 'any firm, or corporation' outside of ASCAP, and the question has been raised within ASCAP whether under this provision NBC or Columbia would have the right to accept a license from an ASCAP member and to reassign this license to affiliated stations.

The Razaf-Robinson notices have been turned over to ASCAP counsel for consideration. It was stated at the Society yesterday that if these are found, in counsel's opinion, to be in violation of the consent decree, all concerned will be immediately summoned before the N.Y. federal court.

BMI SETS UP RADIOTUNES CO.

First of the subsidiary publishing firms which Broadcast Music, Inc., is setting up will be known as Radiotunes, Inc. Its initial publication will be 'I'll Be a Soldier, Too,' and 'We'd Rather Die On Our Feet.' The first number is by Andy Razaf and J. Russell Robinson, members of the American Society of Composers, Authors and Publishers, and the other is by Robinson, Henry A. Murphy and Lewis Fuchs. Eddie DeLange, another ASCAP member, has negotiated a contract for some numbers with BMI, but up to Monday (7) it was on a desk at BMI awaiting his signature.

BMI officials last week interviewed seven unemployed song pluggers for spots in the proposed subsid firms but none was hired.

Radiotunes, Inc., Files

Albany, July 8.

Radiotunes, Inc., has been chartered to conduct a business in musical and dramatic works of all kinds.

Rosenberg, Goldmark & Colin were the filing attorneys.

Alfred Newman doing an original score for 'Wild Geese Calling' at 20th-Fox.

Would-Be War Songs

Music publishers are being deluged with ditties written around conscription and life in the Army.

Some of the numbers circulating, accepted or refused for publication, are titled:

'Goodbye Dear, I'll Be Back in a Year.'

'They Put Me in the Army, But I Don't Look Good in Brown.'

'Gone With the Draft.'

'She's Got a Great Big Army of Friends.'

'Boogie Woogie Bugle Boy.'

'He's a Rookie from the Rockies.'

'Twenty-one Dollars a Day—Once a Month.'

'Over the Waves Through Flotsam and Jetsam.'

'He's 1-A in the Army and A-1 in My Heart.'

'Is It Love or Is It Conscription.'

One of the funnier ones was recently recorded by jivester Wingie Mannone, titled 'Stop That War, Those Cats are Killing Themselves.'

VOCCO GROUP LIAISON TO MUTUAL

Rocco Vocco, as chairman, last week appointed the committee of contactmen affiliated with ASCAP publishing firms that will work in close co-operation with the Mutual Network in solving problems pertaining to music on dance band broadcasts. The idea of the committee came out of a luncheon which the network staged for the music men earlier in the week.

The underlying purpose of the accord between the network and the contactmen is to so frame the network's current music programs that they will not only be more attractive to listeners but help the ASCAPites develop more song hits. It has already been arranged that the contactmen obtain in ample advance the network's band pickup schedules so that they can spot their plugs more effectively. Also the names of bands that are to be cleared over the network but not with a New York outlet included so that publishers' out-of-New York reps can do the contacting in time.

Committee members, in addition to Rocco, consists of Harry Link, Joe Santly, Lester Santly, Jonie Taps, Eddie Wolpin, Murray Baker and Irving Tanz.

Leith Stevens conducting the music on untitled picture to be produced for RKO by William Dieterle.

Podell Addresses ASCAP Board On Anti-Trust Tactical Move; Paine Pessimistic to Trammell

Controversy between NBC-CBS and the American Society of Composers, Authors and Publishers appeared yesterday (Tuesday) headed for the Federal courts again, this time on anti-trust proceedings. From information that has seeped out from both New York and Washington quarters the action may involve not only a triple damage suit but possible criminal procedure under the conspiracy and restraint of trade statutes. Meanwhile the ASCAP board of directors has put on ice the proposal for a new licensing agreement received from NBC June 27.

There was a meeting between John G. Paine, ASCAP general manager, and Niles Trammell and Mark Woods, NBC prez and v. p., respectively, at the network's offices Monday (7) but Paine's errand was merely to check up on some data that NBC had submitted along with its offer. Paine wanted to find out on what the network had based its estimate that ASCAP would derive $3,300,000 from all broadcasting annually if it accepted NBC's proposition. It turned out that NBC had been using the FCC's latest figures while Paine had based his calculations on what the Society had taken in from radio in 1940.

While with Trammell and Woods the ASCAP g. m. indicated that his board was unanimously cold to the network's proposition and he, in turn, was informed that the terms of the submitted offer was as far as NBC could go.

ASCAP board did meet last Thursday (3) but practically all the time was devoted to listening to David Podell, special counsel retained for the anti-trust case, outline the various facets of the conspiracy-restraint of trade laws and how the facts at hand apply. Podell expressed himself as confident that ASCAP had a powerful case, but he cautioned the directors from discussing it outside the boardroom.

At ASCAP yesterday (Tuesday) it was said that the board had gone over NBC's offer but that the directorate would not hold any meeting to acknowledge or reject it until it had received Podell's recommendations. NBC had offered to pay 2½% on network business and 2% on local station business, as compared to the 3% now being paid by Mutual and its affiliated outlets.

Those BMI Checks

Aside from Podell's assurances the feeling of optimism prevailing at ASCAP derives from the bad reaction that Broadcast Music, Inc., received last week from the performance royalty distribution that the radio-owned organization made among writers and publishers. It is believed within ASCAP that the pressure from BMI writer and affiliated publisher sources for more performance income will continue and that before long the broadcasters will find out that they will have to spend a lot more than they had expected for non-ASCAP music and for a comparatively much limited catalog. The breaks, contend ASCAP leaders, are at long last beginning to go ASCAP's way.

ASCAP in a publicity release last week asked BMI to disclose how much money it had received for performing rights during the past year, how much of this it paid to composers, what relief provisions it has made for them during sickness and distress and what provision it has made to 'insure continued payments through the years to come to composers who write hit songs now but whose output may dwindle or cease in a few years?'

DUFFY KAYOES THEME SONG SUIT

Milwaukee, July 8.

Federal Judge Ryan Duffy, implacable foe of the American Society of Composers, Authors and Publishers, last week tossed out an infringement suit brought by a writer, Eric Karll who is not affiliated with ASCAP, and the case is being appealed to the U. S. circuit court of appeals. Robert A. Hess, Wisconsin counsel for ASCAP, appeared as Karll's lawyer.

As composer of the 'Go, You Packers, Go,' the theme song for the Green Bay Packers professional football team, Karll had filed an action for $5,000 against the Saturday Evening Post for using the lyrics without permission in a story, 'And a Little Town Shall Lead Them,' by Russ Davis. Article described the rise of the team to national prominence.

Courtroom sidelinera gathered the impression that the judge went out of his way to find against Karll, not only ruling that the latter had not sustained damages but that use of the song by the mag was incidental to the main article and that a 'fair use' had been made of the song.

Billy Stoneham and Lou Comito join with me in a most sincere expression of our gratitude to the many friends who made possible the success of

NO. 10 LULLABY LANE

It is with the greatest pleasure and pride that we present to you the newest addition to our household at No. 10—

CITY CALLED HEAVEN

(POPULATION OF TWO)

Sincerely,
BOB WARREN.

WARREN PUBLICATIONS
349 E. 49TH ST., NEW YORK

Sole Selling Agent: MUSIC DEALERS SERVICE, INC.
799 SEVENTH AVE., NEW YORK

4c Per Show Gets $100,000 for Mpls. In Admission Sales for 'Aquatennial'

Minneapolis, July 8.

By being able to sell 25 big entertainments for 4c apiece and still make a sizeable profit, civic sponsors of the city's annual 'Aquatennial' celebration, amateurs in the amusement game, are demonstrating a showmanship brand that's believed to give cards and spades to the leading professional entrepeneurs.

They've disposed of approximately 100,000 buttons at $1 each, good for 'free' admission to all 25 show events comprising the current Aquatennial, which corresponds to the New Orleans' Mardi Gras, etc. For the local public it's the biggest entertainment bargain by far it's ever had. But the $100,000, plus the added revenue accruing from reserved seat sales, program advertising, etc., not only will finance the celebration, which attracts thousands of visitors and is a big plug for the city, but also will net a goodly sum for charity.

The manner of financing the celebration through the sale of 'buttons' is believed to be unique. Every employer in the city, and even the municipality itself, is brought into line to put pressure on employees to buy the buttons. Moreover, the idea is hammered home over the radio, in wholesale gratis newspaper publicity and by the bosses themselves that the person who doesn't buy and wear an 'Aquatennial' button is remiss in his or her civic duty. But the 'sales talk' also emphasizes the fact that the button purchaser does himself a favor by buying in this way a 'tremendous' amount of entertainment—'more for the money than ever has been given before.'

25 Aquatennial Shows

The 25 'Aquatennial' shows are a championship rodeo featuring 75 leading cowboys, an elaborate stage show in the Auditorium, a national rowing regatta on the Mississippi river, a four-day horse race meet at the State Fair grounds, the 'Aqua-Cavalcade' on Lake Calhoun with a brilliantly illuminated parade ending with spectacular fireworks, three huge street parades, a Northwest band contest, a singing regatta, an outdoor motor meet, a regatta for boys and girls under 16, religious services outdoors, a street dance in the loop, a drum major and majorette contest, the 'Aqua Follies' with Morton Downey as emcee, a three-day swimming meet, trapshooting and golf tournaments, a raspberry festival, Rubin & Cherry midway shows, a kennel show, a showboat from St. Louis presenting an old-time meller, a river parade of cruisers, a 'queen of the lakes' beauty contest and a children's pageant.

During the 'Aquatennial,' which starts Friday (11) and ends July 19, the Orpheum has Paul Whiteman and a stage show for a special attraction, the local boxing club has Joe Louis here for an exhibition bout with Jim Robinson and the Minneapolis baseball club will be host to the American Association all-star game.

Although it pointed out that the theatres will suffer greatly from the opposition, Northwest Allied, comprising independent exhibitors, has come out with an endorsement of the 'Aquatennial' and a promise to cooperate. As a matter of fact, the local exhibitors even are selling the celebration buttons to their employees.

LEVIN BIDS FOR NBC ARTISTS SERVICE

Chicago, July 8.

W. Biggie Levin, Chicago leading independent radio talent booker, is now in New York to negotiate with NBC for the possible purchase of its Artists Service Bureau.

Levin was once engaged by Niles Trammell to work in the Artists Service, but due to illness never reported for work. Upon his recovery he opened his own office instead.

In his endeavor to acquire the Artists Bureau, Levin is being bankrolled by a Chicago syndicate, and if successful will enlarge his present set-up to include offices in the major cities, with Chicago, New York, and Hollywood the focal points.

Talent currently under the Levin banner include Edgar A. Guest, Eddy Howard, Tony Wons, and Don Pedro and his orch. He is also handling the Skelly Oil account, with commentators Donald McGibeny and Clifton Utely, and all bookings for the Holeproof Hosiery program. Also, this past year Levin booked all talent for association of American Banks, with attractions such as Leopold Stokowski and the Philadelphia Orch.

Morris, MCA Bids

NBC expects to get bids from the Music Corp. of America and the William Morris office for the purchase of the network's artists bureau within the next few days. Each of the booking organizations has been furnished with detailed information on what the sale would involve.

J. C. Stein, of MCA, arrived in New York Monday (7) and NBC understood yesterday (Tuesday) that he had ready a proposition for submission.

Bouche's Chi Fire

Chicago, July 8.

Villa Venice, big roadhouse with a French floor show, operated by Albert Bouche, was considerably damaged last week by fire.

Outdoor nitery is to continue in the portion not damaged by fire.

Saranac Lake

By Happy Benway

Saranac, N. Y., July 8.

Mrs. Florence Bordley, in this colony for so long and also an ex-N.V.A.-ite, is vacashing with her folks in Michigan.

Jack Frazer, formerly of Weber, Beck and Frazer, who vacashed here, is back as house detective at the Hotel Waldorf-Astoria, N. Y.

Earl Gentry, who did a Popeye act and once ozoned here, now confines himself on Upper Saranac lake to fishing.

Arthur Sheldon, ex-critic of the Baltimore Sun, left the Trudeau sanatorium and is now ozoning in a private cottage on the Old Military Road estate. He's doing O.K.

Bernard Brewster, formerly of Brewster and Sullivan, vacashing here for two weeks.

The holiday jammed the Will Rogers with oglers and sight-seeing folks. Opinions as usual rated the institution tops.

Marion Green, who recuped at the N.V.A.-Will Rogers sanatorium, packing a mess of good reports as one able to go downtown.

The Tommy (Lambs Club) Thomsons, ogled this colony and mitted Earle Larrimore, legit actor, who's doing nicely at 2 Sheppard avenue.

Patrick J. Rogers, who trouped with this writer on the Guy Bros. Minstrels in 1910, is here advance-billing the Russell Bros. circus. He arranged open house at the tent show for the ailing gang of the colony.

(Write to those who are ill).

SEE AGVA, AFM PHILLY ACCORD

Philadelphia, July 8.

Chances for a cooperating agreement between the American Guild of Variety Artists and Local 77, American Federation of Musicians, brightened a bit over the weekend when AGVA announced it was pulling its acts from the Park Casino, now on the musicians union blacklist for non-payment of salaries.

Although no formal agreement was entered into, Dick Mayo, AGVA business agent, said he 'would be glad' to work with the Musicians Union whenever the situation called for it. Rex Riccardi, Local 77 secretary, said his union would cooperate 'informally' with the actors group during labor disputes at night clubs. The musicians have been hesitant in entering into any formal agreement with AGVA because of the fights between the different factions of the actors union. 'Until the union is settled on an even keel, the musicians can hardly tie themselves up in any formal alignment,' a union spokesman said.

Meanwhile, the new booking license bill, shelved by the legislature in its rush to adjourn, was taken out of the pigeonhole for possible action by the senate. The bill's revival followed a lobbying and telegram campaign by Pittsburgh and Philly AGVA members.

The bill has the backing of both the actors union and the Entertainment Managers Association (bookers). Under the measure unlicensed or out-of-state agent may not book acts in Pennsylvania under the threat of severe penalties. There are also safeguards for performers in the matter of payment and minimum rates.

Two Held in Buffalo On Rodeo Wrangle

Buffalo, July 8.

Difficulties continue to pile up for the Wild West Rodeo and America Pageant, due to show here June 17, but which didn't. On the basis of the story that he had paid $12.50 for five tickets and had gone to the Municipal Auditorium only to find there was no show, Burton Manley swore out a warrant charging petit larceny against the promoters.

Dick Ryan, 29, manager, and Joseph Demarest, 29, stunt man, were arrested at Rochester and returned here by Buffalo police on the strength of Manley's complaint.

Rudd's, roadhouse on the Albany-Schenectady road, is now presenting a show, 'Parisian Divorcees,' in which Don Romero, tap dancer advertised as the brother of filmster Cesar Romero, has top billing.

The Good Old Days

Herewith appears a Variety *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(Reprinted from Variety *of July 8, 1921)*

PALACE, N. Y.

The show is unnecessarily long, ringing down past 11:30 Tuesday night even after some eliminations. Just why acts confuse a long stay with a strong welcome is one of those little cryptic puzzles of mortal psychology. Solly Ward and Co., Blossom Seeley and Co., Blackface Eddie Ross and Arman Kaliz and Co., every one a hit act, ran longer than seemed reasonable, and every one would have been a better act if pruned down.

Ross more than merely stretched out his routine. At 11:10 o'clock, with the Le Fevres still to come, he took his exit and remained off fully a minute and a half without a bow or a return; the olio went up for the closer, but Ross' applause continued, the audience being as obstinate as the performer. When the Le Fevre set was revealed and May Le Fevre had entered, Ross made his reappearance from the wings, the drop was let down on the embarrassed and dumbfounded girl, and Ross went into his whistling encore.

It wasn't Ross' fault that the house applauded. Ross is the best blackface monologist of the Charlie Case type on the boards. He is the only free-hand banjo player except Bill Bailey left in the big-time spotlight. He has personality and commands recognition. These are all the more reasons why he should be punctiliously professional and tactfully ethical, and not kill any chances that a closing act, already sorely handicapped, may encounter.

Blossom Seeley came back in more ways than one. She has not been here for some time, and when she last was here she was not Blossom Seeley. She was a stranger, with prima donna affectations and 'dignity.' Now she is no longer Miss Seeley; she is Blossom, the Blossom of old, the finger-snapping, skirt-raising, short-dressed, rag-dancing, eye-tossing Blossom. She has taken the quip of the day—"Be yourself"—seriously. And she was hugged and loved and applauded to the echoes by an audience not noteworthy for its enthusiasm. Out west Miss Seeley had been getting great receptions and mild returns; here she got an affable but not fervid come-on, and worked it up to a rousing walloping triumph.

The encore bit, good for laughs, might be trimmed some. The serious moments, which are gag-feeders, but nevertheless are drama while they last, might be whittled considerably. The audience will then get the effect that Miss Seeley can do something beyond cavorting and capering, yet it will not have time to wonder whether she is beginning to believe it herself or not. There is so much in suggestion that is lost in execution. Miss Seeley's program is great now and can be improved only by some discreet cutting. She has found herself and is a superb little artist, and, what is much more important to vaudeville and the public, she is a superb little entertainer. But just a trifle less of the heorics.

Bennie Fields, in her support, probably never worked before with all the punch that he packs to the Palace crowd. Always a powerful songster and surprising dancer, as well as a rare combination of high and low comedian and polished straight man, he has not yet played enough in New York to have been rated at his full value. This Palace engagement, with everything in his favor, should make him secure for the future in the apportionment of standing and the establishing of a name.

Solly Ward, with Marion Murray and Jeanne Eliot, two perfect aides to this nervous and naive little character joker, whanged laughs against the ceiling until it shook. Wow after wow reverberated, some due to the bull's-eye material and all due to his way of juggling it. But here again was a sign of regret over too much of a good thing. The effort to work up pathos toward the end isn't bad, though it isn't in keeping and doesn't either help the act or even hold up to the pace it has already set. But if it must be in for one of those incomprehensible reasons that cause vaudevillians to yearn for incongruous things, it should be skeletonized and reached quickly, sharply, in fact, abruptly. Its only value can lie in the surprise of a minor note in a topical tune, but a whole etude hardly fits. Nothing can spoil this act. Three minutes taken out of the last six would improve it immeasurably, though. As it was it went for a panic.

Arman Kaliz, in a return with his skillfully staged allegory, 'Temptation,' closed the first portion to an impressive demonstration. There is a European smack to the whole offering which is in keeping with the star's method and reaction, and it whizzes along, except for one or two spots, with speed unusual to art offerings. The company is large and gifted; the wardrobe and settings are gorgeous; the lighting is uncannily hypnotic, and the shadings are broad and never boresome. This is a knockout headline act and could stand only some minor pulling together to be beyond criticism.

Gordon's Circus opened, the smoothest animal turn that could be perfected. Scanlon, Denno Brothers and Scanlon were nicely taken in dances and reflections of past days, executed with showmanship and good sense. Franklyn and Charles, hitting with a rough-and-tumble burlesque apache dance, came back for their astounding athletics and hand-to-hand miracles for a bell-ringer. Brown and O'Donnell went unsteadily here, in contrast to the biff-bang-from-the-start returns they usually win. Connie O'Donnell seemed a little under the weather and did not fully extend himself. But the crowd knew the boys, and everybody like them anywhere, so it got across all right. The Le Fevres, in one of the handsomest variety acts in the catalogue, never had a chance after the Eddie Ross tie-up, and worked to the Great Retreat.

The orangeade counter got a great play in the intermission. This system of handing out refreshments gratis reflects the Palace atmosphere of everything for the guest. There are no restrictions—take as often as you please and welcome, and no tips allowed. It's a small thing when the bill for it all is paid at the end of the week, but it is a big idea in hospitality, that all-vital strain in popularizing a playhouse, and, above all, a vaudeville playhouse which depends on recurrent patronage. *Lait.*

8,000-Seat Indoor Arena Planned for Mex City

Mexico City, July 8.

What will be the largest indoor amusement arena in Mexico, seating 8,000, is being readied for here by two of this republic's leading boxing-wrestling promoters, Louis James (Jimmy) Fitten, of Oakland, Cal., who has been in the game here for some 20 years, and Manolo Fernandez. Promoters recently merged their interests and consolidated cards of their respective halls, concentrating this biz in Fitten's arena.

The projected arena is to accommodate boxing and wrestling matches as well as circuses and other spectacles. A tentative site has been selected in the downtown belt. Work is scheduled to start in late summer.

AGVA AIDE FINED FOR STAGING AM SHOW

San Francisco, July 8.

Don Santos, member of the American Guild Variety Artists board here, was fined $50 by AGVA for staging an amateur show in the Embassy theatre here last week without obtaining clearance.

Guild has now okayed ams with proviso theatre also use four acts of pro vaude. Present plans call for neophytes on Tuesday and vaude on Thursday, starting (15).

Billy Mann (Yacht Club Boys) is operating Sherman's nitery at Del Mar, Cal.

7,000 PAYEES RIOT AT DEBT-PLAGUED SUNBROCK 'WAR' CIRCUS IN DETROIT

120 Cops, 4 Fire Companies Called Out to Stem Mob When Creditors Force Halt of Performance and AGVA Demands Performer Pay

Detroit, July 8.

Even 'A Preview of Modern War' can involve the civilian populace.

A thrill circus of that title, staged here by Larry Sunbrock, ended Sunday night (8) with 7,000 spectators, 120 policemen and four fire companies tangled in a riot in the University of Detroit stadium after AGVA, numerous creditors such as the General Publicity Service and the Essex Broadcasting Co. (Station CKLW, Windsor, Ont.) and even the federal government staged an attack on the boxoffices.

On the verge of trouble for three nights, the brawl broke loose on the final night of the spectacle after Les Golden, representing AGVA, refused to let the performers go on until they were paid. This produced a series of sorties on the boxoffices by the numerous creditors of the widely ballyhooed spectacle, while the 7,000 spectators waited, first patiently, in the stands for more than two hours before breaking out in the riot which resulted in four riot calls, a triple fire alarm and the final burning of three automobiles and other equipment of the thrill circus.

None of the spectators got a refund because of the quick grabbing of cash by the sundry creditors although the crowd stormed the boxoffices, too, and finally burned two.

Unable to Pay Performers

Fiasco started to stem from the fact that the General Publicity Service and the Essex Broadcasting Co. obtained assignments and placed their own agents in the boxoffices to collect on the advertising bills. As a result of this Sunbrock claimed he was unable to pay the performers per Golden's request. This produced the impasse that left the crowd with only a balloon ascension for the evening's thrills until they staged their own show.

The scramble for the cash produced some odd affects, with Uncle Sam evidently the eventual winner. After the ad agencies glommed the cash, federal agents sent their scouts in pursuit of these collectors, claiming Uncle Sam had a prior claim on $660 for admission taxes.

Once the riot started, in which scores were injured, it took until midnight to clear the stadium of the impromptu thrill circus put on by the crowd. Golden, who intended to press his claims against Sunbrock, was balked of further action here when the promoter checked out of his hotel a few hours after the riot broke out.

Sunbrock has had other non-payoff trouble in the past, wherein he's been forced to scram town without shelling out.

500,000 CROWD A. C. FOR SOCK SHOW BIZ

Atlantic City, July 8.

Atlantic City's amusement and hotel business did smash biz when 500,000 persons crowded this resort for the July 4 weekend. Long weekend brought in more money than at any time since the boom days. Every hotel and rooming house was crowded, with people by hundreds trying side avenue homes asking for rooms.

Friday, a stormy day, saw every picture house have standing room only for all performances and both Boardwalk and Atlantic avenue houses put on midnight shows for waiting crowds.

Niteries turned away hundreds of prospective patrons. Hotels, which had expected cancellations when storm came Thursday, had not a room to spare and all restaurants had waiting lines.

Mayor Tom Taggart put all police on 12-hour shifts to handle crowds.

Hamid's Million Dollar Pier drew 42,000 persons on Friday (July 4) and 50,000 Saturday—the largest crowd on pier to date. Admission is 75c per person exception half fare for military and navy men.

Four extra shows were put on Saturday in Hippodrome, making a total of eight for the day. Victor McLaglen, Sally Rand, Tony Pastor's band, circus, and outdoor sports headed attractions.

Steel Pier officials announced that 175,000 passed through the turnstiles during the three days of the holiday weekend, which marked one of the biggest in the history of the amusement pier. Admission was 75 cents per person.

Dancers' Weakening Of Floor Forces Cops To Shut Cleve. Nitery

Cleveland, July 8.

Too much rhumba-kicking and conga stomping nearly wrecked Tony Ellis' La Conga Club, which the police temporarily closed because it was in danger of collapsing.

Dancers had weakened the dance floor so much that Ellis was ordered to build a new one, with stronger girders and supporting beams. As a gag warning to hoofers when the spot reopens, owner is hanging this sign over the bandstand: 'Save your kicks for Hitler and spare our new floor, please!'

SNAGS BESET RINGLING CIRCUS IN BRIDGEPORT

Ringling circus played Bridgeport, Conn., last Wednesday (2) after unexpected difficulty. Matinee did not finale until 7 p.m. Although the show only moved in from New Haven, 18 miles away and the shortest jump of the tour, railroad yards were so crowded that the Big Top was intricately routed and actually traveled nearly 100 miles before unloading in Bridgeport.

Circus was further handicapped when a number of razorbacks deserted to take jobs in defense plants. It's claimed that the complement was not more than a dozen men short, but there was trouble getting the canvas up. That was promptly remedied when a hurry call to New York brought 30 more men to the outfit. While the main tent was being raised part of the audience was directed to the menagerie. There, because of intense heat, a number of women fainted before the performance got under way.

CRA Builds Troupe For Oregon State Fair

San Francisco, July 8.

Oregon State Fair, Salem, Ore., has commissioned Consolidated Radio Artists office here to build a unit for the annual shindig Sept. 1 to 7.

Already set are Leon Mojica's orch (13), 18 Peggy O'Neill dancers, 'Red Dust' and Bob Williams, dog act; Pansy Sanborn, xylophonist; Walter Dare Wahl & Co., comedy team; Johnny O'Brien, harmonica; Chesney and Worth, singers; Jackson and Blackwell, dance team and Lou Ashe, m.c.

Embarrassed With B.O.

Atlantic City, July 8.

Terrific weekend attendance records being chalked up here by Steel Pier have led manager Frank P. Gravatt and his publicity department to put the reverse English on the usual process of inflating patronage figures to prove potential payees how popular a joint is.

Gravatt's technique is to hold the figures down. He fears that if patrons on the outside really know how mobbed the pier is they'll be scared away.

Philly Niteries Pay Fines in Rum Board Citations

Philadelphia, July 8.

Sam Silber, operator of the Embassy, local nitery paid over $900 to the State Liquor Board yesterday (Monday) in lieu of a 90-day suspension of his liquor license, which would have forced the spot to shutter for that length of time. The Embassy had been found guilty by the Board of selling liquor after hours and allowing dancing and entertainment after the Sabbath curfew. It was the fourth citation for the spot.

A fine of $50 or a 45-day suspension was paid by the Club Bali, also convicted of similar violations by the board.

The Board's examiner, Sidney Schwartz, meanwhile, was deliberating a demand by board agents that the liquor license of Carroll's, central-city burlesk nitery, be lifted on charges of selling after-hours, permitting immoral shows and insufficient lighting.

At a hearing last Wednesday (2), agents testified that they heard a sepia entertainer, Jackie Mabley, sing 'lewd and smutty ballads.' Counsel for Carroll's asserted that Miss Mabley had 'once song before Mrs. Roosevelt.' Walter R. Wilson, chief agent, remarked 'it didn't matter if she sang in a Sunday School choir, she certainly was way off base when we were there.'

To refute claims his place was 'ill-lighted,' Stanley Carroll, operator of the spot, submitted his electric lighting bills as 'evidence.' Decision was reserved.

Spokane Loses Vaude

Spokane, July 8.

Post St. theatre which used vaudeville three days a week for the last year, and two months ago tried it for a seven-day run weekly, has discontinued both vaudeville and first run pictures.

Continues as a grind.

Hurricane, B'way Nitery, In Provisional Payoffs

The recently reopened Hurricane, Broadway nitery, is being forced by the American Guild of Variety Artists to pay off the principals every other night, instead of once-weekly. As for the chorus girls, the spot had to post a cash bond ensuring salaries.

AGVA is still trying to collect from Albert Johnson the more than $3,000 owed the cast of his defunct ice show at Luna Park, Coney Island. Last promise from Johnson was that he'd meet the obligations this week.

AGVA, 4A'S IN AGREEMENT ON TAX

The American Guild of Variety Artists reached a settlement last week with the Associated Actors and Artistes of America on the per capita tax it owed the parent organization. Amount due the Four A's was $2,900; settlement figure was $500.

Four A's evidenced that it was accepting a fraction of the coin in an effort to help AGVA completely straighten out its finances. AGVA indicates that it will be able to pay the full per capita tax in the future.

Variety performers' union now has over $8,500 cash balance in the bank, which is sharp contrast to the $1.76 on hand about a year ago.

'Grand Ole Opry' Nabs Fine $4,800 in Ga. Stand

Nashville, July 8.

The 'Grand Ole Opry's' road show exceeded all expectations on its opening week in Georgia with 15,364 customers paying approximately $4,800 to see the WSM hillbilly stars.

Honey Wiles, road manager, said that about 400 persons had to be turned away each night. An enlargement in the tent will be made within the next week so that about 3,700 patrons can be seated.

Scale is 35c for adults, 20c for children with box seats costing an additional 15c.

Frisco Stairway Dropping Names Due to Poor Biz

San Francisco, July 8.

With biz only fair, Stairway to the Stars is dropping names following three-week engagement of Gypsy Rose Lee, just concluded. Replacing her is Prof. L. Cota, zany xylophonist, and Lee Bartel, singer, both set by MCA.

Holding over are Gary Leon and Tut Mace, dance team booked in by Bert Levey. Guy Rennie, m.c., and Boris Petroff's Hollywood Sweater Girls also stay on.

Burnett and Lucille opened at the It Cafe in Hollywood.

Coast Army Camp Troupe Really Suffers for Uncle Sam's Soldiers

San Francisco, July 8.

Coast's first touring army camp show from Hollywood is really suffering for Uncle Sam. By time gang reached the Presido here it had faced heat prostration in Riverside, dust and wind that nearly blew them off the stage at San Luis Obispo, hours in buses and a week's loss of sleep.

Parading under banner of the Hollywood Division, Motion Picture Committee Cooperating with National Defense, unit included Kay Kyser, Ginny Simms, et al, Marlene Dietrich, Linda Darnell, Lucille Ball, Desi Arnaz, Jerry Adler (brother of Larry), Georgia Carroll, Kay Aldrich and Phil Regan. Troupe broke in at Camp Callan, near San Diego, and worked its way up through Riverside, Camp Roberts at San Luis Obispo (where La Dietrich mounted a chair in the hospital and sang songs) Hamilton Field and the Presido here. At local stop, Kyser originated his network show in the 1,100-seat post theatre, doing a total of three shows so that the boys could see it in relays.

Before they'd gone 600 miles, however, Dietrich, Simms, Ball and Darnell had been inducted as honorary lieutenants. Guy who earned the orchids, however, is Kyser, who never worked harder in his life and made a terrific hit with service units, all of whom wanted distinction of making him an honorary captain. Kyser m.c.'d shows before audiences of up to 25,000 men.

From Frisco, tour swung to Moffett Field, with dates beyond that point indefinite.

Committee in charge includes Y. Frank Freeman, Paramount; Edward Arnold and Charles Feldman. Production is by Max Bercutt of Feldman's office. Even publicity donated, Eddie Rubin of RKO and Charles Cochard of M-G accompanying as planters.

Helene Hughes dancers and Emerald Sisters, acro act, currently at the Bal Tabarin here, donated service locally, driving 50 miles to participate in Hamilton Field show.

Indefinite Extension

War Department execs are so pleased with results on mobile vaude shows now touring camps that they put in an emergency call yesterday

(Continued on page 52)

HERMANOS WILLIAMS TRIO

NOW APPEARING

3RD WEEK

RADIO CITY MUSIC HALL

NEW YORK

and

NIGHTLY AT THE

WALDORF-ASTORIA STARLIGHT ROOF

All Summer Season

Many Thanks to SONNY WERBLIN

Management

MUSIC CORPORATION OF AMERICA

HOTEL NEW YORKER

(TERRACE ROOM, N. Y.)

Don Arden's Ice Revue, Belita, Jo Ann Dean, Gene Berg, Peter Killam, Anne Haroldson, Phil Hiser, Ice Ballet (6), Ross MacLean emcee; Johnny Long Orchestra (16) featuring Helen Young, Bob Houston; $2 dinner minimum, 75c. and $1 cover.

This is the fifth year for ice revues at the Hotel New Yorker, pioneered by the late Ralph Hitz. The successor prez of this hostelry, Frank L. Andrews, and his entertainment director, Carl Snyder, must be forced to the conclusion that the Arctic atmosphere type of floor show is the best b.o., especially for the summer, judging by recent grosses. The Terrace Room's divertissement was interrupted, along with its name bands, by a union squabble, and while the preceding Monte Proser 'Copacabana Revue' was a good stopgap, what really makes maitre d'hotel Max Engelhardt beam at the door are the revues on ice.

Belita, premier British ice ballerina, who toured with 'Icecapades' for John H. Harris, and also just completed its filmization for Republic (with the Hotel St. Regis, N. Y., ballerina, Dorothy Lewis, as co-attraction in the celluloid version) is back at the helm of this snappy, Don Arden-produced revue. The rest of the support is 100% new faces, so far as the New Yorker is concerned.

Belita, a tall blonde of arresting personality, nifty gams and an ice ballerina manner of distinction, makes her entrance from the audience and more than sustains her solo opportunities. Peter Killam, Canadian, is the juve lead with rhythmic type skating. He heads up the Southern Belles (6) in ante-bellum getup for the opener in a Dixie routine. Costumes are gay, colorful and authentic in the Scarlett O'Hara manner.

Gene Berg, another juve, who later pairs with Jo Ann Dean, delivers with a free-style skating exhibition. Thence Phil Hiser in 'gay blade' Gay '90's getup, with intricate legmania on the runners, including some nifty prattfalls and the like. OK comedy contrast. Berg and Miss Dean return for a samba opener, as part of a Pan-American costume interlude, but finale their duet with a rhythmic routine to 'Daddy.'

Belita, furthering the change-of-pace motif of the revue, solos in a 'Song of India' specialty. She also flashes an arrestingly cut costume that is novel and borders on the daring without being in ill taste. Peter Killam again does 'Top Hat'—a white-tie and cane number—a fetching rhythmic specialty. Anne Haroldson, a looker, leads the finale, a Parisian midinette concelt.

Thus, the gamut is variegated, ranging from Dixie to samba to can-can, yet it's not disjointed nor does it give an awkward impression of just being bit-and-number, as the sequence might indicate.

Johnny Long, the left-handed fiddling maestro who reminds of Hal Kemp in personality and dance style, holds over, and is making much of his big league opportunity at the Hotel New Yorker. Long's post-grad combo of 16—six brass, six reeds, four rhythm—is another of those recently out-of-college bands, with the nucleus of the team still intact, and more than delivers for the hoof. Vocals by Helen Young and Bob Houston ok. Ross MacLean, not of the band, does the emcee mike announcements. *Abel.*

EMPIRE ROOM, CHI

(PALMER HOUSE)

Chicago, July 1.

Rosario and Antonio, Johnny Mack, Three Pitchmen, Carlos Ramirez, Merriel Abbott Dancers (12), Skinnay Ennis Orch (15), Lou Diamond Orch; $3-3.50 dinner minimum; $2-2.50 supper.

One of the most colorful revues staged in this smart room in some time, show looks to possess not only business pulling value but real entertainment sock as well.

Skinnay Ennis, in his first appearance here since the organization of his own band, appears to be well enough known due to his shots on the Bob Hope radio show to serve as an excellent draw. At show caught Ennis m.c.'s but relief band Lou Diamond played show music, due to some of Ennis' band being temporarily incapacitated on account of automobile accident.

Show opens with Merriel Abbott Dancers in a novel number, 'The Angel and the Devil,' based on one of the tunes Ennis is identified with, 'I've Got a Date with an Angel.' Number features half of the girls as angels and half as devils, and offers some unusual and distinctive costuming.

Johnny Mack, youthful tap dancer, is on for some polished and effective work, of which the most outstanding is a bit done without the aid of music. He has good possibilities.

Trio of unusual comedians, The Three Pitchmen, offer some novel musical results with the aid of mouthpiece gadgets. One of the trio plays the piano throughout the act, with the other two giving imitations of various dance bands, such as Wayne King, Henry Busse and even John Philip Sousa. Act could stand a little speeding.

Carlos Ramirez, young South American baritone, is impressive in three well selected numbers. Opening with 'Amapola,' he goes directly to the classics, singing an aria from 'Pagliacci.' For a closer he does a Spanish selection, 'Granada,' which introduces the Abbott Girls once again, this time in a Spanish Gypsy dance. Ramirez has excellent range and quality and shows great promise.

Rosario and Antonio, fresh from pictures, are on for two typical Spanish gypsy dances that display fire and novel presentation. They are at home in this setup, the big floor affording plenty of room and an excellent show case for their individual artistry. All and all a fitting climax to a well produced and nicely balanced show. *Loop.*

RAINBOW ROOM, N. Y.

Barry Winton Orchestra (13) with Sigrid Lassen, Julian and Marjori, Ruth Hughes Aarons and Sandor Glancz, Russell Swann, Clemente's Rhumba Orch with Mayia; $2.50 dinner minimum, $1 and $2 cover.

This is a nice light summer revue, consistent with the season, although holding more or less proved talent. Three of the four acts might be called Rockefeller nitery veterans, Barry Winton's enlarged band having just shifted over from the informal Rainbow Grill, as have Julian and Marjori, while Ruth Hughes Aarons and Sandor Glancz, the table tennisers, mark their third or fourth return here.

Don Julian and Marjori previously conducted the champagne hour and ballroomed in the Grill; now they're the highlight dance pair in the tonier Rainbow Room, sans the dance contest. Their tango, toreador and Viennese waltz routine, on the supper show caught, clicked.

Miss Aarons and Glancz are always surefire. For one thing, their ping-ponging is no child's play; she's the femme champ and he's former world's title-holder when attached to the Hungarian team. (Incidentally, another ex-Hungarian, Vicki Barna, who formerly vis-a-vised Miss Hughes, has been in England the past year or so giving table-tennis exhibitions in the London bomb shelters.)

First-time-here is Russell Swann, vet comedy magico, whose audience-familiarity is offset by an engaging style. There are times when, in less deft hands, his intime type of performance might skirt on the dangerous, but he gets away with it. The magic, thus, becomes incidental to his comedy flair and hence he takes on extra values. When he essays something really difficult he observes 'the hell with it; it would be a good one if I could do it,' and stuff like that.

Winton's new band has smoothed its rough edges since opening and is now in the RR tradition of sprightly yet suave dansapation. Sigrid Lassen continues as vocal assist. Clemente's Rhumba is a nifty sextet headed up by the personable Mayia with the claves and a fetching brunet front. *Abel.*

885 CLUB, CHI

Chicago, July 3.

Jerry Bergen with Allegra Varron, Rogers and Morris, Fifi de Villerie, Julio Garcia Orch (5).

Here in what was formerly just a smart eating spot with incidental entertainment, there now is an atmosphere of unrestrained comedy of the rowdy variety. Joe Miller, operator of the 885, has wisely allowed the acts to take over the place, and as a result the show is genuinely funny.

Show gets under way with a long, drawn-out series of opening announcements that involve the busboys, a Cuban from the orchestra, the girl singer, three different comics and even the boy from the men's room. Following this, Fifi de Villerie, attractive brunet with fair pipes, takes over for three Latin songs. She seemed rather nervous, but overwise okay.

Rogers and Morris, slightly daffy comics with a flair for impersonation, are on for a solid half hour, with several changes of makeup and costume, and some pretty funny chatter. Material is a little shopworn, but presentation is good and the customers liked them. With some new material these boys might go far.

Jerry Bergen, diminutive comic, who works almost entirely in pantomime, had the audience with him from his first appearance, and laughs came fast and often. His impression of a concert violinist is a great piece of business, and followed by his introduction of Allegra Varron, 200 pounds of soprano brunet, who works to great advantage with Bergen, it proves the topper to the show. The combination of Bergen with Rogers and Morris on the same bill is surefire.

Julio Garcia Orch (5) plays well for the show and dancing. Business terrific. *Loop.*

BLUE ROOM, N. O.

(HOTEL ROOSEVELT, N.O.)

New Orleans, July 5.

Joe Reichman Orch, Sammy Walsh, Yola Galli, Shayne and Armstrong, Larry O'Neill.

With other night spots either dark or biz way off, this top nitery is still getting the cream. Show is a swell dish and rendezvous was packed opening night despite heavy downpour all evening.

Joe Reichman, making first appearance here, fits in nicely and he and crew kept the dance floor well-filled. Band ranks with the best that have played the Blue Room and leader-pianist proves to be more than just a baton wielder. He contributes several specialties of his own at the keyboard which show mastery of technique, particularly his interpretation of 'Smoke Gets in Your Eyes.' Reichman's neat sense of harmony is apparent throughout the time he presides at the instrument.

Band does sweet and swing with equal ease, with a waltz or two thrown in for good measure much to the delight of the oldsters. Floor show, although modest in quantity is rich in entertainment, and moves at nice pace.

Sammy Walsh, emcee, shows he's been around. His comedy, songs and imitations earned him a nice reception and his offering is standout part of floor entertainment. Although he bows on the various turns on the bill, Walsh works alone towards the close. He appeared in this city last time some 10 years ago at old Suburban Gardens.

Yola Galli, 'Latin and American Chanteuse,' contributes several songs of better type such as 'Blue Danube' and 'Donkey Serenade,' and grabs her share of the applause. Reichman and boys provide effective assistance to Miss Galli in her act, especially during rendition of 'Nightingale Sang in Berkeley Square,' which she does as an encore.

Shayne and Armstrong make a nice appearance and are a smooth and graceful dance team, sweeping through a series of routines in which they mix rhumba, waltz and comedy steps, and dizzy whirls for fine results.

Larry O'Neill, Reichman's vocalist, rates bows for his swell vocalizing and hot trumpet tooting, especially for the way he does 'Sweet Chariot.'

While the show is well paced and high in entertainment the important thing is that preceding and following it, and wrapped all around it, is the music of Reichman. *Liuzza.*

RITZ ROOF, BOSTON

(RITZ-CARLTON HOTEL)

Boston, July 3.

Count Basie Orch (16) with Jimmy Rushing and Earl Warren; Hazel Scott; Ruby Newman String Ensemble (4); $1 cover.

Opening a three-week engagement at one of the top class spots of New England, Count Basie and Hazel Scott jammed the roof of the Ritz Carlton on the night before the Fourth. With a terrific heat wave just ending about a week's run and the three-day weekend just opening, it might have been a logical alibi had the trade been off.

This is Basie's second date here in two years, but Miss Scott's first, and also the first time she has played a club with the Basie band, having worked with them only in theatres. The Count is a known quantity here, and Miss Scott comes in with a smasho buildup from her past season at Cafe Society in N. Y. Among the hep crowd who had not caught her act in New York, tremendous interest and anticipation was attached to the preem appearance here of the pianist-singer. At the late show, opening night, Miss Scott took two encores.

Opening with 'Daddy,' Miss Scott dished out a good sample of her vocal and piano stuff, but unfortunately she offset a good first impression by following with an ambitious endeavor that she had not, apparently, rehearsed adequately, a tear-away, boogie-woogie assault on Liszt's 'Second Hungarian Rhapsody.'

This was a costly error, for it created a let-down in audience excitement that never quite recovered. Nothing quite like Miss Scott has been seen around here before. Her personality projects enough to bring 'em in off the sidewalk, and she is a natural show-woman. She is the kind of performer that will make 'em talk, and when she gets her repertoire set for this special atmosphere, which often baffles a newcomer, she'll have to play more than five numbers she does here to satisfy the customers.

Unquestionably Basie is the main draw, and the minute his ace rhythm section starts easing it out, the dancers rush from the tables to the floor as if they were responding to an air-raid warning. His only featured band number opening night was 'Wiggle Woogie,' preceding Miss Scott's floor show. The three-week booking indicates the management's confidence in his drawing power. His two new trombonists, Eli Robinson and Robert Scott, made their debuts with the band here this week. Jimmy Rushing was grabbing flattering applause for his vocals when caught; and a special nod to Joe Jones, for his expert, light drumming background for Miss Scott's piano. The Count handles his brief m.c. assignment here with the right, restrained touch.

Ruby Newman's string group, playing between the Basie sets, keeps a comfortably-sized dance crowd on the floor, getting a good response to waltzes, currently favored by a sizeable minority of Bostonians. *Fox.*

CHEZ PAREE, CHI

Chicago, July 5.

Milton Berle, Raquel and Tarriba, Ben Yost Vi-Kings (6), Carole Rhodes, The Jansleys (4), Chez Paree Adorables (16), Boyd Raeburn Orch (14), Bobby Ramos Orch (11); $2.50-$3.50 min.

Back in the Chez Paree for the first time in three years, Milton Berle has established a precedent at the popular nitery in that he dictated who the supporting acts were to be. It is obvious that the choice was for the most part a wise one, as the show is fast-moving and thoroughly entertaining.

Berle has never been better, and working all the way through the show as he does, there are no letdowns. Chez Paree Adorables are nifties and add plenty of flash. An unbilled, male ballet-tap protege of Berle is on for some distinctive work with the line.

Opening the show the girls do a pleasant rhythm precision number, backed by colorful costumes. The routine has some neat formation work, well suited to the big floor. Following this come the Jansleys with their standard vaudeville risley acrobatic turn. They went over well with the customers, who liked the typically circus balancing act.

Raquel and Tarriba, Cuban dancers, are on for two fine numbers, with plenty of flash and color, emphasized by castanets. Girl has good looks and excellent sales personality, which aids much in putting the act over. Numbers are interesting enough in themselves, and the turn had no difficulty in satisfying the patrons. Carol Rhodes is a blonde warbler who does well with her tunes. She seemed a bit skittish when caught but scored satisfactorily, using a good many standard rather than strictly pop tunes.

Making a great appearance, the Yost Vi-Kings are among the highlights. Doing the expected 'Vagabond King' score, with plenty of individual solo work, they achieve excellent results. Topper of the whole show, however, is Berle appearing as the misfit seventh member of the act. Hokum all the way, but the audience ate it up and kept applauding for more. An outstanding piece of business.

In his own spot Berle confines himself to the singing of a few parodies and his nonsensical clowning. He gets laughs even when there aren't any. He is at his best, however, when mixing into everyone else's act.

Boyd Raeburn orch plays the show neatly and his dance sets are enjoyable. Bobby Ramos orch produces excellent music in the Latin manner. Business terrific. *Gold.*

New Acts in Theatres

OTTO EASON
Dancing on Skates
6 Mins.
Strand, N. Y.

Colored lad's novelty in this dancing turn lies in its performance on roller skates. All the buck-and-wing intricacies are done on the rollers, and the skates add to a novelty gliding effect in some respects, especially for the kingpin routine, that on the staircase.

This employs the step-ladder pedestal first introduced by Bill Robinson. (By the way, Bojangles probably got tired of beefing about the copyists and just willed it to them). Anyway, Eason uses the prop in a different sort of a way, via the rollers, making for a dizzy and somewhat hazardous routine.

For cafes, where the youngster would qualify also, he'd have to use a mat, undoubtedly, in order not to ruin the dance floor. He's an OK specialty for bandshow (stage) and nitery revues. *Abel.*

CANADA LEE
With Wardell Saunders, Rena Mitchell
Dramatic Skit
10 Mins.
Apollo, N. Y.

Considering that Canada Lee and other members from the original cast of 'Native Son,' Broadway's recently closed legiter, are not aided by any sets or special lighting used in the Orson Welles production, this 10-minute excerpt is clickily executed. Despite the brevity, Lee manages to convey excellently the bullying character of Bigger Thomas, the Chicago Negro, involved with the law.

Choice of the scene used—typical Chi south-side street in front of a barroom, with Bigger planning a stickup and rounding up his brow-beaten pals to carry out the job—is excellent for the spot. The phase dealing with the murder of the white girl is not included.

Besides Lee's fine portrayal, Rena Mitchell, as his sweetheart, and Wardell Saunders, as his pal, provide the best support. Both are from the original St. James theatre show. Management shrewdly has used Willie Bryant as m. c. on show here to build up Lee as an unassuming thespian via an informal interview preceding the excerpt. *Wear.*

Unit Review

Earl Carroll Revue

(GOLDEN GATE, FRISCO)

San Francisco, July 8.

Slate Bros. (3), Buster Shaver with Olive and George, Fay Carroll, Jeanne Devereaux, Anna Lee, Lois Morressy, Beverly Carroll, Dorothy Byton Dancers (6), Wiere Brothers (2), Al Norman, Carroll Girls (18), Irving Aaronson Orch (13); 'Hurry, Charlie, Hurry' (RKO).

Earl Carroll is breaking in his new revue here prior to touring. Costumes are not as bad as last time and there's one neat novelty in Olive and George, midget dance team, but otherwise it's a hodge-podge, with Slate brothers' humor lifted almost entirely from the lower levels of burlesque. It's a better show, however, than Carroll's last effort although not likely to win itself any repeat dates in present form.

As usual with Carroll shows, off-stage voice tells customers what a 'treat' they're in for. Male line (7) bows on first (odd for a girl show), goes through few mild steps and a song, then fades as 18 girls parade. Curtain parts revealing steps which gals climb, waving white and red flags. Colors are faded and general effect is sad. Slate brothers work in and out and are on during most of the show. Start by tossing newspapers for audience to read.

Al Norman next with 10 showgirls following him in tap routine. Lad is lightning quick and has some funny steps which land but repeats them too often. Solo tango misses although it has flashes of brilliance.

Fay Carroll vocals passably while showgirls parade in bright-colored bits of sparkling costume, okay, followed by units of two joined across shoulders and arms for a python effect. So awkward and goofy that audience laughed out loud at this one. Jeanne Devereaux in pale green skirt and bra toe-and-bubble dances in front of the line for okay results.

First real interest shown by customers is accorded next turn, Olive and George, with Buster Shaver at the piano, doing a jazz minuet. Elbow-high gal is as cute as they come and second routine, wherein Olive and full-size Shaver do an adagio is the only sock item in the whole show. Novelty got a terrific ovation. Later in show she does a swell Carmen Miranda and ballroom with George.

Army camp set next, Slate brothers and Norman doing how-to-sleep and service gag stuff which is a blend of high school and burley corn. Anna Lee, high-kicker, follows for fair returns. Slate brothers have one neat novelty, 'Buy American,' wherein one is disrobed as others hunt for made-in-USA libels on his clothes.

Between various girl routines (none of which is outstanding), other specialties include the Wiere Bros., only two this time (formerly three), but still one of the slickest comedy teams in these parts; Byton dancers, only girls in the show who know what they're doing, with a fast acrobatic routine and a novelty using faces on their knees; Miss Devereaux, who returns for a fast toe-spin routine which lands solidly, and a comedy routine between the hard-working Slate boys who substitute a dummy for a girl foil in an acrobatic dance number, a quick-change novelty which will be okay when opening-day bugs are ironed out.

Whole show has atmosphere of perspiration rather than inspiration, and general tone of humor, while okay for Hollywood and probably New York, won't endear Carroll to family audiences or Parent-Teacher groups.

Biz fair at opening. *Wern.*

Cafe Man Stuck Up

Wichita, July 8.

Fred Clemons, operator of Overflow Club, night spot north of city, reported to police that he was held up and robbed of $2,000 cash and an undetermined amount of jewelry at his home last week.

Two men, armed with pistols, approached him as he got out of his car at his home, forced him into the house where he was tied to chair while search was made of house.

Four Tones moved into the Rhumba-Boogie, Hollywood, with Cee-Pee Johnson and the Chocolateers holding over.

ROXY, N. Y.

Major Bowes' 'Star Parade of 1941' with 4 Mimicking Melodeers, Dickey Ludwig, Ross and West, Robert Shilton, Bertay Sisters, June Brady, Three Harmonica Bees, Paul Jones, Three Rollicking Rockets, Muriel Ober, Arthur Meili; Gae Foster Girls (24), Paul Ash House Orchestra; 'Moon Over Miami' (20th) reviewed in VARIETY, *June 18.*

The Roxy does well with Bowes units usually, and as a rule Bowes am shows are surefire for any rostrum. There's no difference between the sympathetic reactions of a Broadway first-runner and the patrons of the Idle Hour theatre in Wichita—especially if the amateur talent is basically good.

'Star Parade of 1941' unit, as the billing suggests, is a galaxy of top ams from Bowes' radio shows; and Paul Ash, batoning the Roxy house band onstage this week, in a boat-deck setting, thus parades a mess of talent that ranges from basically good to professionally competent.

It spans 50 minutes and therein are packed 11 acts and two ensemble specialties by the Gae Foster line (24). No encores because of show's length, Ash announced, but none the less Dickey Ludwig, one of the likeliest semi-pros, tied it up with his ventriloquism. In view of the curtailed time limitations, New Act reviews are eschewed, but cafes and such, ever hungry for modestly-budgeted specialties and new faces, could profit from an intensive o.o. of this week's show. In sequence:

Three Harmonica Bees (a corny billing, by the bye) open with mouth-organ work, distinguished by a difficult 'Csardas' and some comedy by the manipulation of the elongated instrument. All three boys work around a mike and over neatly.

Arthur Meili does barnyard imitations; for 1941 purposes they're 'sound effects.' All right too.

Robert Shilton, in grand opera manner, barytones 'Figaro,' also to good returns.

Three Rollicking Rockets, two boys and a girl, are whirlwind roller-skaters and might be suspected of being pro ringers. Ash explains that they hitch-hiked from Lincoln and naturally, sans television, couldn't do anything over the air, but they're effective for personals. They do their fast whirling on the rollers with eclat and display an essence of novelty showmanship with a neon-light effect.

Muriel Ober, femme whistler, pleases with 'Glow Worm.'

Ross and West, heralded as 'fresh out of City College, New York's own,' are professional timber. Their radio imitations depart from the usual; they punctuate these with satire, wit and not a bit of shrewd comedy, under the aura of a 'television newsreel.' Will make a good cafe interlude also. For recent college alumni, one must have boned unduly hard judging by his remote hair-line and he would be wise to invest in a Westmore for pro purposes.

June Brady, soubret, with 'You're the One' a la Garbo, Hepburn, Lew Lehr, Mae West, and signing off with a brisk vocalization of 'Hut-Sut,' also clicks. Here the 24 Fosterites come on for their first line routine.

Paul Jones' musical spoons and bones is 1941 Dockstader stuff. That end-man bit went out with Primrose and West minstrelsy but, considering that Bowes brought back Miner's amateurs under ultra-modern kilocycle auspices, why get captious about a spoon-player?

Bertay Sisters, acrobatic dancers, must have studied June and Cherry Preisser before those kids broke up, and presumably they too were waiting for television to project themselves over the air, but on sight they're all right. They should be—they suggest fugitives from the NVA.

Four Mimicking Melodeers (another awkward handle) are a trumpet- clarinet-string bass-accordion combo, whose billing tips off their specialty. They imitate Clyde McCoy, Tommy Dorsey, Wayne King, Goodman, etc. For the main, the horn man handles the major burden, also making the announcements. He's a personable lad. Combo has potentialities but must be extended with novelty; the 'impressions' gag is now an oldie.

Dickey Ludwig is the cream of the crop with his voice-throwing. Ventriloquists are a vogue now anyway and the youngster makes much of his opportunities with the traditional 'fresh' dummy perched on his knee, sassing his Svengali, Ash, the customers and making fresh asides. The material is always the barometer, since the pattern is no longer a novelty, and to Ludwig's credit is a pretty good admixture of small-talk and difficult double-voicing. Mainstay is the buildup about 'Peter Piper picked a peck,' etc., and the not too subtle imparting to the audience that it's considered 'impossible' to project P's without moving the lips—whereupon young Ludwig proceeds to do the 'impossible.' There's also an effective buildup with 'Sin to Tell Lie' for comedy vocal returns.

Again the Gae Foster Girls with a patriotic finale, Irving Berlin's 'Any Bonds Today?' In turn, for the July 4 occasion, from the screen came the National Anthem, with kaleidoscopic cinematic trimmings, while the audience stood patriotically at attention.

On screen, 'Moon Over Miami' (20th), Technicolor filmusical, which should spell good b.o. for the Roxy. As managing director Irving Lesser observed on Friday (4), that day was the answer to the theatre manager's prayer, what with the rain keeping 'em in town and chasing them indoors. *Abel.*

LYRIC, INDPLS.

Indianapolis, July 4.

Billy Gilbert, Britt Wood, Helen Honan, Nelson Sisters, Doris DuPont, Dick Gordon, Rajah Raboid; 'Puddin' Head' (Rep).

The management of the Lyric again has the pit orch on the stage with Dick Gordon in his second week of stickwaving. The boys in the orch give out a little extra when they're exposed to public view and serve to lend weight to a stage show built principally of acts that would ordinarily work in one. The band gets a chance to show off in its own spot by plugging 'Hot Town,' an original by Henry Watkins, trumpet member. Dick Gordon sings this week, lending a nice tenor to 'Marla Elena' and 'Little Bit of Heaven.'

Holding down the top spot among the visitors is Billy Gilbert, sneeze-master. Gilbert works in plenty of the olfactory histrionics, but the main part of his act is a chef's bit which he does with his wife. In his mixed-up way, familiar to screen audiences, he tries to explain how to combine a couple of pies with a cake to get a new pastry. He works in chef's apron and cap. Gilbert comes back after a tap dance interlude by Doris DuPont, to sing 'Sheik of Araby,' 'You Say the Sweetest Things, Baby' and 'America, I Love You.' His turn got plenty of chuckles.

Britt Wood has played this house more times than even he can remember. The audience knows and loves every line of his rube routine when he explains his trip to Chicago. His mouthing of the harmonica is also solid.

Helen Honan is another repeater and ranks tops among visiting mimics. She takes on Bonnie Baker, torch singers, 'Goodwill Hour' people, sopranos, and winds up doing Bette Davis. The Nelson Sisters do acrobatics.

Rajah Raboid has been held over for a second week to answer questions asked by members of the audience. He has his special spot in the schedule, being separated from the regular stage show. His mental prowess seems to ring true as he gives advice to those who want to know their own past and future.

Bill hangs together well and biz was booming at third show Friday (4), opening day. *Kiley.*

STATE-LAKE, CHI

Chicago, July 5.

Harry Richman, The Stadlers (2), Three Winter Sisters, Morris and Rogers, Carlton Emmy's Madwags; 'Wagons Roll at Night' (WB).

Heavy activity at the b.o. marks any appearance Harry Richman makes in this locality, and this time is no exception. There is a fair surrounding bill, but it is Richman they come to see, and he does not disappoint.

Opening are the Three Winter Sisters, who combine a few acrobatic tricks with a rather unimportant tap routine. Dispensing with the dancing altogether, they go into straight tumbling, at which they are much better. One of the girls specials with a couple of more difficult stunts and shows some fine control work.

The Stadlers, dance team, boast good appearance and some fresh ideas. They combine comedy with ballroom work without the use of the hackneyed stuff. Their 'Around the World,' wherein they show the comical side of travel instead of the expected dance interpretations of various countries, is especially entertaining.

Carlton Emmy's Madwags, clever dog act, drew a lot of laughs and plenty of applause. Emmy works the dogs well, and finds plenty of humorous situations to tickle the funny-bones. Tricks are not unusual, but are well presented.

Morris and Rogers, comics of the zany variety, come up with an act which is good for a lot of good, solid laughs. One of the boys has a flair for impersonation used to good advantage in several satirical impressions of popular radio programs. Old stuff, but these boys have their own style which adds new flavor to it. A dance on the table by the other boy is only fair, but at least breaks up the act so that there is not too much of the same sort of thing. With material, these boys should do well.

Richman is on for four songs, opening with 'You're a Lucky Fellow, Mr. Smith' and following it up with 'No. 10 Lullaby Lane.' A dramatic interpretation of 'My Sister and I,' however, is where Richman really finds himself, and he follows with a nostalgic rendition of 'That Old Gang of Mine.' Still a great performer.

Business fine at second show Saturday (5). *Gold.*

LOEW'S STATE, N. Y.

Park and Clifford, Sara Ann McCabe, Cardini, Smith and Dale, Carmen Amaya and Co.; 'Penny Serenade' (Col).

Loew's State this week is offering Brazil's contribution to Pan-Americana, and the results that Carmen Amaya achieves in her spectacular, violent flamenco terping is a tribute to the excellence of her dancing in a family-time house such as the State. Rest of the bill is pleasant and appealing to the masses, but it's the socko south-of-the-border type of hoofing of Miss Amaya that garners the major honors. The crowd, surprisingly, at this catching demanded an encore, though they apparently constituted, to a considerable extent, as they have wherever she's danced, many Latin followers.

Senorita Amaya by no means has an act worthy of a theatre tour right now, since there's plenty of rehearsal to be done if such is the intention of Sol Hurok, who's presenting the senorita at Loew's State and in concert. But for the sheer artistry of her heel-and-toe stepping she remains the same sensational click of last winter when Monte Proser first introduced her to the Gothamites at his Broadway nitery, the Beachcomber. Senorita Amaya is accompanied by a number of unbilled members of her family in her entourage, including two dancing sisters who serve merely as foils and background, along with several men guitarist-accompanists. One of the men fills in lulls during the dancer's costume changes with an instrumental specialty, but it's strictly a breather. That factor, along with the fact that the background people are so much deadwood, practically, in their complete void in personality, tends to dissipate somewhat the generally fine impression won by the headliner.

The rest maintain the tradition of this all-variety house. Park and Clifford are the openers, hand-balancers who start the show off neatly. Then there's Sara Ann McCabe with her sopranoing, one of the smash portions of the bill. Miss McCabe is a nifty looker, with plenty of stage presence and an excellent choice of numbers that range from a spiritual-type opener through 'Chi Chi Castenango' and a Rudolf Friml medley. Her encore, however, a flag-waving tune, could stand a substitute.

Cardini is making one of his frequent returns to this house, doing his expert sleight-of-hand work with the playing cards and cigarets. Smith and Dale occupy the fourth slot with their hokey, but still laugh-provoking comedy. Their stuff, however, by this time demands some new material, particularly since the old Dr. Kronkhite skit dates back years ago when the pair were part of the Avon Comedy Four. Two unbilled operatic-type male singers fill in the Smith and Dale lulls by warbling Italian arias.

Biz just fair opening night (Thursday), the b.o. being divided by the recent playing at the nearby Music Hall of 'Penny Serenade,' the accompanying picture this week. *Naka.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, July 6.

Sally Rand, Adrian Rollini Trio, Andrew, DeWalt and Madeline, Jack McCoy, Buddy Howe and Jean Carroll, Four Co-eds, Goldie's House Orch (10); 'Lady from Louisiana' (Rep).

Both George Hamid's Million Dollar Pier and the jam-pack crowd got its money's worth at first show Sunday (6), but crowd was wholly indifferent to Sally Rand's topbilled performance. Every act except hers got tremendous applause, but she brought only a ripple, even after [illegible] Howe, who emceed.

Fan dancer had sufficient buildup from Howe. She entered wearing white chiffon gown and the usual two large ostrich fans. After stepping about, she discarded gown and continued her dance waving fans gracefully. If audience speculated whether she wore any covering, all doubt was removed when dancer raised her fans over head and light changed from blue to bright. The small applause appeared an act of charity. Miss Rand's bubble dance, which followed, while gracefully done, was pretty much floppo. Howe brough her out in green robe for small speech, and by sheer force of suggestion forced some hand clapping.

Adrian Rollini Trio, smartly dressed in several shades of brown and white, drew biggest hand of show with their fancy tricks on xylophone, guitar, and bass fiddle. At one stage they had audience clapping in rhythm, unsolicitated.

Andrew and DeWalt, in white tie and tails, and Madeline, a plumpish shapely, started with tap routine to Latin tunes; then went into graceful acrobatics with medium applause. They wound up with polite roughhouse acrobatics in which girl was slung all over the stage and crowd went into whistling and stomping session.

Jack McCoy got good hand with imitations of youngsters at their first dance, and boy telling first date goodnight in hallway.

Four Co-eds, two redheaded and two blonde lookers in white suits, were appealing sights with rapid succession of tap and cartwheel demonstrations. Buddy Howe and Jean Carroll started with mike conversation in which she got off smart line of localized gags, suggestive enough to please seashore mob. Then she sang, 'Lady Be Good,' with lively effect, finishing tune with trumpet imitation. Their big applause came with hot jitterbug finale.

For 75c customers saw this show, Tony Pastor's orch in ballroom and circus acts on end of pier. *Carter.*

20TH CENTURY, BUFF

Buffalo July 4.

'Crazy with the Heat' with Willie Howard, Sylvia Froos, Dacita, Betty Kean, Peggy and Moro; 'Thieves Fall Out' (WB).

Willie Howard remains very much the No. 1 man with this show. What Ed Sullivan's tab version of his Broadway in-and-outer would be like without this veteran comic is something to think about. With Howard it's easy enough to take, though it still remains a rather episodic, uninspired offering. With a single shrug, Howard transplants the hoariest burley routines to a certain degree of politeness.

Sylvia Froos is allotted the warbling stints of the presentation, punching in handily with 'Twist of the Wrist' and bowing out with 'Set to Music' for the ensemble finale. In between, she scores with a pseudo South American medley, 'Time of My Life' (With Betty Kean spotted for a comedy interlude) and a topical travesty on 'Chloe,' which serves as a swell vehicle for her standard mimicry.

Dacita's terp assists are in the Latin genre while Peggy and Moro's svelte ballroomology qualifies them as genuine dance stylists and earned them a heavy reception. An abbreviated boy and girl chorus ensemble is not too much in evidence. Costuming seems underdone and production is noticeable chiefly by its absence.

Last show opening day (4) drew substantial and audibly appreciative crowd. *Burton.*

APOLLO, N. Y.

Canada Lee & Co., Blanche Calloway Band (12), Willie Bryant, Paul Robinson, Brown and Lee, O'Connor Bros. (2), Paul, Slim and Eddie; 'Ride on Vaquero' (20th).

Headed by Canada Lee (New Acts) and others from the original 'Native Son' legit cast, plus Blanche Calloway's band, Apollo is giving an extra helping of entertainment on the final bill until house reopens next Aug. 29. Theatre shutters for summer July 10. Presence of Willie Bryant, favorite here, as m.c. peps the surrounding show. It runs a little long but it's a real b.o. magnet, with house packed when caught Independence Day.

Blanche Calloway, sister of Cab, stands on her own as a conductor and swing singer. She has a slick combination of four sax, three trumpets, one trombone, drummer, bass fiddle and pianist. For the earlier portion of show, three brass instrumentalists are added, with the pianist doubling as conductor and his place at the ivories filled by another extra musician.

Troy Brown, pudgy comic, teams effectively with Baron Lee, ex-band leader, who sings and softshoes. Duo has a number of gags that are familiar and some indigo, but they go over nicely. Lee sings 'Blue Skies' to heavy returns and clicks with his agile stepping.

Donald O'Connor, aided by brother Jack, is from pictures. The whole [illegible] has done in films. [illegible] 'Small Fry,' song he used in a Bing Crosby feature; then dashes off a novelty dance. He makes the act although his brother vies well enough in some clowning and unison taps.

Paul Robinson, Spanish virtuoso, is doing a solo harmonica act where a couple of years ago he headed Robinson's Harmonica Champs. His work as a single is more effective than when he had his octet. Highlight is his playing a harmonica while smoking and drinking out of a glass via straw. Another bright spot is his solo with some eight different-sized instruments in rapid succession. Well-groomed musician, act is brief enough to get maximum results in cafe or theatre work. He and the O'Connors are the lone white acts on the bill.

Paul, Slim and Eddie click nicely with their dancing and comedy. Grabbed big returns. They're suited for stage shows or band presentations.

Ropes up for last show Friday (4). *Wear.*

BELLE BAKER TO FRISCO

Belle Baker is set for the Bal Tabarin, San Francisco, Aug. 26.

She plays Hamid's Million Dollar Pier, Atlantic City, Aug. 10, and then heads west.

STRAND, N. Y.

Cab Calloway and Orchestra (15) with Chu Berry and Cozy Cole, Avis Andrews, Moke and Poke, Otto Eason, 12 Dizzy Feet; 'Manpower' (WB) reviewed in this issue of VARIETY.

His hi-de-ho-ness of jive is out-of-this-worlding at the Broadway Strand. Cab Calloway, the sepia sultan of scat and king of killer-dillering, is a slight wow at this house, drawing out the kiddies in no small numbers. Combined with 'Manpower' (Robinson-Dietrich-Raft) on the screen, it's a b.o. combo that should keep Zeb Epstin, et al. at this house running to the bank with the extra dividends. Incidentally, whoever staged the Calloway rostrum cocktail (presumably the new entrepreneur, Leo Morgan) should have his option lifted.

It's a well-paced, skillfully blended assortment of Harlemania, basically to Calloway's credit, particularly on its innate showmanship in giving all components fullest calciuming. There's no spotlight-hogging with this jazzbeau. When the supporting specialists are called on for their chores, he gives himself a blackout and lets everything scintillate on its own. Calloway's consideration in that respect, and as a sample of presentation showmanship, might be worthy of an o.o. by many of his ofay confreres.

'Minnie the Moocher' appropriately enough opens the jazzique. His team of 15 (six brass, five reeds and four rhythm), with the peripatetic Calloway a tireless personality at the helm, never goes into blatant jam-session. If anything, perhaps in contrast to the white man's 52d street habit of getting 'dirty,' Cab does the reverse. 'Peaceful in the Country' sets that theme as the No. 2 offering and 'Hut Sut' heats it up, but melodically.

Example of good show-pacing is that Calloway establishes himself solidly before parading the dessert. He's not only the hors d'ouvres but the main dish; the rest are extras, and the blend is a full-course dinner.

Thus he introduces Otto Eason (New Acts), a novelty dancer on roller skates. 'Geechy Joe' is Calloway's sequel to 'Smokey Joe,' sired by 'Minnie the Moocher' while kicking the gong around. Thence 'Daddy' before Avis Andrews comes on for her vocal specialty. Miss Andrews is a polite prima—perhaps a shade too polite—with an as-you-like-it voice. 'Everything Happens to Me' and 'Garden in the Rain' are her burthens, the latter a bit better. They liked her here, however, despite a sometimes shrill soprano.

'Au Reet' is a new Harlemesque hot dish, again in sartorial display by Calloway, this time sporting a white dinner coat. Calloway was always the one for an extensive wardrobe, but at the Strand he restrains himself to but three changes. It's here that the 12 Dizzy Feet, yclept an equally [illegible] sextet of boys and girls, come on for concerted stepping. For one thing, the three girls are all almost paleface and very personable; ditto the Harlem blades, [illegible] on 'sight' values they're exceptionally appealing. They support that basically good impression by expert legmania and neat costuming, both in 'Au Reet' and in the Cuban finale to 'Chili Con Conga.'

In between, however, Cozy Cole, that gum-chewing alumnus of Stuff Smith and the Onyx Club, easily the Krupa carbon copy, whams 'em with his 'Rhapsody in Drums' specialty; while ace saxist Chu Berry throughout the proceedings has his reed riding in high.

Moke and Poke are saved for the next-to-shut and they, in the tradition of Buck and Bubbles, Stump and Stumpy and others of that brand of billing (as Calloway heralds it) go in for comedy break-a-legmania that tied it up. Especially is that lindy-[illegible] Moke [illegible] and they cavort in the traditional Savoy Ballroom manner.

Rostrum portion runs a snappy 44 minutes and whether or not kept down for July 4 turnover purposes the opening day, that's the ideal time-limit. It packs plenty of entertainment. With the Independence Day downpour, biz was terrif, of course, but should keep up in view of the combo show's quality. *Abel.*

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, July 6.

Dinah Shore, Four Inkspots, Three Sailors, The Juvelys (2), Frank and Jean Hubert, Goodrich and Nelson, Gae Foster Ballet (16). Ben Yost Singers (8), Dick Dana, Pinkie Lee, Bobby Morris, Music Hall Orch (10); 'The Flame of New Orleans' (U).

This is an unusually big show, running about 85 minutes, with plenty of excellent talent well presented and similarly received. When caught Sunday afternoon (6), the close of the biggest weekend for several years, it was necessary to take off feature film, 'The Flame of New Orleans,' in order to put on more vaude

(Continued on page 55)

Variety Bills

WEEK JULY 11

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (9)
Will Bradley Orc
Danny Kaye
Jens Froman
Virginia Austin
CHICAGO
Chicago (11)
Rochester
Dick Stabile Orc
Gracie Barrie
Walton & O'Rourke
Ruby Ring

MIAMI
Olympia (9-12)
George Prentice
Gloria Blake
Caryl & King
Stone & Lee
Berr & Estes
MINNEAPOLIS
Orpheum (11)
Paul Whiteman Orc
Jack Gilford
Robinson 2

Warner

NEW YORK CITY
Strand (11)
Cab Calloway Orc
Avis Andrews
Cotton Club Boys
Moke & Poka
Otto Eason
ERIE
Columbia (9-10)
Ted Lewis Orc
PHILADELPHIA
Earle (11)
Gene Krupa Orc
Cass Daley
Bobby May
(4)
Rochester
Dick Stabile Orc
Gracie Barrie
Walton & O'Rourke
Kitty Murray
Ruby Ring

PITTSBURGH
Stanley (11)
Sammy Kaye Orc
Billy DeWolfe
3 Smart Gis
(4)
Gene Krupa Orc
Andrews Sis
Pat Henning Co
WASHINGTON
Earle (11)
Roxyettes
Wesson Bros
Isabel Jewell
Martine
(4)
Rozyettes
Gloria Grant
Nellie Arnaut Co
Gil Lamb Co
Sibyl Bowan

Loew

NEW YORK CITY
State (10)
Helen Reynolds Co
Berry Bros
Ella Logan
Senor Wences
Georgee & Jalna

WASHINGTON
Capitol (10)
Rhythm Rockets
Bert Wheeler
Betty Lou
Helene Denizon
Ann Lester

Independent

NEW YORK CITY
Music Hall (10)
Hermanos Williams
Gloria Gilbert
Brianta
June Forrest
Earl Wrightson
Hilda Eckler
Jerome Andrews
Rockettes
Corps de Ballet
Glee Club
Erno Rapee Symph
Roxy (11)
Major Bowes Co
AKRON
Palace (11-14)
Andrews Sis
Joe Venuti Orc
Pat Hanning Co
Carol King
ATLANTIC CITY
Hamid's Pier (18)
Gray Gordon Orc
Molly Picon
Mardo & Kay
A & M Havel
Eddy Jack Co
3 Novack Sis
(12-13)
Harry Richman
Steel Pier (11)
Simona Simon
Ruthie Barnes
Honey Fam
Bill Bailey
Gae Foster Gls
Benny Goodman O
Frankie Masters Orc
West & McGinty
Christiani Tr
Sharkey
Gautier Co
Bobby Morris
Richard Dana
Pinky Lee
Ryan & Benson
Bun Yost Co
BALTIMORE
Royal (11)
Louis Prima Orc

Apus & Estrellita
Burnham, Harris, S
State (13-16)
Sally, Jack & M
Pat Ryan
Bryant, Raine & Y
(10-12)
Leonard & Semon Co
Rochelle & Beebe
4 Macks
CAMDEN
Towers (12-13)
Ray & Arthur
Art Carnay
6 Vocalettes
FREEPORT
Freeport (11)
Anthony Martin
3 Waltons
Francis Stevens
(Two to fill)
LONG ISLAND
Jones Beach (12)
Jana & Carrol
Arnaut Bros
Robins 3
PHILADELPHIA
Carman (15-17)
Ray & Arthur
4 Macks
(Two to fill)
(11-14)
Mitchell Bros
Morey & Enton
(Two to fill)
WILLOW GROVE
Willow Grove Park
(13 only)
Leonard & Semon Co
Mitchell Bros
Rochelle & Beebe
Vox & Denning
4 Macks
YOUNGSTOWN
Palace (15-17)
Andrews Sis
Joe Venuti Orc
Pat Hanning Co
Carol King
(11-14)
Ted Lewis Orc

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Julie Holt
Bill Bertolotti's
Don Sylvio Orc
Angelo Orc
Fredarica
Peggy Ellis
Edith Lambert
Dorothy Allen
Gingar Lane
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Pierre
Bob Knight Orc
Patricia Ellis
Cafe Society (Midtown)
Teddy Wilson Orc
Eddie South Orc
Linda Keene
Hazel Scott
Ammons & Johnson
Jack Gilford

James Copp, III
Cafe Society (Village)
Henry Allen Orc
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Chateau Moderne
Annette Guerlain
Covert & Reed
Lucile Jarrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Pater Brent Orc
Pat Harrington
Jack White
Roy Sedley
Diana Fontaine
Frankie Hyers
Irena Barclay
Conchita
Anita Dillon
Ann Paige
Hazal McNulty
Vince Curran

Club Gaucho
Don Avendano Orc
Currito & Coral
Luis Camacho
Jose Parez
Rosa Rio
Harriet Carr
Renee
Cora & Irene's
Joe Ellis Orc
Ringo & Harris
Betty Froos
Marcella Clair
Nick Leeds
Diamond Horseshoe
Dr Rockwell
Mina Murray
Nita Neldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Juan Martinez
Gloria Belmonte
Antonita
Maria Lopez
Charro Gil 3
Famous Door
Sylvan Green Orc
Val Irving
Olive Fay
Dixie Roberts
Gibsons
Bea Kalmus
3 Heat Waves
Havana-Madrid
Frolian Maya Orc
Juanita Sanabria O
Alberto Torres
Ramon & Lucinda
Belen Ortega
Alda Rodriguez
Fay Torres
Arturo Cortes
Delores DeLeon
Hickory House
Bill Turner Orc
Mercedes
Hotel Astor
Tommy Dorsey Orc
Ralph Rotgers Orc
Connie Haines
Pied Pipers
Frank Sinatra
Buddy Rich
Ziggy Elman
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Perron
Gwen Gary
Eleanor Eberle
John Hubart
Belmont Balladeers
Hotel Biltmore
Ray Heatherton O
Judy Clark
Rolly Rolls
Pickert & Ross
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Edison
Blue Barron Orc
Hotel Essex House
Johnny Messner O
Hotel Lexington
Rey Kinney Orc
Meymo Holt
Napua
Leilani Iaea
Nani Todd
Lehua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Helen Young
Bob Houston
Paul Harmon
Belita
Anne Haroldon
Peter Killam
Phil Hiser
Jo Ann Dean
Gena Berg
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Elenora Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Hotel Pennsylvania
Bobby Byrne Orc
Dorothy Claira
Stuart Wade
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Haakon
Maxine Kleor
Hotel Savoy-Plaza
Howard Lally Orc
Peggy Fears
Hotel St. George (Brooklyn)
Dave Martin Orc
Dee Williams
Yank Portar
Dick Fulbright
Bill Dillard
Hotel St. Moritz
Ford Harrison Orc
Cass Franklin
Lolo & Ramon
Florence & Alvarez
Betty Black
Jaye Martin
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler

Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Tyner
H Williams, 3
Hurricane
Dick Satterfield Orc
Chiquito Orc
Kareen Cooper
Billy Vine
Honeychile Wilder
April Ames
Iceland Restaurant
Ted Eddy Orc
4 Co-Eds
Jack Lane Co
Nola Day
Danny White
Colletta & Deane
Robbins Bros & M
Kelly's Stable
Hot Lips Page Orc
Billie Holiday
Billy Daniels
Stuff Smith
King Cole Trio
La Conga
Jack Harris Orc
Noro Morales Orc
Beatrice & Capella
Jay & Lou Seiler
Lazara & Castellanos
Della Norella
La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbello O
Georgia Tapps
Adrienne
Le Coq Rouge
Joe Smith Orc
Bela Bizony
Rudi Timfield
Leon & Eddie's
Lou Martin Orc
Nerida Orc
Eddie Davis
Jerry Blanchard
Dance Players
Clay Bryson
Barbara Perry
Sherry Britton
Shirley Lloyd
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Queen Mary
Roy Stewart Orc
Carolina Night
Kimi Toya
Ginger Wayne
Rainbow Grill
Russ Smith Orc
Ashburns
Rainbow Room
Barry Winton Orc
Sigrid Lussen
Clemente Orc
Mayla
Russell Swann
Aaron & Glancz
Julian & Marjori
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbelo O
Helen Kane
Gower & Jeanne
Whitson Bros
Everett Marshall
Chez Hale Gls
Edith Roark's Club
Joe White Orc
Henry Marko
Helen Fox
Ruth Gallagher
Russell Hird
Tex Gentry
Pat Bonnett
Edith Roark
Rose Fenton Farm (Asbury Pk, N. J.)
M Bergara Orc
Columbus & Carroll
Carole & Sherod
Sally Gay
Ruban Bleu
Edwin Matthews
Vera Sanoff
Russian Kretchma
Nicolas Matthey O
Patar Nemiroff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adia Kuznetzoff
Sania Karavaeff
Michal Michon
Mishi Uzdanoff
Arjelak Arafelova
Spivy's Roof
Spivy
Haywood & Allen
Eddie Mayehoff
Betty Bryant
Stork Club
Sonny Kendis Orc
Ray Benson Orc
Emile Hansel
Versailles
N Brandwynne Orc
Panchito Orc
Adelaide Moffett
Village Barn
Gene Austin Orc
Sherrill Sis
Zeb Carver
Bud Sweeney
Don & Ruth Lane
Pappy Below
Roberta Walsh

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Ann Harriett
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Ruth Daye
Jimmy Castle
Royal Guards
Dorothy Brandon
Armand & Lita
3 Dee's
Chuck Foster Orc
Casa Manana
Miller Bros & Lois
Jimmie Lunceford O
Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
Mitchell Leisen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Think-D'k Hoffman
Gene Shelton
Barney Grant
Dorothy Ford
Buster Shaver
6 Debonairs
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Garden
Lillian Tours
NTG Anniversary
Joe Kirk
Jerry Kruger

Bob Murphy
'It' Cafe
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Palladium
Abe Lyman Orc
Paris Inn
Kenny Henryson
Marg'rita & M'rtinez
Henry Monot
Chief Eagle Feather
Patsy Brittain
Hermen Lopez
Fred & Jerry
Helen Miller
Chuck Henry Orc
Pirates Den
Art Wenzel
Henry Grant
Gaby La Fitte
Shedrack Boys
Marjorie Raymond
Chet Record
Nick Cochran Orc
Rhumboogie
Four Tones
3 Chocolateers
Lovey Lane
Lois Galloway
Cee Pee Johnson O
Scheherazade Cafe
Richard Smart
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Lilia Kipikona
Sybil Thomas
Benny Kalia

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Fred Scott
Don Eddy
Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Jerry Lester
Lorraine Elliott
Red Stanley Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Peter Lind Hayes O
Carlyle
Grace Hayes
Mary Reilly
Sylvia Fielding
Mavis Mims
Inecita
House of Murphy
Frankie Gallagher
Hal Chanslor Orc
Raftone Sis & Gay
Jean Meunier
Gordon Bishop

Puanani Mathews
Miki Wiki
Charlie Opunui
Bobby Mathews
Johnnie Bright Orc
Slapsy Maxies
Ben Blue
Cully Richards
Sid Tomack
Reis Bros
Benny Lessy
Patti Moore
Sam Lewis
Pat Shaw
Joe Oakie
Al Bard Orc
Somerset House
Harry Ringland
Lou Sellee
Swanee Inn
Slim & Slam
Charlie Evans
Trianon
Ella Fitzgerald Orc

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Tune Teasers
Hadley Gls
Art London
(Tavern Room)
Dave Pritchard Orc
Blackhawk
Art Jarrett Orc
Chris Cross
Robinson Twins
Blackstone Hotel (Balinese Rm.)
Eddie White Orc
Brevoort Hotel (Crystal Room)
3 Niblics
Peggy Lester
Lola LaChanca
Bob Billings
Broadmont
Wally Rand
LaVerne Dane
Betty Coeda
Anita Page
June Darling
Gwen Baucher
Charlotte Buckley
Sally Barr
Herb Rudolphs Orc
Brown Derby
Herriot Norris
Cecelia Blair
Romona Hughes
Pat Lordier
Joe Franks
Savage Trio
Edith Mitchell
Marsha DeLand
Joan O'Shea
Mary Grant
Ethel Brown
Mickey Dunn
Advocates
Sammy Frisco Orc
Capitol Lounge
4 Mills Bros
Maurice Rocco
Louis Jordan Orc
Chez Paree
Milton Berle
Janeleys
Raquel & Tarriba
Ben Yost Singers
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gls
Colosimos
Frank Quatrell Orc
Gala 6
Renee Villon
Rose Perfect
Yvette Dare
Bobby Danders
Congress Hotel (Glass Hat Rm)
(Peacock Rm)
Joe Vera
Del Shore
Eddie Danders Orc
Drake Hotel
Camillia House)
Bob Grant Orc
Hildegarde
Edgewater Beach Hotel
(Beach Walk)
Russ Morgan Orc
Phyllis Lynn
Martells
Mignon
Walter Donohue
Nighthawks
Dorben Gls
Herb Foote
885 Club
Rogers & Morris
Jerry Bergen
Joan Hope
Raul & Rose Marie
Julio Garcia Orc
Graemere Hotel (Glass House Rm)
Ding Bell Orc
Thelma Mitchell
Hi Hat
Fifi D'Orsay
Emila Borso
Doris DuPont
Andree Andrea
Lonetta Sis
Virg Vaughan
J Manzaneres Orc
Younger Gls
Eddie Fens Orc
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumnar
L'Aiglon
Spiros Stamos Orc
Fifi do Villeris
Gwendolyn Veausell
Edna Sellers
Isobel de Marco
Morrison Hotel (Boston Oyster House)
Manfred Gottholf
New Yorker
Ruth Craven
McKaye
Ray English
Payne & Gilbert
Ada Lynne
Mary Camp
Kretlow Gls
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Sally Sharratt
Heidelberg Ens
Louis & Weasel
Hans Menzer
Palmer House (Empire Room)
Skinnay Ennis Orc
Rosario & Antonio
Carlos Ramirez
8 Pitchmen
Johnny Mack
Inez Gonan
Carmina Calhoun
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Karwin Orc
Jaros Sis
(Panther Room)
Jimmy Dorsey Orc
Byton Gls
Carl Marx
Rhumba Casino
Tito Guizar
Eddie LaBaron Orc
Paul Sydell
Evelyn Farney
Eduard & Diane
Pan-Am Dano
Don Pedro Orc
Milo Perea Ens
606 Club
Billy Carr
Alyce Cerf
Cell von Dell
Marion Kingsley
Cleopatra
June March
Diane Rowland
Jean Mode
Sparklet Gls
Nannette Carmea
Jimmy Ray
Carrie Finnell
Millie Wayne
Sol Lake Orc
Tripoli 3
Stevens Hotel (Continental Room)
Del Courtney Orc
Villa Moderne
Bob Strong Orc
Villa Venice
Rosita Ortega
Poggi & Igor
Tana
Vanessa & Sandino
Jacqueline Mignac
Ted Adair
Buzzonnie
Rinaldi
Annette Sis

PHILADELPHIA

Club Ball
Ramoni Rhumba Bd
Alan Fielding Orc
Bell-lovelies
Vivvinia Ramos
Nino & Lenora
Elisse
Roy Sedley
Ben Franklin
Ralph Eastwood
Leo Zollo Orc
Leonora Sola
Castaine & Barrie
Nirme Cordova
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carnay
Ford Mason
Jerry Gordon
Gallagher & Rush
Ralph Brown
Rekoma & Loretta
Joe Gordon
Cadillac Tavern
Harry Dobbs Orc
Cadillac Caperettes
Sally Osborne
Dimas & Anita
2 Dukes & Duchess
Lucille Rand
Henrique & Adri'ne
Carroll's
Charlie Gainest Orc
Dixie Sullivan
Jean Wade
Al Farr
Harry Rose
Jean Lee
Carrollettes
Jack Shaw
Wilma
Cedarw'd Log Cabin (Malaga, N. J.)
Ray O'Dey
Cynthia Evans
Dorothy Lawrence
Jean Graham
Annie Gustie
Carols Dale
Patricia Lawrence
Frances Williams
Embassy
Susan Lang
Allida & Chico
Johnny Parrish
Chiquita
Carlos Reyes Orc
Evergreen Casino
Ann Whitney
Jeri Withee
Beth Challis
Nitza & Ravall
Vivian Vance
Pat Shevlin Orc
1523 Locust
Marian Proctor
Evelyn Bradley
Pola Montoya
Elaine Black
Bubbles Shelby
Rose Feeney
Kay Lavery
King's Swing Orc
(H Walton Roof)
Glamour Gls
Helen Heath
Earle & J Leach
Mary Sawyer
Adrienne
Vera Neva
Michael Sandina
Rose Gello
Lou Morrison
Nell Fonteine
Chico & Chiquita
Jam Session
Geo Verrechia
Mickey Hayes
Billy Kretchmer
Hopkins'Rathskeller
Jimmy Venuti Orc
Frank Lester
Rose Jovinelli
Joe Compo
Eustes Sis
Young Sis (3)
Myra Lee
Bonnie Waters
Mildred Kaye
Agnes Berry
Lido Venice
Jerry Marcella
Wally Vernon
Darlene
Elaine Ellis
Marge & Carr
Danny Vereeo Orc
Little Rathskeller
Bob & Betty
Marian Powers
Sally Keith
De Lloyd McKay
Jackie Hill
Leon Fields
Victor Hugo's Orc
Manoa Inn
Gene Tobin

Dot Garcy
Judy Lane
Wade & Wade
Casimiore Gls
Dot Garcey
Edythe Sallada
Frank Cuneo Orc
Nancy Newell
Minstrel Tavern
Marino & De Voll
Tony Callezo
Ed McGoldrick, Jr.
Margie Rose March
Sissy Ginnio Loftus
Ed McGoldrick, Sr
Helen Marriott
Neil Dieghan's
Leonard Cooks
Lee Jaxon
Chadwicks
Rush & Gallagher
Havenaires (4)
Ray Hottinger Orc
Tom Osborne
Old Falls Tavern
Dewey Rey
Billy Hayes' Orc
Frankie Richardson
Pauletta Powers
Jean Bernhardt
Open Door Cafe
Helen Wilson
Warren Phillips
Sunny Ray
Don & Dorease
Irving Braslow Orc
Park Casino
Tommy Monroe
Idols of Rhythm
Peacock Gardens (King-of-Prussia, Pa.)
Sid Long
Gil Fitch Orc
Margie George
Artie Singer
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hyman
Jimmy Engler
Hal Fifer
Red Hill Inn (Pennsauken, N. J.)
Naki & Seki
Frank Murtha
Pepper Garnt
Warren Phillips
Murray Ann
Roman Grille
Jerry Gordon
Carmen
Martin Lee
Roi Parker Orc
Rondezvous (Hotel Senator)
Loumelle-Morg'n (3)
Showboat
Lewis & Cherie
Ginger Harris
Hammond Sis
Edith Brown
Harry O'Friel
Billy Hamilton
Harry Taylor
Bob Wock
Silver Fleet Inn
Phil Fletcher
Rae & Dale
Chic Lauler
Max Levin
Joe Lenny
Harry Small
Joe Scotty
Silver Lake Inn
Jay Owens
Geo Reed
Eden Twins
Alice Lucey
Frank Hessel Orc
Stamp's
Margie Drummond
7 Cappy Barra Boys
Jack Griffin
Maury Sis
Stamp Trio
Joyettes
Geo Marchetti Orc
20th Century
Mike Pedacin
Men of Rhythm
Kenny Shaffer Trio
Weber's Hof Brau Camden
Pan Bannerman
Jules Fiacco's Orc
Marion
Prince Salandia
Regine
Syd Golden
Pumphendia Trio
B Walls & 4 Faya
Al Goldecker
Bob King
Harry Roch
Jack Smith
Signor Carmino
Raths'r Eldorndians
Davo Pierson
Wilson's
Joe Hough
Roberts & Lorraine
Jess Altmiller
Sally Anne
Omar
2 Lucky Bucks
Goo Baquet Orc
Yacht Club
Gloria Mann
Ed Gavin
Audrey Joyce
Pen Raymond
Mary Nevle

CLEVELAND

Alpine Village
4 Sydneys
Blondell Twins
Gregory & Raymond
Bob Copfer
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettas
Freddie's Cafe
Gayle Parker
Ray Rogers
Harriot Grant
Paul & Thelma

Gourmet Club
Eddie Robinson Orc
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprenger
Ambassadors Orc
Hotel Cleveland
George Duffy Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Glover & LaMae
Doraine & Ellis
Bob Ripa
Sloan & Gary
Sorelli
Sammy Watkins O
Hotel Statler
Jules Duke Orc
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jaun Florer

Pearl de Lucca
Monaco's Cafe
Jimmy Herle Orc
Regal Club
Ducky Malvin Orc
3700 Club
Art West
Ruth Farrants
Pat Jordan
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vic Abbe
Bowery
Gypsy Rose Lee
3 Rio Bros
Antonio de Cordoba
Paddy Cliff
Arden Danc
Johnny King
Chas Carlisle
Benny Resh Orc
Casanova
Glamour Gls (6)
Bernie Green
Bob Rivers
Virginia Rivers
Lee Walter Orc
Club Congo
Betty St Claire
Gladys Madden
Alice Lyons
3 Buds
Snowball & Johnny
3 Aristocrats
6 Reedettes
King Parry Orc
Corktown Tavern
Billy Meagher
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Corta
6 Vesters
Les Arquette Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Tonia Valenti
Chet Everhart
Frank Whitman O
Club Mar-Jo
Paul Regan
June Carson
Dancing Districhs
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Foder Orc
Madelon Baker
Nebiolo's
Both Farroll
O'Donnel & Loyce
Dick Worthington
Estrallita
Leonard Seel Orc
Northwood Inn
Anita Jecobi

Woods & Bray
Harry Schilling
Roshee & Lee
Ray Carlin Orc
Olde Wayne Club
Melody Ambass'dors
Bernice Bishop
Hoffman Bros
Palm Beach
Morris & Morris
Margie Vail
Kay Windsor
Dave Barnum
Ramon & Louise
Don Pablo Orc
Huck's Redford Inn
Mac McGraw Orc
Club Royale
Jean Travers
Lime Trio
Manning & White
Dorese Midgely
Pamela Britton
Don McGrane Orc
Statler Hotel
Sande Williams Orc
Maxine Tappan
San Diego
George Prosnell
Al Alexander Orc
Udell & Daye
Burns Bros
Dolly Dawn
Marya & Martyn
The Tropics
Betty Blair
Jean Field
Linde Bruce
The Frinre (3)
Vincent Bragale Orc
Verne's
Miller & Millerd
Dottie Jean
Jack Buchanan
Jenette Bennett
Alto Fryer Orc
Whittier Hotel (Gold Cup Room)
Herman Fine
Wonder Bar
Consuella
Hy Baron Orc
Castrillos Orc
509 Club
Dale Rhodes
Di Giovanni
Margo Good
Good & Goody
Verne Wilcox
John & Jessie Horn
Olga Rey
Horace Houck Orc

BOSTON

Beachcomber
Harry Morrissey
Sandro D'Arnez Orc
Judy Ellington
Van Gronas
Stanley Fisher
6 Boschles
Buster Kelm Rev
Blinstrub's
Karl Rohde Orc
Boyd Heathen
Allen Brown
May Singer
Claire & Senna Sis
Casa Manana
Al Tory Orc
David Ballantine
Faye Thomas
Virginia Melford 3
Casa Manana Gls
Club Mayfair
Ranny Weeks Orc
Bernie Bennott O
George Libby Rev
Masters & Rollins
Shirley & Olsen
Jimmy Leeds
Juna Wieting
Club Vanity Fair
Kal Nira Orc
Stella Ray
Fay Moore
Anne Swaet
Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Welly Wanger Rev
Hilly Paine
Marianne Francis
Mate & Hari
Amapola Lopez
Ross Morand
Hassan, 2d
(Melody Lounge)
Marjorie Garretson
Herb Lewis
Crawford House
Ray Collins Orc
Miriam Johnson
Crawfordettes
Carole Hall
Bill Mahoney
Gypsy Nina
Ralph James

Fox & Hounds
Milton George Orc
Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty
Hotel Bradford (Circus Room)
Florence Hallman
Runkle & Lambert
Hotel Copley Plaza (Sheraton Room)
Stuart Frazier Orc
Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corov
Rita Henderson
Anne Gould
Rosemary Starr
Hotel Gardner
Burt Shaw
Evalyn Harvay
Hotel Sheraton (Sky Garden)
Don Dudley Orc
Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc
Hotel Westminster (Roof Garden)
Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Alice O'Leary
Eddie O L Roberts
Jack & Lorraine
Hotel Ritz Carleton (Ritz Roof)
Count Basie Orc
Hazel Scott
International Casino
Henri Jobert Orc
The Cave
Ralph Porras Orc
Jack Fisher
Tamara Doriva
Doris Abbott
Lawrence & B Cook
Brett & Young

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane
Arlington Lodge
Phil Cavezza Orc
Balconades
John Fontaina Orc
Bill Green's
Don Bestor Orc
Penny Lee
Jerry Scott
Boogie-Woogie Club
Boog Sherman
Mazie Simon
Harry Comoroda
Buddy Blaine
Tubby Millar
Reggie Dvorak
Club Petite
Piccolo Pete Orc
Betty Smiley
Sidney & Ames
Bernard
Cork and Bottle
Lloyd Fox
Eddie Peyton's
Marty Gregor Orc
Marion Mullor
El Chico
Frank Andrini Orc
Virginia Ramos
Talavera Tr
Hotel Fort Pitt
Ken Bailey Orc

Johnny Mitchell
Jessica Wheatley
Harry Walton
Irma Guthrell
Hotel Henry (Silver Grill)
Stan Rucker 4
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Haydn
Betty Donahoe
Al Devin
Evergreen Gardens
Revolera
Sam Sweat
Alice Sons
Zelda
Wicked Willies
Hotel Roosevelt
Johnny Kaaihua
Royal Hawaiians
Hotel Schenley
Billy Hinds Orc
Rita Seaman
Buzz Mayer
Jack Calhoun
Hotel Wm Penn (Continental Bar)
Wanda
Escorts

(Continued on page 52)

Sam Harris' Rise, a Chronicle Of Success, Recalled by His Death

By JACK PULASKI

Sam H. Harris' death last week brought deep sorrow along Broadway. A prince of showmen, a lad from the lower East Side of New York, who rose to the purple of theatricals, had passed at 69.

It was known that Harris was desperately ill. About a week before he died, George M. Cohan, his former managerial partner and lifelong friend, visited the ailing man. Harris was then mentally alert and they chatted for an hour. He steadily grew weaker each day thereafter, expiring shortly after dawn Wednesday (8) in his apartment at the Ritz Tower.

When he was operated on at West Palm Beach early in March, inside reports were discouraging. Dr. Roland I. Grausman went to Florida to excise Harris' appendix, but when the incision was made a growth was disclosed. He apparently recovered from the operation after resting in his newly built home at the resort, came north in May. Later it was virtually certain that Harris was a cancer victim. Such mention was studiously avoided and, even when news of his death was revealed, cause of demise was reported to be pneumonia.

Three weeks before his death Harris visited Belmont track on the closing day of the spring meeting, racing being his favorite diversion. The showman was drawn there by the appearance of Whirlaway and he saw that wonder horse victorious. That was the last time he was seen in public. Showman looked wan and his complexion yellow. He had been told he had jaundice, the growth having reached the liver.

Cohan & Harris

Cohan and Harris did many things in pairs. After both were divorced early in their careers, they married sisters, the Nolans of Boston, who were on the stage and used the professional name of Merrill. They built mausoleums side by side in Woodlawn, where the second Mrs. Harris, who died in 1930, was buried. In 1939 Harris wed Kathleen Nolan, who had previously divorced the late Victor Watson, one-time editor of the New York American. She is the sister of George Brent and no relation to the second Mrs. Harris.

Harris was one of the wealthiest managers, but like some others was caught in the Wall Street collapse of 1929. He and the late Flo Ziegfeld are said to have dropped $1,800,000 each. However, registering one success after another, he climbed to financial security again. His percentage of show failures was small.

Small Coterie of Authors

In recent seasons the hits presented by Harris were closely associated with a small coterie of authors, whom he encouraged to participate in the productions. Leading in that group are George S. Kaufman, Moss Hart and Edna Ferber.

Kaufman collaborates with both Miss Ferber and Hart, and with the passing of Harris may assume the Harris toga. Kaufman is presently readying 'Mr. Big,' in which Harris was to have participated, while the latter's first play next season was to have been a new Kaufman-Ferber play. Kaufman recently opened office quarters in the Lyceum theatre, which he, Harris, Marcus Heiman, Hart and Max Gordon own.

Kaufman and Hart started their association with 'Once In a Lifetime' and without doubt that duo's biggest sock comedy was 'You Can't Take It With You,' both authors being in on the managerial end in addition to their royalties. 'Can't' won the Pulitzer prize. Other Harris shows which were similarly recognized were 'Icebound,' by Owen Davis, and 'Of Thee I Sing,' first musical comedy to get that award. Kaufman and Morrie Ryskind wrote the latter's book, with the score by George and Ira Gershwin. Most recent Kaufman and Hart show was 'George Washington Slept Here,' while Hart wrote the book of the sensationally successful 'Lady in the Dark,' Harris' last production, which is laying off and due to relight Sept. 1 at the Alvin.

Plenty on the Ball

Previously, however, Harris demonstrated his managerial sagacity by producing any number of hits authored by a long list of writers. Cohan well knew that Harris had plenty on the ball as a producer, and

(Continued on page 50)

Harris' Curtain, 'Lady'

Last show produced by Sam H. Harris was 'Lady in the Dark,' Alvin, N. Y., last winter. After the premiere, when it was definitely rated a solid smash, Harris remarked to Al Lewis: 'Nice show to go out on.'

Two days later he started his final trip to Florida.

Ask Mgrs. Join New Legit Circuit Of Auditoriums

San Antonio, July 8.

San Antonio is being considered as one of the cities to be included in a proposed midwest and southern legit circuit, with headquarters in Chicago according to Jean Wildenstein, manager of the Municipal Auditorium here. Plans for the organization were outlined to Wildenstein in a letter from J. Charles Gilbert, managing director of the Civic theatre, Chicago.

His letter, in part, stated:

'I am directing this inquiry to members of the Auditorium Managers Assn., in order to ascertain their reaction to the formation of a theatrical producing organization in Chicago to serve the midwest and south. For the first productions it is planned to offer musical comedy and operetta. Later we would branch out into the dramatic field. Occasionally, the organization would stage a new play prior to its New York opening.'

According to Gilbert, bookings in 12 cities would be necessary to assure the formation of the circuit. He further stated that the Civic Opera House in Chicago had scenic equipment, costumes and stage properties to provide for more than 200 productions.

On the heels of this letter another one was received here from Ralph D. Paonessa, of Hollywood, offering a performance of either 'The Desert Song' or 'Rose Marie' with John Charles Thomas in the title roles. This, too, was to depend on the reaction of other members of the Auditorium Managers Assn.

'LOST COLONY' GETTING DEMOCRACY INJECTIONS

Charlotte, N. C., July 8.

'The Lost Colony' opened Thursday (3) at Manteo. Author Paul Green, in Manteo working with the cast, is giving it a few new lines. He is putting a greater emphasis on the new world as a land of opportunity and making even more direct the appeal to the free spirit of English speaking peoples. The changes will not be noticeable to the casual hearers, but there will be a trifle more democracy this year.

The war has done little damage to the cast. The leading players, the narrator and most of the singers are back.

The July 3 opening, which inaugurated the fifth summer season, was attended by a galaxy of notables, writers and leaders from various states of the country. The governors of three states—North Carolina, Delaware and Maryland—were among those attending, as well as Representative Herbert Bonner, Australian Ambassador Richard G. Casey, Representative of New York Hamilton Fish, Jr., and Ben Prince, chairman of the State Highway Commission. A contingent from Fort Bragg was headed by Gen. Jacob I. Devers.

Newspapermen and writers attending included Mr. and Mrs. Jonathan Daniels and Frank Semthurst, of the Raleigh News and Observer; Ralph Pool of the Norfolk Virginian Pilot; Charles Day of the Norfolk Ledger-Dispatch; Brooks Atkinson of the New York Times; Mary Braggiotti of the N. Y. Post, and James Boyd and Phillips Russell, novelists.

SIX CHARITIES BENEFIT IN SAM H. HARRIS' WILL

Will of Sam H. Harris, who died in New York last Thursday (3), was filed for probate Tuesday (8). Bequests are made to six charitable organizations and provision is made for a number of relatives, with the residue to the widow, Kathleen Nolan Harris. Harris had no children.

It was the evident wish of the showman that the executors carry on his interests in productions, the Music Box and Lyceum theatres. He is the principal owner of the former house along with Irving Berlin, who is given preference in absorbing the Harris share if he desires. If the theatres and shows are to be operated by the executors, permission of the court must be obtained.

In addition to the widow, the executors are George M. Cohan, Berlin and Dennis F. O'Brien, latter being a close friend and attorney (O'Brien, Driscoll & Raftery). Though he built a new home in West Palm Beach, a codicil stipulates that his legal residence was New York. Will was made out just one year ago.

Actors Fund, Jewish Theatrical Guild, Catholic Actors Guild, Hebrew National Orphan House, Roman Catholic Orphan Asylum and Orphan's Home Protestant Episcopal Church are bequeathed $2,500 each. Children of the late Pauline Kaufman, a sister, are to receive $15,000 each, similar amounts going to Rachel L. Jonas, sister, or her children, Millie Harris, sister-in-law, and Gussie Harris, sister.

Lease Theatre In Springfield For One-Niters

Springfield, Mass., July 8.

E. M. Loew, of Boston, and officials of the Springfield Playgoers League have come to an agreement for leasing of Court Square theatre here by the League for one-night legit stands through next fall and winter. Difficulties arising between the theatre management and League officials during the past season had held up negotiations until a recent conference in Boston between Loew, Daniel J. Maloney, executive secretary of the League, and Alfred H. Chapin, a v.p.

The Theatre Guild has offered the League its subscription series of six productions, and it is expected the League will make the deal in addition to its own bookings. Maloney, it is reported, has been offered the job of handling the Guild's subscription series throughout the Northwest.

The League, according to Maloney, will open its season either the last week in September or early in October. Stars tentatively booked for the season include Alfred Lunt and Lynn Fontanne, Katharine Cornell, Maurice Evans, Helen Hayes, Al Jolson, Ed Wynn and Flora Robson, in a series of touring companies of the topflight Broadway shows.

Hale Wins Point; Jolson To Be Examined Pre-Trial

Al Jolson will be examined before trial July 11 in N. Y. supreme court in connection with a $105,000 suit against him by George Hale. Justice Benjamin Schreiber ordered the examination Saturday (5).

Hale, suing for breach of contract, alleges Jolson and he were partnered in the production of 'Hold On to Your Hats,' with Jolson to receive $2,500 weekly, and to appear for the run-of-the-play throughout the 1941 theatrical season. It is alleged Jolson closed the Broadway run Feb. 6, 1941, claiming illness. Hale asserts pictures he had made of Jolson in Florida subsequent to the closing, show the actor at racetracks and in good health.

New Savoyard Troupe

A new Gilbert & Sullivan Opera Co. opens July 14 at the Paper Mill Playhouse, New Jersey, with 'Pinafore' and 'Trial by Jury' scheduled. Company is aiming at legitimate and vaudeville markets. Charles N. Drake and Joseph Tushinsky head the unit.

Helen Gleason, formerly of the Met, heads the cast of 30 singers.

Shades of 'The Ladder'—Philanthropic Saroyan Has Theatre Staff Dizzy

'The Beautiful People' isn't getting much coin at the Lyceum, N. Y., but continues to excite controversy over whether it's a good show or not. William Saroyan, author-producer of 'People,' who has a flair for getting press attention, pulled another strange stunt by advertising that all patrons who don't like the play can get their money back by merely presenting the ticket stubs at the boxoffice after the performance.

Saroyan wired instructions to that effect from the Coast, with the result that the boxoffice staff went daffy. House management and Tom Duggan, Saroyan's representative, tried to get the author-producer to cancel the idea, but he insisted on going through with it. Saroyan only ordered the kick-back to those who think the play is screwy, but also to those who like it—so they can have fare home, or buy a drink, or something.

Audience reaction has been as humorous as the radical idea itself. Most of those who have asked for their money back sat in the gallery, admission there being 55c. On getting back the four bits they usually giggle and think they put something over on the theatre. Amount of money refunded has varied from $2 per performance up. Fourth of July, when there was a good house, amount given back was more than $30. Ads read that the money can be gotten back: 'Just like that, no questions asked, positively no embarrassment.'

Didn't Believe It

One male patron from the west wanted to know if the offer was on the level, cracking that it looked like 'a New York trick.' When assured the offer was on the level, he said he didn't want his money back and thought the show 'beautiful.' Gross is down under $3,500, but Saroyan figures if it goes into the red this month, the play may get a good share of visitors thereafter.

In the lobby after each performance, women have remonstrated with persons asking for the kickback. House avers they are not plants. One man, who saw 'People' four times, argued with friends who didn't like the play. On his fourth visit, he brought along 24 guests for whom he purchased tickets. Reported later there was an argument within the theatre party.

One of Saroyan's other stunts that had the theatre staff guessing concerned Dorothy Kilgallen's column in the N. Y. Journal-American, which panned 'People' and those critics who favored it. Author ordered the article enlarged with the most caustic lines underscored, the blowup to be displayed in the lobby.

Personalities

Saroyan wrote an article for last Sunday's (6) N. Y. Times on personality, which he says makes good theatre, 'as it makes everything else . . . almost everybody is flat and dimensionless. The few exceptions are so shocking to the rest that they seem to be crackpots . . . personality is absent from the world of entertainment, including the field of acting, where it surely belongs. Almost none of the financiers, producers, directors, writers and hangers-on of the theatre, the movies and radio have personalities. Each of them might as well be the others, or nobody. Anytime there is good theatre you will discover that one personality is responsible for the whole thing. . . . The amusing thing about moving pictures is the enormous number of nonentities who work together to make something any normal half-wit would prefer not to make in the first place.' Mixing up his people plenty, he wrote:

'Who are the real personalities in America? Well, haphazardly these are Franklin Delano Roosevelt, John Barrymore, Orson Welles, Dizzy Dean, Max Baer, Jimmy Durante, Walter Winchell, W. C. Fields, Oscar Levant, Fred Allen and, of course, William Saroyan.' He ended up by saying:

'It would be a mistake to leave out one more thing. While this thing makes bad theatre more often than it makes good theatre, it is nevertheless absolutely necessary: Money!'

Optimistic Seattle

Seattle, July 8.

With more coin in circulation hereabouts as the months go by and defense plants step up employment, outlook is that legit season will pick up this fall. Hugh Becket, manager of Metropolitan, reports pencilling in a rather hefty though limited list for the coming season, including the following shows with opening dates: 'Tobacco Road,' Sept. 26; 'Hellzapoppin,' Oct. 5; 'Boys and Girls Together,' Dec. 14; 'Life With Father,' March 9; 'My Sister Eileen,' June 7, 1942.

Kazan-Bob Lewis Head $1-Top Idea For Next Season

Latest plan to establish a pop legit on Broadway is known as The Dollar Top Theatre, directors of which are Elia Kazan and Robert Lewis. Former is an actor and latter a stager, both having been with the Group Theatre, now defunct. While the new project is an offshoot of the Group, it is not intended to use only Group players. This is indicated by a list of 50 players who will be interviewed by invitation.

Plans call for producing a new play, to be followed by a musical play, a children's production, plus a bill of one-act plays by new authors and the revival of a comedy classic. Outfit will also operate a drama school after the production end is established. A radio program is expected to be a regular activity, too.

Newest group has been incorporated and stock will be offered for sale, several backers already having promised to invest. In addition to Kazan and Lewis, the staff includes Molly Day Thacher, Victor Wolfson, Sylvia Regan, Zachary Metz and Wil Washcoe. Maurice J. Speiser is counsel for the new group. It is hoped that through theatre parties audiences used to pop admissions can be drawn. Theatre of more than 1,000 capacity is being sought for rental.

Attempt to operate a dollar-top theatre at Radiant Center, formerly the Adelphi, was a fast flop. Show, called 'Four Girls on a Dime,' closed Saturday (5), playing a single week. It had an amateur cast, therefore not covered in the dailies. Venture was somewhat of a secret, for although a press agent was engaged there was no appropriation for advertising.

Radiant theatre, which is controlled by a cult of metaphysicians, was picketed throughout the week by stage hands and other unions. They contended that, as admission was charged, their members should have been employed. Equity did not protest because it is an all-amateur outfit.

ALVIN, FORMER MPLS. LEGITER, IN 80G FIRE

Minneapolis, July 8.

Believed to have been caused by short circuit at rear of stage, fire destroyed the interior of the Alvin, one of city's most beautiful showhouses and one-time home of legit roadshows and dramatic stock. Damage is estimated at $80,000.

House, owned by W. A. Steffes, has been dark since early May when Hirsch-Katz burlesque season terminated for summer. It was scheduled to reopen next month with Hirsch-Katz burlesque, but difficulty in obtaining seats and other equipment is expected to delay remodeling job.

'Yes, My Darling Daughter,' which opened Monday night (7), is the first of four plays being performed at the Pine Grove Playhouse, Cambridge Springs, Pa., during the next month ...'Dark Tower', 'Strictly for Sweeney' and 'Mr. and Mrs. North' are the others.

Town Hall Playhouse, Westboro, Mass., will be dark next week, owing to an ancient state law which decrees that the town hall can be used only 'occasionally' for plays. . . . Hayden Rorke and Jus Addis, in Ann Corio company of 'White Cargo' in Worcester a week ago, have joined Town Hall company.

Sam H. Harris Anecdota

Harris the Hoofer

Public appearances of Sam H. Harris were infrequent and were generally for charitable purposes. Before and after his partnership with George M. Cohan was dissolved in 1920, they appeared in benefit shows as a song and dance team and Harris actually did some stepping, while Cohan, his coach in that department, teamed in the hoofing or quizzically smiled at Slim Sam's efforts.

Clicks As After-Dinner Speaker

As a public speaker Harris was much less in evidence, but he was an overnight sensation at a dinner given in honor of Cohan by the Jewish Theatrical Guild. When Harris was called on to say something by Gene Buck, the toastmaster, the diners expected routine chatter. He started telling about a gold mine he had a piece of out in California. Looked like the mine would be a financial life-saver after he went for a fortune in Wall Street. But suddenly he said:

'Then the mill burned down,' referring to the shaft at the mine, and thereafter during the speech the 'mill burned down' was frequently mentioned. Harris quickly discerned that he had struck a laugh line and his address was the highlight of the evening. After the dinner he was asked who wrote the speech but, although he never did tell, it was an office secret that during a trip to the Coast Harris had gotten gags from a number of comics, including Groucho Marx, Bert Kalmar and Harry Ruby. Speech had been carefully rehearsed.

Harris hadn't mentioned the gold mine recently, but it is still operated. D. Walter Haggerty, former husband of Minerva Coverdale, was his principal partner in the property and has been in charge of the project. Haggerty is from Bridgeport, Conn., where he cleaned up a fortune in manufacturing chain belts for machinery. He planed in from California for the funeral.

'Should've Been a Tailor'

Harris' pet gag always amused those close to him. He sprung it when things were wrong or there were difficult problems during rehearsals or production preparations. He'd say: 'It serves me right. Should have taken my father's advice and been a tailor.'

Congrats to Cohan, Condolences to Mrs. Harris

Day after Harris died was the Fourth of July, George M. Cohan's birthday. Quite a number of people filed telegrams of congratulations to him and at the same time sent condolences to the widowed Mrs. Harris.

Harris' Popularity and Start

Harris was one of the most popular young men on the East Side, as shown when he was made president of the Hesper Club, on lower Second avenue, largest sporting organization of its kind in New York. Members were of all creeds, among them 'Big Tim' and Paddy Sullivan, A. H. Woods and others known in politics and show business.

He entered show business when the firm of Sullivan, Harris and Woods was formed, with Freddie Block as general manager, trio specializing in melodramas and burlesque of that type of play. Their first play was 'The Bowery After Dark.' Before he turned manager, Harris' idol was William A. Brady, and he said: 'That's the kind of a man I want to be.'

'Terrible Terry' McGovern

Harris also headquartered at the Lafayette Baths, on Lafayette street, where the sporting gentry congregated. It was there that he met and took over the management of Terry McGovern, whom he monickered 'Terrible Terry,' also managing the latter's brother, Phil, a jockey. Terry toured with the 'Bowery' show coast to coast.

He never handled another fighter. His acumen as a fight manager was recognized and it was said that McGovern never entered the ring under Harris' management that the fighter did not have an edge in some manner, probably why the boy was champion of his division. When he declined as a boxer, Terry went broke, Harris taking care of him until he died.

Hay Too Costly

Harris had several racing stables, one before he came to Broadway, and the standout horse was named Saturday. Some years ago he bought a bunch of thoroughbreds, but the diversion was a bit too costly, even though he was a leading producer.

Last year at Empire track, after losing a fairly large wager, he turned to a friend and said: 'This is no business for us to be in.'

Inside Stuff—Legit

Receipts for the Actors Fund outdoor benefit show at Manhattan Beach Sunday (29) last week were incorrectly estimated. Instead of fairly good takings, the event was a disappointment and there is some doubt about making it an annual affair. Total amount received was placed at $2,060, with Joseph P. Day, who owns the resort, getting 50%, since dancing was cancelled for the evening. First reported that use of the beach was donated. Out of its share of the gate, Fund's end had to take care of expenses.

Lee Baker is sitting in on the Fund's executive committee in place of Charles Dow Clark, who is away for the summer. Body at its weekly sessions passes on the list of applications for financial assistance. Baker is among those who recently resigned from the Equity Council.

Manner of the death of Auriol Lee, who was killed in motor car accident in Kansas last week, was surprising to those close to her. Miss Lee, who wore a monocle, had definitely poor vision, and why she was permitted to drive the car was not understood.

With her was Frank M. Epperson, connected with the ranch of John Van Druten in California, where she had been visiting. He was asleep in the back of the car when it left the road, but survived. Miss Lee, about 60, virtually, if not legally, adopted Van Druten when he was a young author in England.

There are any number of strange spots where performances are played, but one of the freakiest is in Worcester, Mass., where the little theatre has been booked with shows lined up as part of a New England rotary stock circuit. House is an adjunct of the 4,500-seat auditorium, but is built on a hill and the stage is 15 feet higher than that in the larger hall. The stages adjoin, but it is necessary to enlarge that in the little theatre. That was done recently by using platforms, with wabbly results, according to players who appeared there. Little theatre seats around 450 people, capacity for a week being around $3,000 at $1.65 top.

Joseph L. Feibleman, prominent Newark realtor and banker who died last Saturday (5) at the age of 70, was the brother of the late Bert Feibleman, who was on the managerial staff of Cohan and Harris for many years and frequently made trips to Europe with George M. Cohan.

Although his activities were mostly localled in New Jersey, Joseph Feibleman was a first-nighter. He was a member of the Lambs, but did not figure in theatricals.

Hopeless Job

New Hope, Pa., July 8.

New Hope's one-man, evenings-only police department is about to resign. Bucks County theatre, strawhatter now in its third season here, has created so much auto traffic it has the lone cop, Miles Delaney, all tuckered out.

That tired feeling, he fears, will cause him to lose his daytime job—and he's had it for 34 years, while he's only been town copper for 22.

JOHN, DIANA IN 'CHILDREN'?

San Francisco, July 8.

Henry Duffy is mulling a revival of John Barrymore's play of two years ago, 'My Dear Children,' with Diana Barrymore supporting her father as one of the stage daughters.

Chapel's Early Start

Guilford, Conn., July 8.

Chapel playhouse got the jump on nearby strawhats with a Saturday (June 28) opening with Fay Wray in 'There's Always Juliet.' Current (7-12) is Anna Sten in 'Nancy's Private Affair,' with Henry Hull following July 14 in 'Dear Brutus.' Balance of season will see Georgia Southern in 'Burlesque'; Betty Furness and Ralph Forbes in 'Man in Possession'; Karen Morley in 'The Circle'; Buster Keaton in 'The Gorilla'; Nancy Carroll in 'Mr. and Mrs. North.' Conrad Nagel is signed for an unannounced play.

Spot is operated by Nate Beers and Olsen and Johnson. Comics plan to break in their new musical, 'Crazy House,' late in season if they wash up Hollywood film chore in time.

'Overtons' Tryout

Stockbridge, Mass., July 8.

William Miles' Berkshire Playhouse plans a tryout, sometime in August, of Vincent Lawrence's first play in 10 years, 'The Overtons.' Piece is to be produced for William Harris, Jr.

The Berkshire Playhouse had one of its biggest opening weeks with Ruth Chatterton in 'Tomorrow and Tomorrow.'

Mary Wickes returned this week to play a lead in 'George Washington Slept Here.'

Farragut's New Mgmt.

Rye Beach, N. H., July 8.

Farragut Playhouse opens today (Tuesday) under new management, with presentation of 'Lady of Letters.'

William R. Anderson is director and producer of the playhouse this season.

Karen Morley in Tryout

Gloucester, Mass., July 8.

Karen Morley will star in 'Two Story House,' a play by Parker Fennelley to be tried out at the Bass Rocks theatre here July 14. Originally Madge Evans was slated for the role, but illness has forced her to cancel the engagement.

Tryout is being sponsored by Brock Pemberton.

Phil Baker's 'Charley's Aunt'

Atlantic City, July 8.

Phillips Holmes in 'The Male Animal' is current at Garden Pier theatre beginning Monday (7). Celeste Holm also in cast. Next week 'Johnny Belinda' for one week, and after this comes Phil Baker in 'Charley's Aunt.'

Theatre is under lease to Ben Jacobson, with Rube Bernstein manager.

Chautauqua Season

Jamestown, N. Y., July 8.

Strawhat season in Chautauqua Lake area opened last Wednesday (2) with 'The Male Animal' presented by the Erie (Pa.) Playhouse group at Point Chautauqua Dock theatre. 'Animal,' first of nine plays for season.

Cleveland Playhouse Players open 12th season at Chautauqua July 16 with same play.

Cambridge Sked

Cambridge, Mass., July 8.

Cambridge Summer Theatre in Brattle Hall here opened its second season Monday (7) with Elissi Landi starred in 'Lady Has a Heart.' Lee Falk and John Huntington are comanagers this year, with Wylie Adams as director.

Next four plays scheduled: 'Slight Case of Murder,' with Lionel Stander; 'Philadelphia Story,' with Diana Barrymore; 'Smart Woman,' starring Anna Sten, and Ramon Novarro in 'Command to Love.'

Sam H. Harris Dies at 69

Continued from page 49

ated so shortly after they severed partnership.

The erection of the Music Box, where Harris maintained his office in recent years, was one of the highlights of the theatre-building era on Broadway. It is still regarded as the top legit house and is largely responsible for the development of 45th street as the most populous block for theatres.

Irving Berlin and Joseph Schenck were partners with Harris in building the Music Box. The latter sold out his interest some time ago, with the Shuberts absorbing Schenck's share. They retain the interest, but have no say in its management. Berlin also helped supply shows for the Music Box by writing the scores for the 'Music Box Revues' and 'As Thousands Cheer,' which had a book by Hart and was produced in 1933. It is likely that Berlin will become more active in keeping the popularity of the Music Box alive and a revue of his making has been scheduled for some time.

The Lyceum was acquired last year, Harris and associates taking over the bank-owned theatre, not only as a realty investment, but also to have a spot for straight plays of his production in addition to the Music Box, located on the same street, but on different sides of Broadway.

It is a coincidence that another Harris hit, the Kaufman and Hart play, 'The Man Who Came to Dinner,' should have announced its closing at the Music Box on the eve of his death. Play, closing Saturday (12), has been running nearly two years, this being the 92nd week.

Crowd at Funeral Services

At the funeral services Sunday (6) at Campbell's chapel, the passing of Harris was spoken of as a calamity to show business. That sentiment was expressed by managers, actors, authors, stagehands, men of the sporting world, those interested in tha track and boxing.

Chapel was much too small for the number of persons who came to pay homage to the ace showman. The doors were closed 10 minutes before services started and the interior was so packed that the chapel was stifling. Those who attended constituted a who's who in show business, not only within the funeral chapel but on the sidewalks of Madison avenue and 81st street.

There were actually more people on the street than in the chapel. Among them were many oldtimers who echoed the opinion that Harris was the 'squarest-shooter in show business.' Like Cohan, he had a pension list, oldtimers mostly being aided. The honorary pall bearers, who lined both sides of the hearse when the bronze casket was brought from the chapel were:

Cohan, Arthur Hopkins, Max Gordon, Arthur Hammerstein, Gene Buck, Marcus Heiman, Irving Berlin, George S. Kaufman, Isaac Levy (Philadelphia), Dennis F. O'Brien, Sam Forrest, Walter Haggerty, Coleman (Coley) Madden, Arthur Driscoll, Earl Rodney, Joseph Levins, Moss Hart.

Arthur Hopkins' Eulogy

Hopkins delivered the eulogy, saying: 'Sam Harris entered into the pattern of many lives and is a part of all of us here. To all of us who knew Sam, brotherhood is not a remote dream. He loved people—all kinds of people, and his love was rich and spontaneous. This was his shield and he never dropped it into the mire of selfishness, greed, envy, vanity or hatred . . . when he said that 'a play didn't add up,' he meant that its human values were wrongly computed, but the confusion of the outer world never entered his soul. The richness he brought to us will last as long as we live, and I believe long after . . . Sam was an honor to his profession, his people, his community . . . he acccepted success and failure equally and blamed no one.'

The Rev. Dr. Samuel H. Goldenson, a rabbi of Temple Emanu-El, conducted the service, while Fred Waring's choir vocalized.

Originally the ceremony was slated for the Temple, but about a week before he died he expressed the wish that if anything happened to him, there should be a funeral without ostentation. However, the Jewish Theatrical Guild, of which he was a vice-president, plans a special memorial service later on, and the Actors Temple on West 47th street will hold a memorial service Friday (11) at 5:30 p.m. Organizations represented at the funeral: Jewish Theatrical Guild, Catholic Actors Guild, Players, Lambs, American Society of Composers, Authors and Publishers, Negro Actors Guild, League of New York Theatres, Critics Circle.

Biggest Percentage of Hits

As a producer Harris had as high a percentage of hits as any showman on Broadway, if not the highest, including:

'Rain,' 'Six Cylinder Love,' 'The Nervous Wreck,' 'Cradle Snatchers,' 'The Jazz Singer,' 'The Spider,' 'Once in a Lifetime,' 'June Moon,' 'Chicago,' 'Captain Applejack,' 'As Thousands Cheer,' 'The First Lady,' 'I'd Rather Be Right,' 'Animal Crackers,' 'Night Must Fall' and 'Jubilee.' Latter two were not in the hit class. He frequently had other managers associated with him, as for instance in 'Jubilee' Gordon was interested, also Metro. Harris, Gordon and others produced the costly 'The American Way.'

With Cohan there were 50 productions, mostly successes. Their first standout was 'Little Johnnie Jones,' which brought them to Broadway. It was a musical which gained wide attention through Cohan's song, 'Give My Regards to Broadway.' Among the C. & H. shows: 'On Trial,' 'Seven Keys to Baldpate,' 'Fifty Miles from Boston,' 'The Man Who Owns Broadway,' 'The Royal Vagabond,' 'The Yankee Prince,' 'The Little Millionaire,' 'Get-Rich-Quick Wallingford,' 'Forty-Five Minutes from Broadway,' 'The Yankee Prince,' 'It Pays to Advertise,' 'George Washington, Jr.'

Cohan & Harris theatre and building was taken over by them, house being originally called the Candler. House is now in grind pictures and called the Sam H. Harris. The partnership lasted 15 years, team splitting after the actors strike of 1919.

Current Road Shows

(July 9-19)

'Accent On Youth' (Sylvia Sidney)—Windsor, Bronx, N. Y. (9-13); Flatbush, Brooklyn (15-20).

'Hellzapoppin'—Erlanger, Chicago (9-19).

'Johnny Belinda' — Flatbush, Brooklyn (9-13).

'Life With Father' (Dorothy Gish) Cass, Detroit (9-19).

'Male Animal' (Phillips Holmes)—Garden Pier, Atlantic City (9-13).

'My Sister Eileen'—Harris, Chicago (9-19).

'Rain' (Lenore Ulric)—Windsor, Bronx, N. Y. (15-20).

'Vinegar Tree'—El Capitan, Hollywood (9-12).

Summer Premieres

(July 9-19)

'Helen,' Negro swing musical based on A. P. Herbert's satire, with Herbert Kingsley arrangement of Offenbach's 'La Belle Helene' score, at Country playhouse, Westport, Conn. (9-12); at Clinton (Conn.) playhouse (14-19).

'Seraphina,' by Benjamin Charles Martin, at Paper Mill playhouse, Millburn, N. J. (9-12).

'Family Honeymoon,' farce by Owen Davis, based on Homer Croy's novel, at Lakewood theatre, Skowhegan, Me. (14-19).

'Two-Story house,' comedy-drama, by Parker Fennelly, at Bass Rocks theatre, Gloucester, Mass. (14-19).

'Mr. Timpkins,' by David Carroll, at Theatre-in-the-Dale, New Milford, Conn. (16-19).

Bert Brown Recuping

A. O. (Bert) Brown, former Shepherd of the Lambs, is at the Doctors hospital, New York, recovering from bronchial pneumonia. He has been under treatment for about two weeks. Expected that visitors will be permitted in a few days.

Brown is chairman of the board of the Percy Williams Home and also active in the affairs of the Actors Fund.

Modernized 'Broadway' Seems Passe; 'Helene' in Swing, Other Strawhats

BROADWAY, 1941

(REVIVAL)

Indian Neck, Conn., July 2.

Revised version of the Philip Dunning-George Abbott melodrama in three acts; directed by Noel Warwick; setting, Herman Tikotsky; presented by American Actors Company at Montowese Playhouse, Indian Neck, Conn., July 1, '41; $1.10 top.

Nick Verdis....Ronald Sherman
Roy Lane....Joseph Anthony
Lill Rice....Patricia Coates
Joe....Horton Foote
Mazie Smith....Gertrude Corey
Ruby....Loraine Stuart
Pearl....Perry Wilson
'Billie' Moore....Bettina Prescott
Steve Crandall....Edward Raquello
Dolph....William Hare
'Porky' Thompson....John Lane
'Scar' Edwards....Joe Sullivan
Dan McCoran....John Hampshire

In the pint-sized strawhat located on this picturesque Connecticut shoreline they've put out a feeler for a possible revival of the 'Broadway' click of 15 years ago. Venture serves its purpose from this angle, but as a finished offering it falls short on the basis of its opening-night presentation. Once a sensation in the theatre, 'Broadway' has been made antiquated but the host of gangster shows and (especially) pictures that followed and improved on it.

Despite a number of fumbled lines and the absence of the staccato pace essential to this particular play, the present production gives evidence that there still may be a punch wrapped up in this echo of the prohibition era. Whether or not it could stand up as a Broadway repeat might depend largely on what the new season has to offer as competish in similar entertainment. With a hand-picked cast and more elaborate staging, it might be worth a long-shot gamble.

Although plugged as a '1941 version,' present edition differs little from the original. Basically, it's the same thing—principal revision being a shift from bootlegging to labor racketeering by the lead gangster. Chief racketeer is pictured as the Scalise type, with several references to that character. Another angle is that striving entertainers in the nite-club joint are struggling for a radio sponsor this time, instead of a top stage spot as originally.

American Actors Company, responsible for current presentation, are youthful troupers who have been around New York some four years, staging minor productions on their own and doing television work. Players are an energetic crew who give indication of better talent than their somewhat ragged opening disclosed. *Bone.*

FINAL ANSWER

Woodstock, N. Y., July 6.

Comedy in three acts (six scenes) by Llewellyn Miller; presented and staged by Robert Elwyn, at the Woodstock playhouse, Woodstock, N. Y., July 5, '41.

Oliver Prentice....William Halstead
Phyllis Walters....Philippa Bevans
Constance Cole Serbo....Elizabeth Malloch
Nicholas Serbo....Ivan Triesault
Molly Claremont....Phyllis Ellerman
Joe Walters....Karl Malden
Patrick Moreno....Duane McKinney

As editor of Screen Life mag, Llewellyn Miller has obviously had her eye on the films in writing 'Final Answer.' In type it's one of those 'When Ladies Meet' romantic comedies, which, when expertly done, are usually good for a picture sale.

'Final Answer' flits from Manhattan drawing room to penthouse terrace and out to a weekend party in the country, with the heroine's emotional problem aired amid much smart banter. But while the present script indicates that the author has a definite flair for that sort of thing, it seems unlikely to ring the bell either for further legit production or pix. Rachel Crothers can still do it better, and Miss Miller can probably improve on this attempt herself with more practice.

'Answer' suffers primarily from a lack of any real novelty in story idea or development. It boils down to the familiar situation of a desirable woman who has come to take her faithful, unexciting suitor for granted and who only awakens to his attractiveness when he starts flirting with somebody else. Add to this the fact that the suitor is frequently caricatured in the writing, becoming a wooden, comic type, and that the play opens with a series of choppy scenes. Also, although Miss Miller is handy with banter and tart rejoinders, she has a bad habit of letting whimsy get the upper hand.

For the summer theatre 'Answer' is acceptable fare, and its presentation at Woodstock turns up several interesting performances. As Constance, the actress heroine, Elizabeth Malloch seems indebted to Gertrude Lawrence for her crisp, nervous style in Act One, afterwards relaxing into a less high-keyed interpretation. It's a generally entertaining portrayal. William Halstead makes Oliver, her lawyer and admirer, a likeable bloke within the limits imposed by the author. As Constance's friends, the Walters, Philippa Bevans and Karl Malden are an agreeable and amusing couple, while Phyllis Ellerman dextrously underscores the venom of Molly Claremont, Constance's long-time enemy, who tries to snatch Oliver away from her. Incidentally, the play might be bolstered if somebody were to tell Molly off in resounding terms at the end. Duane McKinney and Ivan Triesault, as a couple of boys who are supposed to be laden with charm, manage to be convincing about it without getting in the audience's hair.

Robert Elwyn has directed proficiently, and the three neat sets include a pleasantly spacious living room and veranda for the Walters' country house. *Paul.*

DIVORCONS

(Modernized)

Ellicott City, Md., July 5.

Farce in three acts by Victorian Sardou; adapted by Margaret Mayo; directed by Wendell K. Phillips; choreographer, Emy St. Just, assisted by Margaret Barker; settings by Forrest Thayer. At the Hilltop theatre, Ellicott City, Md., July 1, '41.

Bastien....Robert Thompson
Josepha....Dorothy Herman
Concierge....Flora Swan
Henri Des Prunelles....Richard Angarola
Clavynac....Thad Sharretts
Cyprienne....Mary Jane Stockham
Mme. De Brionne....Katherine Kirk
Adhemar....William MacLeod
Mme. De Valfontaine....Judy Lathrop
Joseph....Bert Coffey
Jomarot....Robert Kibbee
Waiter....Fred Graff
Waitress....Natalie Chilvers

This granddaddy of all bedroom farces and perennial film triangles was tailor-made for Sarah Bernhardt. It's the oft-told story of the hardt. Its the oft-told story of the young and thrill-seeking wife married to the aging roue who keeps her in line by seemingly assisting in her attempt at a cheat play. Miss Mayo has freshened it up, modernized the situations and given it pace, but it remains old stuff, interesting only as a museum piece of the theatre and possibly worth giving as one of those actors' holidays via the Players or some such similar group.

To offset the familiar business of the farce, director Phillips has attempted a bit of Saroyanish treatment in projection. Seeking to create a series of moods and give to the characters an underlying symbolic characterization, he has his actors simulating erotic and animal instincts via the ballet form. It's Trudl Schoop in dialog and as such is fairly diverting summertime theatre stuff, but rather doubtful of more ambitious undertaking.

Cast performs exceptionally well for the job at hand. Mary Jane Stockham, William MacLeod and Richard Angarola stand out, making their lines count consistently for laughs. Timing by MacLeod is exceptionally good and shows possibilities for this youngster. Wendell K. Phillips' direction is quite sure throughout. *Burm.*

SERAPHINA

Millburn, N. J., July 7.

Comedy in three acts by Ben Martin; presented and directed by Frank Carrington; at the Paper Mill Playhouse, Millburn, N. J., starting July 7, 41; $1.65 top.

Hubert....Bert Lytell
Dave....J. Colville Dunn
Hester....Elfrida Derwent
Gertrude....Leona Powers
Seraphina....Ann Andrews
Jonathan Carboy....Gordon Nelson
Phoebe....Margaret Bannerman
Tommy Hill....Stiano Braggiotti
Sergeant Mulvaney....Neil Fitzgerald

Ben Martin's comedy is the story of an egotistical female political-columnist, Seraphina Jones, who dominates everyone about her, particularly her modest, obliging husband, Hubert. This succeeds in being amusing for one act at least. But by the second act the outcome has been subtly indicated and the action rapidly loses the sparkle that it had during the early moments. Thus, Broadway prospects are limited in the present form.

Wife dominates husband; then husband dominates wife. It is an old story which, in the present instance, is neither sustaining nor significant entertainment, unless it be accepted as a satire on a famous newspaper-woman.

The language is sophisticated and modern; there are some tolerable wisecracks, including several about Seraphina's inability to write correct English, and the play takes generalizations such as democracy for a windy ride.

The acting runs from good to satisfactory. Ann Andrews and Bert Lytell, as wife and husband, click. Miss Andrews is provoking as the conceited journalist, but her acting loses in impressiveness as her position as an egotist becomes increasingly uncertain. And Lytell is striking as the submissive spouse, but mediocre when he becomes family boss. Elfrida Derwent is convincing as the sturdy, self-respecting housekeeper. Equally able are Leona Powers, Margaret Bannerman, Gordon Nelson, Stiano Braggiotti, J. Colville Dunn and Neil Fitzgerald.

However, they're limited by a plot that lacks freshness and finally sags lifelessly behind the final curtain.

Kenneth Lloyd Mapes and Joseph De Luca are responsible for excellent scenery and lighting. *Jaff.*

LA BELLE HELENE

Westport, Conn., July 7.

Demetrios Vilan and Stewart Chaney present Jacques Offenbach's operetta in three acts with libretto by A. P. Herbert; presented by Lawrence Langner and Armina Marshall; musical arrangement by Herbert Kingsley; settings, Chaney; costumes, Karinska; dances, Felicia Sorel and Vilan. Staged by Chaney; features Anne Brown and Hamtree Harrington. At the Country Playhouse, Westport, Conn., opening July 7, '31.

Helen of Troy....Anne Brown
Paris....Kelsey Pharr
Menelaus....Hamtree Harrington
Orestes....Avon Long
Calchas....Joe Attles
Mercury....Bobbie Johnson
Juno....Bruce Howard
Minerva....Waldine Williams
Venus....Idelle Pemberton
Achilles....John Garth
Agamemnon....Lawrence Wisonant
Bacchis....Rosetta Le Noire

Jacques Offenbach's musical account of one of the newsiest romances of history has been threatened with production several times in recent years. There was a movement in the early 30s to import Charles B. Cochran's and Max Reinhardt's heavy London presentation, 'Helen,' which starred Evelyn Laye. The Metropolitan Opera considered doing it this season. And Dr. John Erskine has just converted his best-seller 'The Private Life of Helen of Troy' into a libretto. To spare all this elaborate effort Demetrios Vilan and Stewart Chaney have hustled up a swing version which was set forth upon a nervous New England landscape tonight (7).

As a novelty on a summer night, 'Helene' is one of the reasons why the Langners keep their Westport playhouse interesting. But for Broadway, 'Helene,' at least now at any rate, has no greater appeal than, say, 'Swingin' the Dream,' that other colored musical which bowed inauspiciously last year on Broadway.

'Helene' is certainly one of the costliest summer productions to date this season, approximately $10,000 having been put into it before its premiere. Initial backing came from a Boston society woman. Last week A. L. Berman, New York theatrical attorney and business advisor to Buddy DeSylva, was also reported in, with Lee Ephriam likewise interested. Production was definitely prepared for Broadway but a lot of effort will be needed between now and then despite the break-in's rosy reception here.

Striking feature of this ultimate version of 'Helene' is Herbert Kingsley's intelligent, tuneful and frequently respectful treatment of Offenbach's music. Whereas 'Swingin' the Dream,' which this one excels, was a long, loud blast, Kingsley's score retains much melodic line. And when a good ballad such as 'O God of Love' turns up for the soprano, Kingsley is satisfied to step it up only to a fox trot tempo. A tango bacchanale seems a little out of the picture, however.

A succession of good specialty numbers, the ingratiatingly-sung music and great activity on a small stage cover up a humorless book for a time. There is not enough invention in Stewart Chaney's direction and few of the amusing situations, of an incident well-handed down, are the fun they have been in other places.

'Helene' had longer than the usual two weeks' preparation given Westport productions. Outstanding is Anna Brown, prima of the original 'Porgy and Bess.' Miss Brown is poised, tuneful and suitably alluring. Her's is the only voice in the show. But Kelsey Pharr makes much of his chances as the Prince of Troy. Hamtree Harrington works hard as the hapless Menelaus, Helen's futile hus-

(Continued on page 52)

NORMAN
HARRIS
and
SYLVIA
SHORE
OPENING JULY 8
BAL TABARIN
SAN FRANCISCO
Management: WM. KENT
1776 Broadway New York

SAMUEL FRENCH
SINCE 1830
AUTHORS' REPRESENTATIVE
Plays for Stage, Screen and Radio
25 West 45th Street, New York
811 West 7th Street, Los Angeles

Rain Helps B'way Over 4th; Even 'Hattie' 22G, 'Father,' 12½G, Affected

'Father,' Hit by Heat, OK $12,500 in Detroit

Detroit, July 6.

Long holiday weekend and prolonged heat spell slashed away at 'Life With Father' in its fifth week at the Cass here. However, considering everything, the Dorothy Gish - Louis Calhern company emerged with nice, approximate $12,500.

The play now has rung up approximately $90,000 in its five weeks at $2.75 top.

'ACCENT' FOLDS, 2 SHOWS IN CHI

Chicago, July 6.

Now there are only two shows in Chicago with the exit of 'Accent on Youth' from the Selwyn on Saturday (5). Show struggled through five weeks, hoping that the notices and word-of-mouth would put the revival over, but it failed to catch on despite the low scale at $1.65 top.

Remaining in town are 'Hellzapoppin' and 'My Sister Eileen.'

Estimates for Last Week

'Accent on Youth,' Selwyn (5th and final week) (1,000; $1.65). Show quit after five weeks of tough going. Unfathomable is the lack of b.o. power here since the critics were exceptionally favorable, plus the names of Sylvia Sidney and Luther Adler. Wound up at $4,500.

'Hellzapoppin,' Erlanger (6th week) (1,400; $3.30). Slid down with the rest of the loop last week, nabbing $16,000, still profitable. Should climb with incoming conventions.

'My Sister Eileen,' Harris (20th week) (1,000; $2.75). Picked up final two days so no indication of calling it a run and should certainly be aided by jammed hotels starting this week. Around $9,000.

'CABIN' OK $36,000 IN 2 FRISCO WEEKS

San Francisco, July 6.

'Cabin in the Sky', got estimated $22,000 in its first and around $14,000 in its second week at the Curran, winding up the Light Opera Festival and darkening house until Aug. 25, when road company of 'Hellzapoppin' is due in. 'Tobacco Road' also set for a repeat date in September.

Second week of 'No Time for Comedy,' Henry Duffy production starring Francis Lederer, drew estimated $5,400 into Alcazar till.

Biz was only slightly under first week.

Rain Retards B.O. Of 'Musketeers' Bow, St. L.

St. Louis, July 8.

'The Three Musketeers,' presented here twice before, last night (Monday) returned to the Municipal Theatre Assn.'s al fresco theatre in Forest Park for a week's stand, but showers held down the premiere audience and the gross was only an estimated $3,000.

Several performers in the cast stand out, including Gordon Dilworth, a finalist in last year's Met Opera auditions of the air; Margalo Gilmore, Charles Williams, William Mercer, Bob Lawrence, Ruby Mercer, ballerina Patricia Bowman and Eric Mattson. Clicks in supporting roles are Joseph Macaulay, Dorothy Sandlin, Ethel Taylor and Donald Burr.

Rudolf Friml's 'Firefly' last week garnered estimated $44,000, socko. Weather was ideal and a new one-night attendance record was set Saturday (5), when more than 11,000 customers were on hand.

'Wash.' $4,800 in A. C.

Atlantic City, July 8.

'George Washington Slept Here,' which ended week's engagement at Garden Pier theatre here Sunday (6), grossed approximately $4,800. Three rainy nights hampered first part of week, but b.o. picked up greatly over holiday weekend. J. C. Nugent and Cora Witherspoon headed cast.

Monday (7), 'The Male Animal,' with Phillips Holmes, opened week's stay.

Heat wave was still on the first half of the July Fourth week, but rain on the holiday resulted in excellent business then and coolor weather accounted for good last three days. Grosses generally sagged as expected, however. Influx over holiday equalled exodus, but visitors sought cheap tickets.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (26th week) (CD-936; $3.30). Virtually sold out in advance so that business only affected last week at two performances over $16,000.

'Claudia,' Booth (21st week) (C-712; $3.30). Was off somewhat, but business has been consistently strong right along; though dipped to $10,000, was quite satisfactory.

'Hellzapoppin,' Winter Garden (146th week) (R-1,671; $3.30). One of three musicals remaining and long-run revue still turning some profit, though considerably off; approximated $15,000.

'Life With Father,' Empire (66th week) (C-1,006; $3.30). Dropped off considerably last week, when gross was quoted around $12,500; at the level holdover laugh show makes plenty.

'Man Who Came to Dinner,' Music Box (C-1,013; $2.20). Final and 92d week; announcement of closing and better weather sent pace to around $6,000; made some profit.

'My Sister Eileen,' Biltmore (28th week) (CD-991; $3.30). Has been bettering Chicago company right along, with more of a gap last week than previously; off again but well over $10,000.

'Pal Joey,' Barrymore (28th week) (M-1,104; $4.40). Down to around $15,000 level; this musical not costly to operate and about broke even; slated to stick.

'Panama Hattie,' 46th St. (36th week) (M-1,347; $4.40). Rated around $22,000, which is about low for engagement but best money in town; expected to play into fall period.

'Separate Rooms,' Plymouth (67th week) (C-1,107; $3.30). Intention is to play through second summer; down around even break; $4,000, but costs little to operate.

'The Beautiful People,' Lyceum (11th week) (C-1,004; $3.30). Under $3,500 and may operate in red for time being, but management figuring on better business after this month.

'The Corn Is Green,' National (32d week) (D-1,162; $3.30). Has been dropping steadily, as with the field, but is away out in front; around $8,500, with better business due soon.

'Watch on the Rhine,' Beck (14th week) (D-1,214; $3.30). Straight play topper also affected, but should bounce back when summer vacationists arrived; $16,500 estimated.

Billie Burke Polls $9,000 In Coast 'Vinegar Tree'

Hollywood, July 8.

Billie Burke has a strong following in the film colony and they are turning out in gratifying numbers to witness her performance in 'The Vinegar Tree,' now in its second week at El Capitan theatre.

First seven days piled up very encouraging $9,000, with a heavy play from the distaff side.

EDDIE GARR
CO-STARRING
IN RECORD BREAKING
"HELLZ-A-POPPIN"
ON TOUR
Mgt.: WM. KENT
1776 B'way, New York

Mgt.: LOU CLAYTON

Literati

Nazi Sheet Toned Down

Considerable toning down in the general attitude of El Pampero, No. 1 South American Nazi news sheet published in Buenos Aires, has been noted, apparently due to recent arrest and subsequent release of editor Enrique Oses. Oses, an Argentine who for some years has managed small factional weeklies, was jailed almost four weeks for printing allegedly libelous attacks on Dr. Federico Pinedo, former Minister of Finance; Dr. Luis A. Barberis, onetime Minister of Public Works, and Judge Vazquez.

He and three fellow editors, Armando Horacio P. Cascella, Adelqui Torcuato Santucci and Eduardo Segundo Castilla, were finally sprung after the court accepted explanation that one of the offending articles was not directly authorized. Sentence still has to be passed in connection with the attacks on the ministers published last Sept. 18 and 21.

Downs Cited for Bravery

Kenneth Downs, International News Service war correspondent, has been cited by the British Admiralty for risking his life to aid rescue work when the ship that was taking him from Glasgow to Cairo went down in the Atlantic following a mysterious fire. Downs, now with the British and Free French in Syria, leaped to the bridge of the ship that rescued him and other survivors, and operated the engine room telegraph while keeping a lookout against raiders hovering above.

Incident occurred on April 6. Downs was compelled to return to England on the rescue vessel, one of the 50 American destroyers traded to Britain, and start all over on his trip to the Near East.

Eric Hatch's General Denial

Eric Hatch and Grosset & Dunlap, Inc., have filed a general denial in N. Y. federal court, to suit against them, Macfadden Publications, Inc., and Universal, by Dorothy West and Madge Christie. Defendants also ask a dismissal.

Plaintiffs charge that Liberty, published by Macfadden, plagiarized their play, 'This Modern Instance,' in 'Irene, the Stubborn Girl,' which was purchased by Universal for 'My Man Godfrey.' Grosset & Dunlap published the story of the picture in book form. An injunction, accounting of profits and damages are asked.

S. & S.' Two Big Specials

Simon & Schuster, in an advance herald to the book trade, ballyhoos its two big 'specials' for 1941 much in the film distrib manner, including announcement of a $10,000 ad campaign for Clifton Fadiman's 'Reading I've Liked' ($3; due in September), a 500,000-word work; and a $20,000 ad appropriation for 'A Treasury of Gilbert & Sullivan,' edited by Deems Taylor (Lucille Corcos, illustrations, and arrangements by Dr. Albert Sirmay) which is due in October ($5).

Both are being primed for the pre-Xmas trade.

Post-War Boom or Bust

Recent newspaper series by Blair Moody, of the Detroit News, on 'After the War—What? Boom or Bust' is to form the basis of a book to be published in September by Duell, Sloan & Pearce, Inc.

Reporter, who is on the Washing- [illegible] his newspaper series with information which has become available since the series' publication and with documentation of facts in the series.

Asia Magazine Files

Asia Magazine, Inc., has been chartered to conduct a publishing business in New York. Directors, none of whom is listed in papers filed at Albany, as a shareholder, are: Richard J. Walsh, Perkasie, Penna.; Albert H. Walsh, Westport, Conn.; Robert M. Field, New York City. Subscribers, each owning one share, are: Milton C. Rose, John H. Frey and John N. Hazard, New York. Baldwin, Todd & Young were filing attorneys.

Glorifying tha Wacks

Fred Allen wrote the foreword for 'Low Man on a Totem Pole' (Doubleday-Doran; $2.50), and while name preface-writers often are better than the book they preface, here's a case where N. Y. World-Telegram staff writer, H. Allen Smith, need doff his Remington to nobody. Smith's glorification of the wacks of this generation is great stuff. He's particularly a newspaperman's newspaperman.

'Low Man on a Totem Pole' should be 'must' stuff for the scribe tribe.

News a la Carte

Lunchers at the Hotel Commodore, N.Y., are now getting latest news a la carte with their food. Hostelry last week instituted plan of photostating page one of the early edition of the N.Y. World-Telegram onto the front of their lunch menus. Edition comes out about 11 a.m. and is on the bill of fares in the hotel dining room by 12:10.

First week of the experiment met such favorable reaction that Martin Sweeney, Commodore prexy, said it would be continued as long as war news warrants it. He said that the hotel would alternate every two weeks between the W-T and the N.Y. Sun.

Only the five columns on the right hand side of the paper, those carrying the top news, are used.

Sun's Friday Decision

New York Sun, because of 'the marked change in people's living habits' under the five-day week, beginning July 18 will shift its special weekend features and pages from the Saturday to the Friday issue.

Subscribers who have been getting the Saturday edition alone in the past will under the new setup be sent the Friday paper instead. Saturday paper will be routine.

W. J. Cash a Suicide

W. J. Cash, 40, recently an associate editor of the Charlotte (N.C.) News, committed suicide July 1 in his hotel room in Mexico City. He arrived in Mexico about a month ago with Mrs. Cash to write a book about life in tha south.

He was on a Guggenheim fellowship.

LITERATI OBITS

George A. Wieda, 48, former newspaperman and an associate of cartoonist Robert L. Ripley for the past three years, died June 30 at his summer home at Shelter Island, L. I.

George C. Ladd, 59, business manager and co-publisher of The Vineland (N. J.) Evening Journal, died of a stroke July 2 in the plant's composing room.

Webb C. Artz, 52, former radio news manager for the United Press in New York, died in Indianapolis July 2 after an illness of several months. With the UP since 1929, he was one of the organizers of its special radio wire in 1936.

Donald Lawrence St. Clair, 67, for 50 years publisher, Sanford (N. C.) Express, died July 1, heart attack.

Rose Young, retired author, magazine writer and feminist, died in a Mount Kisco, N. Y., hospital July 6 after a brief illness.

Frederick H. Collier, 80, columnist of the St. Louis Post-Dispatch for 40 years, died July 7 of heart disease.

CHATTER

Felton Gordon, Columbus (Ga.) Ledger-Enquirer sports editor, back at desk after six weeks hospitalization due to serious automobile accident injuries.

Hilda Abel, wife of David Davidson, radio writer and former newspaperman, recently sold her first book and mag piece on the same day. Novel will be pubbed by Alliance and the article, describing a woman's feelings as she has a baby, is in [illegible] Raleigh (N. C.) Times, has been named managing editor, Kannapolis (N. C.) Daily Independent, succeeding T. H. Wingate, upped to executive editor's chair. Ernie Frankle, resigned as Chapel Hill (N. C.) Daily Tar Heel sports editor, to replace Mack McKa, resigned from Independent sports desk.

Army Troupe

Continued from page 45

(Tuesday) to the sponsors to continue them indefinitely beyond the middle of this month, when the last of the five units out was scheduled to fold. It was originally thought that field maneuvers taking the soldiers out of cantonments would make the shows impractical, but it has been discovered that there are always some troops left in each camp and it is possible to book around those in which too many of the boys have been called out on maneuvers.

Meantime, however, General Motors, which loaned the truck-stages on which the units were performing, had sold the equipment as a result of the publicity given it. Citizens Committee of the Army & Navy, which is providing the shows with coin provided by the United Service Organizations, has succeeded, however, in getting the buyer of the trucks to cancel his commitment and is making plans to purchase them itself at the price he was going to pay.

As a result, new bookings are being taken for the four units now intact and the fifth unit, which closed last Thursday at Scott Field, Belleville, Ill., is to be reorganized. It is estimated that by July 15, the five troupes will have played to about 900,000 soldiers in 85-90 camps.

Response of the trainees to the shows has been particularly terrific in the more remote camps housing boys who have seen very little live entertainment during their lives. At Camp Berkeley, Tex., for instance, a post with 18,000 soldiers, the show played to an audience of 21,000 in its two-night stand. Most of the men stayed to see it at least twice and many of them were on hand for all four shows.

Citizens Committee, unsuspecting of the popularity their presentations were to receive, is now making extensive plans for fall shows. As result of demand, it is hoping to put on legit comedies and small-cast musicals.

Unit B, the one which closed last week, was headed by Milton Douglas. Original closing sked called for C, topped by Harry Savoy, to wind up Saturday (12) at Brooks Field, San Antonio, Tex.; D, m.c.d by Don Rice to finish next Tuesday (15) at the Naval Air Station, Pensacola, Fla.; E, led by Don Cummings, to demise July 17 at the Norfolk, Va., naval base, and A, headed by Lew Parker, to wind up July 18 at Fort Knox, Ky.

Strawhat Reviews

Continued from page 51

LA BELLE HELENE

band. James Banner is a lively hoofer and Rosetta LeNoire a worthy soubret. One of the best musical numbera is an alto trio involving Juno, Minerva and Venus.

The Great Adventure

(REVIVAL)

New Hope, Pa., July 5.

Kenyon Nicholson and Theron Bamberger present Pauline Lord in drama by Arnold Bennett, with Barry Jones. Settings by Howard Bay. Directed by Donald Blackwell. Presented at Bucks County Playhouse week of June 30, 1941.

Albert Shawn	Edward Lester
Ilam Carve	Barry Jones
Dr. Pascoe	Morton L. Stevens
Edward Horning	James Gregory
Janet Cannot	Pauline Lord
Cyrus Carve	Maurice Colbourne
Page	Alastair Kyle
Father Looe	St. Clair Bayfield
Honoria Looe	Patricia Calvert
Walter	Ivan Doubble
Peter Horning	Kenneth Treseder
Ebag	Clarence Derwent
James Shawn	Stanley Bell
John Shawn	Jack Yule
Mrs. Albert Shawn	Bernice Vert
Lord Leonard Alcar	Charles Francis
Texel	Otto Hulett

Although Arnold Bennett's 'The Great Adventure' was skedded for fall production with Pauline Lord in the leading role, plans to resurrect the 35-year-old comedy have reportedly been abandoned following its week's 'tryout' at the Bucks County Playhouse. Reason for change of mind is quite apparent, for Bennett's long-winded excursion into the realm of the theatre is definitely dated stuff today and wouldn't stand a chance on Broadway. Despite top-notch performances by Miss Lord and Barry Jones, play holds little interest, with Bennett's gentle jibes at [illegible] and customs, and its attitude toward art, providing a negative reaction today.

'Adventure' is the flimsy little comedy about a celebrated English painter, Ilam Carve, whose lifelong shyness and seclusion on the Continent enable him to carry through the deception of being dead (actually his valet, dies, but no one knew the difference). Hence, Carve lives to see himself 'buried' with honors in Westminster Abbey, and the resultant complications, as he lives a placid existence in Putney with a matrimonial-agency wife who believes she's married to the valet, make for pretty lame comedy. Bennett is about as subtle as a sledge-hammer in his curtain lines—and how they cry for subtleties!

It's to the credit of Theron Bamberger and Kenyon Nicholson, operators of the Bucks Playhouse, that 'Adventure' is given a first-class production. Donald Blackwell's direction makes the most of a dated script, while Howard Bay's settings are of a type seldom encountered in the strawhat belt. Barry Jones runs off with acting honors, with Miss Lord relegated to secondary importance. Creditable performances are given by Morton L. Stevens, Maurice Colbourne and Patricia Calvert.

Rosen.

Wheeler Urges Compromise

Continued from page 23

tain and cloudy, with the Senate Interstate Commerce Committee's hearings still recessed and no definite plans for resuming sessions as was expected when the first oratorical blizzard faded two weeks ago. Industry people are hoping and huddling, though no real headway is visible even to those on the inside.

If the industry heads can demonstrate they are striving in good faith to reconcile their jealousies and conflicts, Chairman Burton K. Wheeler of the Senate group probably will ask the FCC to delay enforcement of the stringent commandments and to sit down with the broadcasters in an attempt to negotiate an armistice. Wheeler hopes this can be accomplished, but does not seem disposed to ask the Commish to back up until the split within radio ranks has been closed. Or until he is assured there is a prospect of getting an agreement.

Parleys have occurred both in New York and in Washington. Industry heads have met with Wheeler, who advised them his committee will keep an eye on the situation but indicated tha White resolution—formally calling on tha regulators to suspend enforcement of the reforms—is dead as far as he is concerned. So far, there has been no meeting between the chain executives and the Commish, although FCC Chairman James L. Fly had a tete-a-tete with Wheeler more than a week ago.

Might Clarify Appeals

Tha idea is, as things stand, that any principles which can ba agreed upon—such as reciprocal contract cancellation privileges, limitations on exclusivity, and less option time—could be embodied in the Communications Act. Congress also might undertake to clarify tha appeals provisions of the statute, making more certain tha rights of licensees to seek court reviews. CBS proposal to license networks, although disagreement continues about such a move, could be written into law, also.

Wheeler feels the industry ought to alter its methods to a considerable extent, but at the same time he believes the regulators went much too far. The Montana Democrat is represented as agreeing networks cannot function without some option time, for instance, and that the Commish should be more lenient about forcing NBC to unload one of its two skeins.

The idea of trying to work out some understanding appeals to both NBC and CBS, but Mutual is pictured as refusing to give any ground. Until tha three webs make peace, there is little chance that Wheeler will point a finger at the Commish. Parleys were due to continue in New York this week.

Tha industry—that is, CBS, NBC, and National Association of Broadcasters—is not willing to admit that tha action of the Commish was justified by the present statute or to sign away rights to fight the issue of validity in the courts. There is no concreta plan so far—none apparent from the outside, at any rate—to ask a judicial review until tha prospect of a compromise has been explored further. Neither Columbia nor National was moved to get a reprieve from tha Commish, since both chains still are optimistic about Wheeler's advising the regulators to make a strategic retreat. They are prepared to usa both avenues, though.

Nothing Conciliatory

Tha Commish majority, despite [illegible] has done nothing conciliatory. Chairman Fly told VARIETY Monday (7) that any request for postponement of the rules will be considered 'sympathetically,' but emphasized that no request has been made for any stay. His manner clearly indicated the reformers will not afford any respite on their own initiative. When told Wheeler reputedly thinks the effective date should be deferred, the head regulator commented he has not heard from the Montana Senator to that effect.

Resumption of the senata hearings look extremely dubious. Fly, though, promised the right to make rebuttal, has said he no longer is anxious to return before the solons and is satisfied with things as they stand. Wheeler has dona nothing about scheduling another session and is booked for speeches out of town both this week and next.

Next move in the row over the FCC anti-monopoly orders remains problematical, with no definite date set even yet for further hearings by the Senata Interstate Commerce Committee.

Resumption of the hearings next week, though everything remains conjectural, is generally expected. Chairman James L. Fly was promised an opportunity to return for the purpose of rebutting testimony of anti-monopoly reform opponents, while Senator Charles W. Tobey of New Hampshire is still dissatisfied with certain pieces of the evidence. Keeping his own counsel, Tobey is reported anxious to call back Niles Trammell, William S. Paley, and Commissioner T. A. M. Craven, besides possibly digging into the WMCA, New York, sale.

Tobey Curious

Danger that Tobey might lead the committee off on a long detour—as happened last year when he forced hearings on the fitness of the late Thad H. Brown to remain on the Commish—may put a stop to any further committee proceedings. The New Hampshire Republican has shown deep interest in the WMCA case, as well as the unamplified assertions of Mark Ethridge about political influence and favoritism. If Tobey breaks loose, the hearings are liable to run along for a considerable period, and nobody can tell who may be burned. Persons aware of Tobey's curiosity will not be surprised if he demands testimony from Donald Flamm, former owner of WMCA; Edward Noble, the Lifesaver mint magnate who acquired the transmitter last December; William J. Dempsey, former FCC counsel who was Noble's attorney; and Commish members who voted to approve the transaction without a public hearing.

Most members of the Senate committee are pretty fed up with the rowing and only a few have a real interest in tha various issues. Whether the FCC possesses power to enforce the anti-monopoly rules, whether the regulations are justified by the facts, and what effect the reforms will hava on broadcasting are matters that average Congressman considers of relatively scant importance. Though industry people profess to have lined up 14 membera of the 21-man group, only a half-dozen displayed more than passing interest during most of the gab sessions.

Mutual Wary

Continued from page 23

should be extended from 28 to 60 days. There has also been much discussion on what should be considered an option on converted hours and how many of these hours should be allocated to the web already holding a contract with a station.

Purpose?

The two camps, NBC and CBS in one, and Mutual, in the other, are not even in agreement, it is said, on the underlying reason for Senator Wheeler's promotion of these conferences. NBC-CBS figure that the three networks are to get together on a framework of network operations that could be recommended to Congress for incorporation into tha radio law, while Mutual seems to be of the impression that any accord among the network is to serve as the basis of a compromise with the FCC.

In attendance at the three-network conference have been William S. Paley and Edward Klauber for CBS, Niles Trammell and Frank Mullen for NBC and Fred Weber and Louis G. Caldwell for Mutual.

Bills Next Week

Continued from page 48

Kennywood Park
Brad Hunt Orc
Jeanie Regal
Billy Carmichael

Merry-Go-Round
Joe Hart Orc
Dick Harter

New Penn
Gay Carlisle Orc
Teddy Ryan
King Sis
Penny Gray

Nixon Cafe
Al Marisco Orc
Bob Carter
Roshee & Lee
Stewart & Lee
Kretlow Gls

Nut House
Sherdina Wall
Ted Blake
Joe Klein
George Gregg
Evolyn Nellis
Kay Balfe
Milly Bradley
Pat Burne
Charley Adams

Oasis
Joe Villella Orc
John Conte
Joe Consolo
Stu Braden
Berry Anne

Pines
Howard Becker Orc

Trelon
4 Aces
Max Tarshis
Flo Parker
George Weber

Yacht Club
Archie Tarshis Orc
Gus Van
Singer Sis Line (6)
Shirley Heller

Sky-Vue
Fran Eichler Orc

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid
Etzi Covato Orc
Mark Lane
Jon Tio
Kollette & Deane
Marcia Wayne
Harriet Bront
3 Jerks

Webster Hall
Billy Merle Orc

West View Park
Jimmy Gamble Orc
Jay Loring
Chuck Miller
Aerialettes

Willows
Art Farrar Orc

Broadway

John Peter Toohey, press agent for Sam H. Harris shows, home ill again.

Frank Smith, manager of the Barrymore, operated on in Newark hospital.

Harry Kaufman in excellent health now, having dropped 37 pounds during illness.

Walter Marshall again operating the City Room, a cafe now on East 48th street.

Stagehands union's floral offering for Sam H. Harris' funeral was the most elaborate.

Elliott Shapiro leaves today (Wednesday) on an eight-day motor tour of New England.

Charles McDonald, N. Y. division manager for RKO, leaves next week on a Caribbean cruise.

T. H. Druitt presented with gold wrist watch by Lambs, marking 25 years as club's secretary.

Ruth Morrow, Universal's daily newspaper contact, recuperated from minor operation, back in office.

Denys Wortman, World-Telly cartoonist, appearing in 'The Male Animal' at a Martha's Vineyard strawhat this week.

Madeleine Carroll in New York last week for a few days on her return from Caribbean location shooting of 'Bahamas Passage.'

Charlie Koerner on his first inspection tour since becoming g.m. of RKO theatres. Will be away from New York for the next three weeks.

After much red-tape delay, Paul Draper and Heidi Vosseler, socialite danseuse, finally got married in Rio de Janeiro. They sail for home next week.

Charlie Pettijohn, general counsel of the Hays office, became a grandpappy Monday morning when a son was born to Mr. and Mrs. Charles C. Pettijohn, Jr., in Hollywood.

Henry (Cross and) Dunn goes into training today (Wednesday) with the Brooklyn Dodgers on the promise from Leo Durocher that he'll reduce his surplus weight by 20 pounds.

Will Geer, final Jeeter Lester in 'Tobacco Road,' was host July 4 at new home in West Nyack to the ballad singers being used by the Garrison Film Co. in a documentary pic.

Nearly all picture home offices, excepting those with air-conditioning (Columbia, UA and 20th-Fox), quit work early most of time last week during the intense, prolonged heat wave.

Maj. Frederick Herron, Hays office foreign department chief, on leave of absence while on active army duty, in town for brief visit. He's in charge of the army's film buying-booking division.

Theatrical attorney, Judge Walter C. B. Schlesinger's daughter, Marjorie (professionally Marjorie Angelle) debuting at Greybarn Theatre, Wilton, Conn., new strawhat directed by Robert Keyworth.

Peyton Gibson, secretary of Universal Pictures, started active army duty Monday (7) for a one-year stretch in the office of Air Corps Chief, Washington. He is a major in U. S. Air Corps Reserve.

Teddy Carr, United Artists joint managing director in England, now visiting in this country, planed to the Coast over the weekend for a week of look-seeing and confabs with UA producers.

Dick Condon on the road winding up magazine commitments for Walt Disney before pulling out as publicity head July 15 to join Hal Horne in manufacture and distribution of novelty musical instruments.

Max Milder, WB British head, now in the U. S., left New York for the Coast, Sunday (6), for confabs with Jack Warner. Returns end of the week.

Al Sherman, Columbia shorts department p.a., has sold the files of Joseph Pulitzer and the N. Y. World, which he acquired from a junk dealer, to Joseph Pulitzer, Jr. Lat- [illegible] University.

Buenos Aires

By Ray Josepha

Elizabeth Zug, U. S. concert pianist, opened series at Odeon.

Brazilian singer Cristina Maristany opened series at the Casino.

Teatro Experimental de Buenos Aires opened first Theatre School here.

B. A. film critics honored at dinner of La Asociacion Mutual Cinematografica.

Gloria Guzman on interior tour including Teatro Municipal in Santa Fe, and Cordoba's Odeon.

Corps of the Paris-Russian Opera, with Cirilot Slaviansky d'Agreheff, finishes series at Odeon.

San Miguel Studios signed Jose Mujica, Mex singer, for three picts. Eduardo Morera to meg.

Baires Films finally started on Rosita Moreno's 'La Hora de la Sorpresas' ('Hour of Surprises'). Daniel Tinayre is directing.

Lola Membrives, Spanish actress, drawing surprisingly well in Jacinto Benavente's 'La Malquerida' ('The Unloved One') at the Avenida.

Grinding of 'El Hermano Jose' ('Brother Joseph'), starring Pepe Arias and Silvia Legrand, started, with Antonio Momplet directing.

Studio Rio de la Plata planning super production of 'No Tengo Rival' ('I Have No Rival'), by Koller and Cortazo, and starring Augusto Codeca.

Rachel Berendt, French actress living here, will have top role in 'Una vez en la Vida' ('Once in a Lifetime'), Libertad Lamarque's starrer, at Sono Film.

Comedy company of Camila Quiroga doing English three-acter, 'Ladies in Retirement,' translated by Francisco Madrid as 'Mujeres en el Ocaso' for Teatro Argentino.

Mecha Ortiz rehearsing 'Y Eso Es Portarse Bien?' ('Is This Behaving Yourself?'), based on W. Somerset Maugham comedy, translated into Spanish by Edmundo Bianchi.

Pampa Films' 'El Cura Gaucho' ('The Gaucho Priest') got top notices at out-of-town openings in Mar del Plata and Montevideo, Uruguay. B. A. preem delayed because of difficulty in getting theatre.

Release date for Samuel Eichelbaum's new drama, 'Verguenza de Querer' ('Shame of Loving'), set by Enrique Gustavino's comedy company at the Marconi. Eichelbaum's 'El Guapo del 900' was last year's national prize winner.

'Persona Honrada se Necesita' ('Honest Person Needed') picked as title for Francisco Mujica's newest for Sono Films. Story by Pondal Rios y Olivari, with the aid of Francisco Oyarzabel, will star Francisco Petrone and Alicia Vignoli.

Bucks County, Pa.

Paul Gallico deserting his Stockton, N. J., farm across the Delaware River while it is being enlarged for a rented shack here. Hammering interferes with his scribbling.

Arthur Hopkins, Max Gordon, William Herz, Alan Hewitt, Janet Fox and Arthur Sheekman down to catch Pauline Lord in 'The Great Adventure' at Bucks County Playhouse.

Aileen Talmee of Vogue summering nearby at Solebury, Pa.

Aline Bernstein and Danny Lang, latter of N. Y. Post, guesting at Sam and Bella Spewack's farm on Windy Bush road.

Mady Christians in Sunday (6) to catch dress rehearsal of 'The Good Fairy,' starring Walter Slezak and Katherine Locke at Playhouse. Miss Locke, local gal, made her New Hope debut Monday (8) in the Molnar comedy. Humyn Cronyn staged 'Fairy.' He's starring next week in 'Golden Boy.'

S. J. and Laura Perelman's house at Erwinna, Pa., featured in Sunday Philly Record, which is running a series on Bucks County's literati manses.

Journal cartoonist C. D. Russel visiting Harry Haenigsens.

Phyllis Perlman, George Abbott p.a., down each weekend. Hubby Theron Bamberger is co-producing at Playhouse with Ken Nicholson.

Howard Lindsay and Dorothy Stickney at their Flemington, N. J., farm Sunday and Monday, returning to Empire theatre on Broadway for 'Life With Father' weekdays.

George S. Kaufman and Moss Hart reconsidering their decision not to send 'George Washington Slept Here' on the road for the fall. Impressed with healthy audience reaction at boxoffice at strawhats. Both caught it here at Playhouse in their backyards.

Stroudsburg, Pa.

By John Bartholomew

Charlie Barnet's band at Dorney's.

Hammel's Variety Boys at Weir Lake.

Author Isaac Don Levine at Camp Tamiment.

[illegible] White Beauty View, Lake Wallenpaupack.

Pocono Players presented 'Taming of the Shrew' at Casino theatre, Pocono Pines.

'The Showoff' current with Earle Mayo's New York Players at Dorney's auditorium.

George Cook's orch returned to Penn-Stroud hotel's ballroom for the holiday weekend.

Tommy Donlin's Pennsylvanians played the Independence Day Ball in Pocono Manor's terrace ballroom.

Tommy Shields and his toy piano at Anderson's Pocono Gates, near Swiftwater, the Dwight Fiske of the Poconos.

Virginia Romfhis the Miami vocalovely with Don Ray's band in the grill at Buckwood Inn, Shawnee-on-Delaware.

Dick O'Conner, former Comerford theatre organist, featured nightly at the Hammond in the Penn-Stroud's English grill.

Cornelia Stabler Gillam, director of the Buck Hill Players, announces July 18 as opening date for presentation of Turner Bullock's 'Lady of Letters.'

Ina Ray Hutton's orch at Saylor's Lake Pavilion, Saylorsburg, on Saturday (12). Lou Breese's band follows next week (19), with Frankie Masters crew coming up.

London

Geraldo has leased Gerry Freeman's flat in Grosvenor Square for a year.

Lou Jackson definitely set to go to America Aug. 15, and has already obtained his exit permit.

Stanley Lupino has hopes of taking his new musical play, 'Lady Behave,' to America after its English run.

Leslie A. Macdonnell, recently promoted from pilot officer to flying officer, further advanced to flying lieutenant.

G. H. Carlisle (and Wellmon), for many years standard colored team in vaudeville, is now in the canteen business, supplying the Government depots with eats.

Frank Adey, who used to be the juve in the days when Ben Blue presented vaudeville units in England, is now manager for Jack Hylton's 'Garrison Theatre' touring revue.

Billy Shaw, American, who won open Charleston championship here at Albert Hall some years ago, and has been vaudeville performer since, has quit, and is now in the button biz.

Jean Carr, in 'Apple Sauce,' Palladium musical, slipped over the running staircase doing an unrehearsed somersault, which incapacitated her for several days. Worked for a time with bandaged arm.

That Coliseum theatre venture of Jack Hylton, presenting the London Philharmonic Orchestra, turned out to be a sleeper for the batoneer-impresario. Concert was a sellout on opening day and business continued brisk for a time.

Theatrical costumers are reaping a new harvest, now that the Government has ruled that clothes are to be rationed. They are disposing of their old rags, which have been laid up for years, and which have been a liability to them for a decade.

Manning Sherwin, American composer, who wrote the score of 'Up and Doing,' the Firth Shephard success at the Saville theatre, is part composer of 'Rise Above It,' the new revue at Comedy theatre, and is also writing the music for new Shephard musical.

Warner epic, 'You Can't Escape Forever,' recently finished at Teddington studios, changed to 'This Was Paris,' while new one, following 'Paris' into production, will be monikered 'Road to Lisbon,' instead of 'Death Over Portugal,' as was intended.

Hartley Power has joined the cast of Stanley Lupino-Jack Hylton-William Mollison musical, 'Lady Behave,' due at His Majesty's theatre after provincial tryout. Power, who plays part of American scenarist, has to dance, and he hasn't done that in 20 years.

John Corfield already has script ready for another picture he will do for Oscar Deutsch as soon as he completes the Vic Oliver film, also for Deutsch. Picture will have vaudeville life as background, with Sutherland Felce, local emcee, likely to play one of the leads.

Australia

By Eric Gorrick

Universal has sent Deanna Durbin 1,500 signatures from Aussie brides-to-be wishing her good luck in her married life.

Eddie Marcel has joined the Tivoli loop as m.c. Formerly came here with Switzerland Ice Show for Williamson-Tait.

N. P. Pery has arrived in this sector to act as Columbia's supervisor covering Australia, New Zealand and the Far East.

Excepting for propaganda pix, local studios are dark and there's no indication of any future activity with features.

Major wartime contracts in Melbourne making for high trade expansion in the amusement biz. Sydney's okay, too.

Government has quit the 10% re- [illegible] carbons. Sam Snider, via the Film Exhibitors Council, was responsible for the lift following special representations to Minister for Customs Harrison.

Atlantic City

By Mildred Carter

Diosa Costello topping bill at Bath and Turf Club. Jerry Cooper is emcee.

Billy Conn left here Friday (4) after staying at Ritz-Carlton for several days.

Sue Mitchell and Royal Palm Swingsters head bill at Palm Room of Penn-Atlantic Hotel.

Johnny Hamp's orch playing at Chelsea Hotel Grill and Terrace, which opened Thursday (3).

Foxwell brothers opened Hollywood Music Bar on Boardwalk Friday (4). Dan Carr's band playing.

500 Club opened for season Friday (4) with Dorothy Blaine, Don Richard and Natalie and Paul Darnelle heading program.

Garden Pier theatre will donate part of this week's proceeds of 'The Male Animal' to Atlantic County Committee for Prevention of Blindness.

Charlie Barnet started five-day engagement at Steel Pier Monday (7). Benny Goodman, who played Sunday (6), returns Saturday and Sunday (12 and 13).

Harry Richman to top vaude program at Hamid's Million Dollar Pier Saturday and Sunday (12 and 13). Molly Picon to open week's engagement Monday (13). Dick Rogers' orch started week's play Monday (7).

William Madden's orch playing in Stratosphere Room of Hotel Traymore, which opened for season Saturday (5). Madden's orchestra also plays for cocktail hour in newly opened Patio of hotel.

Treasure Island Room of Brigantine Hotel (on Brigantine Island across bay from A. C.) reopened for season Friday (4) with David S. Leister as manager. Adrian Rollini's Trio and Pedro Albani played over holiday weekend.

George Hamid celebrated 35th anniversary of coming to America with party at his home, No. 1 Atlantic Ocean, which is old Young residence on end of pier. Hamid came here as immigrant boy with Armenian troupe of acrobats.

Cleveland

By Glenn C. Pullen

Hal Zeiger made Stan Zucker's local orch-booking rep.

Jack Pierson closing swank Gourmet Club until Sept. 10.

Dwight Fiske checking into the Mounds Club Thursday (10).

Ed Fischer, former maestro, shelving violin to sell houses for real estate company.

Joe De Maggio, accordionist with Ambassadors at Petite cafe, now toting an army gun.

Bill McLaughlin, arranger, fronting for Hal Lynn's dance unit while leader's serving army stretch.

Irene Kessler, singing wife of Sammy Sax, Palace backstage sound man, missed by night club crowd. It's a baby girl.

Rudy McKool from Boston directing new strawhatter tagged Lake Shore Playhouse in opener, 'Accent on Youth.' Preem of barn theatre made comedy of errors when play had to go on minus a curtain.

Lester Lang of Dallas Little Theatre came up from Texas to guest-direct Barclay Leathem's troupe at new Valleevue Farm theatre. Started season Monday (7) with revived oldtime thriller, 'Love Rides the Rails or Will the Mail Train Run Tonight?'

LaGuardia Airport

Continued from page 1

at a shapely leg you can see as much there as you'll see at any of the burley houses—and under the copping-a-peak system, which has several advantages over the see-it-all system. The s.a. department probably wasn't planned that way but it works out alright. For instance there's the prevailing wind. It's always there. Then there's the mile long runway.

For excitement there are planes always going and coming. If you are a wanderer at heart, you can always imagine yourself getting on or getting out of a plane. That costs nothing and is an avenue of escape. There's always the possibility of seeing a celeb or two, including a Hollywood star,—dashing into New York or dashing back to the Coast. [Hollywood stars always dash]. There is always the excitement and sorrow of farewells. Here you get a chance to stick your nose into some other person's business. That's a human failing. You can do it quite openly at the airport.

You can always find company there. Most any type of human companionship. It is easy to strike up an acquaintanceship. All you have [illegible] the person next to you and say, 'That's the Boston plane.' To show you they know a great deal more about it than you, the person addressed will usually say, 'No, that's the Washington plane.' Next thing you know you are standing against a bar. It doesn't bother either of you when you discover that it was the Chicago plane.

Just what the airport is grossing is a mystery. Fact remains that on Saturday and Sunday it is crowded. Thirty-five thousand people is a fair estimate. That's 35,000 who do not go to the theatres or to the summer resorts and that's a potent number in any man's town. Everything they get and everything they see, they have to pay for. Nothing is for free.

Like night baseball it's a theatre man's headache.

Unlike other forms of opposition, the theatre man can't combat it. He can't land a plane in his lobby [with the exception currently of the Bundles-for-Britain Messerschmitt display in the Warner theatre at 25c a look] so he's just out of luck.

LaGuardia field is one of the best buys in New York if you are fond of wishful thinking. And who isn't?

Hollywood

Joseph Schenck laid up for a week with flu.

Heather Angel suing Ralph Forbes for divorce.

Dave Epstein back from two weeks in New York.

Al Levy's Tavern was damaged $25,000 by fire.

Dr. 'Think-a-Drink' Hoffman being sued for divorce.

Victor Moore reported for picture work at Paramount.

Milt Howe moved from 20th-Fox to RKO as head planter.

Edgar Bergen booked at the Minnesota State Fair Aug. 21.

Phil Reisman in town for RKO huddles on foreign distribution.

Steve Broidy shifted his permanent base from Boston to Hollywood.

David O. Selznick back to work after ogling the Broadway plays.

Douglas Fairbanks, Jr., back from a good will tourn of South America.

Frank Nugent back at 20th-Fox after a month's vacation on Broadway.

Roy Lusing on deferment from film hoofing to join the U. S. infantry.

Jerry Hoffman succeeded Johnny Miles as chief publicity planter at Warners.

Roy Rogers back on his horse after six weeks of touring in the south and east.

Louis B. Mayer celebrated his 56th birthday July 4 with a studio party two days earlier.

Kenneth Thomson back at his Screen Actors Guild post after two weeks in the east.

Marion Talley granted a divorce from Adolph G. Eckstrom and custody of their child.

Victor McLaglen back from an eastern stage tour to team up with Edmund Lowe at RKO.

Ben Fish, brother of Samuel Goldwyn, resigned as far western district manager for United Artists.

Macdonald Carey, of the Broadway stage, makes his film debut in 'Take a Letter, Darling' at Paramount.

Richard Carroll checked out of his writing job at Columbia to become a captain in the Army Signal Corps Reserve.

Lee Bonnell left for Denver, on leave from his RKO contract for six weeks of legit training at Elitch Gardens.

Fred MacMurray aired out for his home town, Beaver Dam, Wis., to celebrate 100th anniversary of its civic birth.

Cecil B. De Mille becomes an actor again for one scene in 'Glamour Boy,' playing himself as a director.

Eddie Blondell, vaude veteran and father of Joan Blondell, recovering from immersion shock after falling off Dick Powell's yacht.

Ralph Morgan elected chairman of executive committee of Motion Picture Relief Fund, Inc., succeeding Mary C. McCall, Jr., resigned.

Nedda Harrigan, widow of Walter Connolly, filed a $20,000 suit for double indemnity against two insurance companies, claiming her husband's death was due to an injury.

Richard Baer checked out as shorts director at Paramount to teach defense training courses at University of Southern California, under an appointment from Washington.

St. Louis

By Sam X. Hurst

Harvey M. Hemenway, member of IATSE, Local No. 143, died after a brief illness. Widow survives.

Dakota, South St. Louis nabe, and the Norman, another in St. Louis County shuttered for the summer.

Ivan Hubbs has opened his new St. Louis County cafe and nitery. Spot said to have cost around $50,000.

Martin Stevens, Middlebury, Ind., elected prez of the Puppeteers of America who held their annual convention here.

Mrs. Mildred Karsch, Farminton, [illegible] Mo., on Sunday (15). She was in town last week buying product.

Third concert of the St. Louis Little symph with Stanley Chapple directing drew 1,900 payees. Admish scale to quadrangle at Washington University was 50c and $1.00.

Matt Schulter, film booker for Fanchon & Marco's theatres, and his wife, Bess, owner of a string of nabes, threw party for employees on the banks of the Meramac in St. Louis County.

Johnny Perkins and Ray Bruder celebrated the first anniversary as props of the Playdium, combo nitery and recreation spot in East St. Louis. Spot still one of the biggest draws in this neck of the woods.

'Lady in Waiting' current at Town Square theatre, strawhatter atop a west end office building. Standouts in cast are Billie Lou Watt, Kenneth Stelloh, Mary Blattner, Jane Bruce, Gene Marshall, Toby McBratney, Betty McGrew Fowlston and Robert McClellan.

Sydney Busch, Emily Coleman, J. Scott Robertson, Jackman Bieger and Max Cole in support for Philip Merivale in 'The Talley Method,' new here, and current at the Civic theatre, St. Louis County strawhatter. Merivale is playing the role of Dr. Axton Talley, as he did in New York.

OBITUARIES

SAM H. HARRIS

Sam H. Harris, 69, died July 2 of cancer in his apartment in the Ritz Tower, New York.

Details in legit section.

AURIOL LEE

Auriol Lee, 60, English director and actress who had staged such Broadway successes as 'There's Always Juliet' and 'The Distaff Side,' was killed July 2 near Hutchinson, Kans., when the automobile which she was driving skidded and left the road. She was on her way east from the Thermal, Cal., ranch of John van Druten, the English playwright, and was accompanied by Frank Epperson, 27, of Thermal, who was not injured seriously.

Miss Lee had just completed discussions with Van Druten concerning his new play, 'Solitaire,' which Dwight Deere Wiman will produce next fall and which she was to direct. She had planned to attend the wedding of Wiman's daughter, Katherine, to Dawson Glover, circulation manager of Golf magazine, in Greenwich, Conn., on July 11. Later this summer she also was to have staged the American premiere of another Van Druten play, 'Behold, We Live,' at the Cape Playhouse, Dennis, Mass.

Since Miss Lee had staged all of Van Druten's plays both in London and New York, and had been active on Broadway as a director for more than a decade, her early days as an actress had become almost shrouded. She began a 40-year career in the theatre at the Drury Lane theatre, London, Nov. 14, 1900, when she made her debut as the Hon. Mrs. Sydney in 'The Price of Peace.' Three years later she came to the U. S. and long appeared on the Broadway stage in varying roles. An extremely versatile actress, she trouped with Sir Johnston Forbes-Robertson and was seen in David Belasco's 'Tiger! Tiger!' with Frances Starr, and Noel Coward's 'The Vortex' among others.

Born in London, Miss Lee invariably wore a monocle and was endowed with seemingly boundless energy. Widely traveled, she was wed to Frederick W. Lloyd, an actor, but that culminated in divorce in 1922. Among the many plays which she staged were such successes as 'Another Language,' 'After All,' 'Most of the Game,' 'Leave Her to Heaven,' 'Gertie Maud' and last season's 'Old Acquaintance,' which starred Jane Cowl and Peggy Wood.

In accordance with Miss Lee's wishes, she was buried in a local cemetery near the scene of her death. Surviving is a niece, Virginia Field, a member of the cast of 'Panama Hattie.'

CHARLES K. ULRICH

Charles K. Ulrich, 82, veteran newspaperman, playwright and film publicist, who was often termed the 'father of the pressbook,' died July 5 at his home in Long Island City, N. Y., from injuries which he received several months ago in a fall.

With an extensive background in newspaper and theatrical circles, Ulrich joined the Paramount publicity staff in 1918. While with Par he developed the predecessor of what is known as the modern pressbook by combining every imaginable [illegible] accessories into one medium for the use of the exhibitor in selling his pictures. In later years he was also connected with Pathe and the Code Authority of the Motion Picture Industry.

Born in Cincinnati, Ulrich was educated in nearby Covington, Ky., and started his newspaper career with the Cincinnati Enquirer as a special writer on theatrical news. Later he worked as a cowpuncher in the southwest and in 1883 went to California where he remained for some 20 years as a reporter and editor for several San Francisco newspapers. In later years he also was associated with the Chicago Tribune and for a time was special correspondent for the New York Herald in South America and the West Indies.

Author of some 46 plays and vaudeville sketches, Ulrich's first production, 'An Aeronaut,' was produced in 1881. His best known play was 'A Celestial Maid,' a Chinese drama, unveiled at an Oakland, Cal., theatre in 1897. Besides contributing to a number of magazines, he also had written several novels, including 'The Copper Cross,' 'The Danger Signal' and 'Fires of Faith.'

Surviving are his widow, Carrie, whom he wed in 1883; a son, Carl, and two daughters.

CHARLES F. EYTON

Charles F. Eyton, 70, producer and studio executive in the early days of silent films, died July 2 in Hollywood after five-day attack of pneumonia. At the height of his career he filled posts as general manager of Paramount Studios and production manager of the Famous Players-Lasky Corp.

A New Zealander by birth, Eyton entered show business as manager of the Burbank theatre, Los Angeles, and later became associated with Oliver Morosco in the formation of the Oliver Morosco Photoplay Co.

Among his numerous productions were the action serials starring his wife, Kathlyn Williams. They were married in 1916 and divorced 15 years later in Reno. Divorce carried an agreement that each was to inherit the other's wealth in case of death. In addition to his early film activities, Eyton was an outstanding referee in the prize ring and officiated in world's championship battles at Tom McCarey's old Vernon arena. He was one of the founders of the Los Angeles A.C. and its secretary for 35 years.

Surviving is a sister.

CRAIG WILLIAMS

Craig Williams, 64, veteran legit actor who appeared in plays for years under the management of Charles Frohman, died of a heart attack July 5 at his home in a New York hotel.

Williams, last seen on Broadway in 'Madame Capet' three seasons ago, was born in Germany and came to the United States as a boy of 13. A child actor abroad, he joined Frohman's company soon after arriving in New York. He was cast with Alice Brady in 'The Witch' in 1926 and also had a role in Sidney Howard's 'Lucky Sam McCarvar.'

Among other plays in which Williams was seen were 'Window Panes,' 'The Rhapsody,' 'The Du Barry' and 'Play, Genius, Play.' A member of the Friars Club and the Actors Fund, he had also appeared briefly in pictures with Gloria Swanson and Bebe Daniels.

Surviving is his widow, Beatrice. Funeral services were held in New York yesterday (Tuesday) and burial followed in the Actors Fund plot in Kensico Cemetery, N. Y.

HIRAM C. MILLER

Hiram C. Miller, 74, bandmaster and composer, who also operated his own music publishing house, died of a heart attack June 30 at the home of a son, H. Fred Miller, in Paoli, Pa.

Though Miller was without benefit of a formal musical education he wrote more than 300 compositions during some 40 years. One of his most popular works was a serenade, 'Cupid's Charm,' which he wrote in 1903. Another of his pieces, 'The American Bandsman March,' when played by a Kansas City band several years ago, won first prize of $1,000 in a national competition. Most of his marches were published by his own firm.

Besides his son, Fred, he leaves his widow, Ellen, a daughter and three other sons.

[illegible] T. WILSON

William T. Wilson, 78, retired film exchange executive and father of Carey Wilson, Metro writer and producer, died of a stroke July 3 at Hackensack hospital, Hackensack, N. J. He had been in failing health for several years.

In the early days of the film industry, Wilson had a hand in the formation of several independent distributing companies and at intervals was associated with exchanges of most of the major film companies. He was the first president of the First National Film Exchange in New York and upon retiring in 1933 was connected with Loew's, Inc.

Besides his son, a daughter, Helen Wilson, of Rutherford, N. J., with whom he lived, also survives.

MARJORIE ESSEX

Marjorie Essex, 41, youngest sister of Violet Essex (Mrs. Charles Tucker), who died in America Jan. 30, passed away in London May 30 from heart disease.

Deceased was in private life Mrs. David Drukker, and was on the stage for many years, having during the last war understudied her more famous sister in 'Chu Chin Chow.' She also appeared in 'Hullo, America,' in which Elsie Janis was starred at the Palace, London, in 1918.

More recently she broadcast often for BBC until she retired last year.

Leaves a son and daughter.

LEONARD L. GALLAGHER

Leonard L. Gallagher, 58, died at his home in Elmhurst, L. I., Monday (7). For years he was connected with the Shuberts as house and company manager, previously having been general manager for the late William Faversham.

About two years ago he was a patient at the Metropolitan hospital, N.Y., with a heart condition and doctors believed he could not recover.

Gallagher's affability won many friends along Broadway but he had not been seen around show business for some time. A widow and two children survive, also a brother, John F. Gallagher, carpenter at the Henry Miller theatre, N.Y. Services will be held at St. Malachy's, N.Y., tomorrow (10) at 10 a.m.

CHARLES M. LUBER

Charles M. Luber, 65, former owner of the old Arch Street theatre, Philadelphia, died Monday (7) in Miami after a month's illness.

The Arch Street, once a famous legiter, was in its latter years a Yiddish playhouse. Three years ago it was demolished for a parking lot.

Luber had been in the hotel business in Miami. Survived by widow, and daughter. Funeral in Philadelphia tomorrow (Thursday).

GUISEPPI BOGHETTI

Guiseppi Boghetti, 45, voice teacher, whose pupils included Marian Anderson, Jan Peerce and Helen Traubel, died July 5 in a Huntington, L. I., hospital, after a brief illness following a stroke.

He had formerly sung in European concert and opera before turning to teaching.

Widow and son survive.

FRANK V. KELLY

Frank V. Kelly, 58, sales engineer for the Capehart Division of the Farnsworth Radio & Television Corp., Fort Wayne, Ind., died July 1 of a heart ailment. He went to Fort Wayne in 1926 and was associated with the Packard Music Co. for several years.

Widow, four daughters, two brothers and a sister survive.

MARIE SAMARY

Marie Samary, 93, dean of French actresses and member of a theatrical family famed for its interpretations of Moliere, died in Paris, according to advices reaching Vichy July 1.

Mme. Samary was highly regarded for her mother roles at the Odeon and Comedie Francaise, Paris government theatres.

JOHN L. LAMSON

John L. Lamson, 47, who had roles in several plays presented by the Theatre Guild, died July 4 at the home of his sister, Mrs. Fredric H. Cruger, in New York.

He retired several years ago due to failing health.

AL FISHER

'Big Hat' Al Fisher, out ahead of the Huggins Model Shows, died suddenly in Montana last week. He was about 50 years old.

Survived by widow and son.

ED GUHL

[illegible] Nevans and Guhl, Ed and George Guhl) of vaude and musical comedy, died July 2 at Peekskill, N. Y. Services and burial in N. Y. July 5.

William Steinel, grandfather of Ted North, Jr., with 20th Century-Fox in Hollywood and father of Ted North, for many years with Ted North Players, died in Milwaukee hospital July 4.

Mother of Knox Manning, KNX (Hollywood) newscaster, died June 29 in Worcester, Mass.

Proletarian Theatre, Gov't-Backed, for Mex

Mexico City, July 8.

Establishment here of a municipal theatre similar to those in American cities is being arranged by the civic government. Fall opening planned. Playhouse is to function differently from the Palace of Fine Arts (National Theatre) as it will cater primarily to the proletariat.

Instead of building a municipal theatre, the government intends to take over one of the several stage theatres here that have been just able to ward off the sheriff.

Gracie Fields Returns

Continued from page 2

their profits to the government or to relief agencies. Miss Fields apparently would rather have called a fielder's choice on the question, but finally ice-cubed: 'No, it is all our individual effort.' Up to the time the Clipper was reported landing at Lisbon, Portugal, no one figured out her answer and, perhaps, that was the way the pleasant-mannered singer wanted it.

Miss Fields plans to leave the 19th hole of the current war game about Aug. 23 and initiate another tour of cities in the eastern sector of the U. S. on Aug. 29. There is no truth in the rumor that the Collector of Internal Revenue will recruit Miss Fields for active duty here when the war's over there.

Saturday's calendar page also noted the return to his desk of genial Walter H. Neff, Pan American Airways exploitation expert, whose pleasing praise for his Clipper ships is a familiar tune to all who will listen to him. 'Bob' spent two weeks in Lisbon and the way stops used by his line's floating and flying trolley cars, trying to find the square root of a bottle of Portuguese wine.

Friday (4) saw that one-man Independence Day celebration, Captain John 'Rabbit' Kinrade, fly back into town from his artillery command at Fort Meade, with the quiet and solemnity of a three-ring circus. South Dakota Jack, who tacked tunes on paper before his Uncle said 'Hey, you,' tells us the sad tale of having difficulties keeping his men out of Dakota gambling houses and has a shoulder holster full of Dakota money to prove his point, which he must have made often. Columbia University's gift to the American army is in town to celebrate his birthday and his first 21-day furlough, a combination that should return prosperity to the town's niteries.

In From Monte Carlo

Pretty Catherine Dreyfus, here 'to try my luck' after a whirl at the Theatre of Monte Carlo, in Free France, Clippered in on the midweek flying boat to offer Broadway a look-see at her comedienne routine. A grad of the Jonvet Dramatic School, the lovely French gal declined to discuss the situation politic. Most of her family are still in the north of France.

Miss Dreyfus took a powder from Paris some three months ago, following in the footsteps of her brother, a French army officer who is now hiding in Spain from the German 'liberators.' The gal's right name is Catherine Moissan, a niece of France's General Albert Moisson, about whom she has heard nothing since the fall of that pile of concrete that was supposed to be a detour for Nazi automobiles.

The same Clipper carried svelte Margot Grahame in from a Bermuda vacation. The redhead of the theatre and screen left a few minutes later for Halifax, N. S., where her No. 1 boy, Captain Allan McMartin, of the Canadian Army, is stationed waiting to view his wife.

The mid-week outbound Clipper carried Harden G. Cooke, assistant general manager of San Francisco's Press Wireless, Inc., to London, via Lisbon, to see what can be done to expedite news communication facilities.

The last seven days [illegible] Bale, of the screen, fly in Eastern Airlines' way from Atlanta, and sTWAtoliner on out to Los Angeles for a new pic with hardly a nod at Father Knickerbocker's village; Mary Pickford and Buddy Rogers go to L. A. the TWA way, with an eight-hour stopoff at Harrisburg, Pa., while Mary guest-of-honored at a Gettysburg ceremony; and Countess Morsztyn, who toured the world with Paderewski, fly in from Chicago to attend the funeral of the Polish pianist-statesman.

The rush of business that flooded the Hotel New Yorker's airport restaurants earlier in the year apparently has fallen off for, despite the heat wave, the restaurant management has not been able to afford to purchase fans or other cooling devices for its Coffee Shop. The Frank Andrews' eatery got away without fans last summer and, probably, figures the chill its high prices give the clientele will be cooling enough this year.

A new island nitery, the Knickerbocker Yacht Club, has opened up next to the Pan-American Marine Terminal at Port Washington, L. I., with Guildo officiating as maitre d'hotel. The seafood and steaks of the Long Island Sound club, in seasons past, was open only to members but this year the Pan-Am Clipper captains started a trend that resulted in the place being opened to the public, who like to combine their appetites and aviation.

Early in the week, the Airport-on-the-parkway was turned upside down when a delegation from Neighbor Berle's family came in to see their Milton and his Ma leave in a United Air Line plane for Chicago. Milton was so excited that he was dropping cigarettes all over the passenger ramp and almost kissed a city policeman good-bye. Although his own column reported him traveling to Chi by railroad, let Milton now be told that the winged, two-engine vehicle he boarded at La Guardia Field was no locomotive regardless of what his agent may have told him.

de Tejada Memorial

Mexico City, July 8.

Music lovers and the government are completing plans for the erection here of a monument to Miguel Lerdo de Tejada, Mexican composer and conductor of the Mexican 'Typical Orchestra,' which has played frequently in the U. S., who died recently.

Funds for the monument are to be obtained by public subscription.

MARRIAGES

Ruth Jacobson to Leonard Allen, in N. Y., July 11. Groom is a freelance radio scripter.

Kay Sutton to Ensign Cliff Weaver, July 6, in Yuma, Ariz. Bride is a film actress.

Maria Luisa Lopez to Bernard Francis Flynn, Jr., July 12, in New York. She's a nitery entertainer.

Heidi Veossler to Paul Draper in Rio de Janeiro July 1. Both are dancers.

Cleatus Caldwell to Ken Murray, film, stage and radio comic, July 4, in Hollywood. She's a film actress.

Rosemary DeCamp to Judge John Shidler, June 29, in Los Angeles. She's a radio actress.

Walter Brown to Ruth Taylor in Spartanburg, S. C., July 3. Brown is manager and v.p. of Spartanburg Advertising Co., owning and operating stations WSPA and WORD, Spartanburg. Bride's father is president of company.

William T. Hastings to Carrie Mabel Scarborough, in Cincinnati, July 2. Groom is manager of RKO Grand, Cincy.

Virginia McWhitter to Morrie Nimmer, in Wenatchee, Wash., June 28. He's manager of Evergreen film theatres in Wenatchee.

Mrs. Newton Kendall to Wolfe Kaufman, July 5, in Yuma, Ariz. She's a script clerk at Metro; he's a mag writer, Coast correspondent of Newsweek and formerly of VARIETY.

Florence Tall to Louis Stevens, July 6, in Reno. Groom is a film writer.

BIRTHS

Mr. and Mrs. Ralph Winters, daughter, in Hollywood, June 29. Father is a film editor at Metro.

Mr. and Mrs. Joe Daniels, daugh- [illegible] booking manager there.

Mr. and Mrs. Jay Dratler, daughter, in Hollywood, June 30. Father is a screen writer.

Mr. and Mrs. Joe Daniels, daughter, June 28, in Seattle. The mother, Pearl Daniels, has been associated in the offices of her husband, northwest booker.

Mr. and Mrs. Gil Perkins, daughter, in Los Angeles, June 26. Father is a film actor.

Mr. and Mrs. Syd Gaynor, son, July 2 in Los Angeles. Father is commercial manager at KHJ there.

To Mr. and Mrs. John W. Riley, in Boston, June 27, a son. Father is assistant in drama and music department of Boston Globe.

Mr. and Mrs. Eugene S. Thomas, son, July 3, in Brooklyn. Father is sales manager of WOR, New York.

Mr. and Mrs. Harry Neigher, son, July 5, in Bridgeport. Father's mainstem columnist on Bridgeport Herald.

Mr. and Mrs. Mack Raymond, son, in New York, June 24. Father is an artists' representative; mother is sister of Frank Mitchell (and Durant).

Mr. and Mrs. Anthony Miner, daughter, July 2, in New York. Father is stage director; mother is Frances Fuller, legit actress.

Film Comics Up Film Biz

Continued from page 1

who don't know how to poise a pinky alongside a teacup, but can trip over a rug or take a physical or verbal beating—and look funny doing it.

Prevalence of straight comedies, musical comedies, and just plain old slapstick hoke on future production lineups carries a number of explanations. In one corner you hear, 'war jitters have brought about a need for escapist screen entertainment,' and such opinionists search back to the days of World War I and its comedy cycle to strengthen their point that upset world conditions always result in a public demand for something to soften harsh realities.

Sophistication-Sated

But seemingly the more logical reason behind the popularity of the broad, slap-'em-down type of comedy, as advanced by other showmen, is that the public is tired of the sophisticated dramas, played against elegant backgrounds, and polite drawing room love-making, which has been dished out during a long cycle. Those holding this opinion assert Hollywood must begin to balance their heavier dramas with louder and funnier farces, instead of the temporarily wornout light sophistication.

And because of this, with Abbott and Costello setting the pattern, the search is on for available comedians, preferably of the broad, burlesque type, who will be able to amuse film audiences with prattfalls, dressed-up Joe Millers and general clowning. Most sought is the 'patsy' comic, who will strike a sympathetic chord by his inferior appearance when taking a verbal and physical beating from a smooth straight man.

The crop is small, and of those who would jump at a film chance, few would be able to bring the burlesque technique to the screen in a satisfactory manner. The result is that old, tried and true favorites who have temporarily been on the film shelf because their style did not strike a current public fancy, will again find themselves sought after.

Bearing out the predictions of the new cycle now underway is Lou Costello himself, who a few years ago was not considered right for pictures. Any doubt as to the present popularity of Costello and his partner, Bud Abbott, can be squelched by a look at the boxoffice figures on their recent pictures.

Chic and Oley Try Again

To draw another example a good subject is the team of Ole Olsen and Chic Johnson, both of whom made an unhappy film try a few years ago. Jules Levey is backing his judgment that the boys are now ripe for big film b.o. with a hefty chunk of production coin in bringing their stage success, 'Hellzapoppin', to the screen for Universal release.

20th-Fox is gambling its coin on Stan Laurel and Oliver Hardy with a wartime comedy that it hopes will in a measure match the success of that earlier wartime favorite, 'Shoulder Arms' (Chaplin). That studio also figured another revival of the stage perennial, 'Charley's Aunt,' this time with Jack Benny furnishing the boxoffice magnet, should result in a heavy coin return.

Paramount has its Bob Hope and, while his pictures can't be classed in the burley comedy bracket, Hope's easy delivery and dependence on dialog laughs makes him a particularly stout coin-getter in the current market. Only a year or two ago, [illegible] style, m[illegible]ith only [illegible]-so success, again pr[illegible]ing the public's desire for a good laugh, whether because of a need for escapist entertainment or because they are just tired of the old cycle.

RKO hopes to take full advantage of Ray Bolger's comedy talent which Hollywood so far has failed to fully recognize. Studio has also taken an option on William Blees, young comedian from New York legit, and expects to route him through a number of comedy roles. That studio is also hoping the early-day success of Victor McLaglen and Edmund Lowe as 'Capt. Flagg and Sergeant Quirk' can be recaptured with rough and ready similar characters. The pair will be seen first in 'The Marines Are Ready,' and if that catches the public fancy the studio is ready to repeat with several other comedy service features in the same vein.

Metro's Pair of Zanys

Metro has two comedians who are expected to get that big break in the new cycle. Rags Ragland and Red Skelton, burlesque and vaudfilm alumni, and studio is now eyeing possible material that will show the boys to the best advantage.

Regardless of the reasons behind the public's current entertainment inclination, Hollywood is checking into its story resources to be able to give the ticket buyers a generous supply of hoke melodrama, quip and physical comedy to meet today's amusement cycle.

Eric Maschwitz

Continued from page 3

written with Armin Robinson (and for which Oscar Strauss had supplied the music), 'The Loves of Dorian.' Fernand Gravet was to be starred. Returning to England, Maschwitz held a number of government jobs, taking time out to write and produce 'New Faces,' revue which ran in London from April, 1940, to May, 1941. 'Nightingale' tune was from this show.

Much of the time Maschwitz spent in the Army, assigned to the morale division. He arranged professional entertainment for the troops and also assisted in organizing the men to entertain themselves with amateur dramatics. With hundreds of thousands of domestic and colonial soldiers under arms in England, but seeing no active fighting, morale is one of the War Ministry's greatest problems.

Decries Sensationalism

Criticism in England and this country of British actors and writers who have remained in the United States rather than return under blitz conditions is drummed-up newspaper sensationalism, declared Maschwitz, who has been through the entire Nazi aerial siege of London. There is little reason for these older Britons to return, he said, although he expressed great admiration for the younger Hollywoodites, like David Niven (now a major) and Richard Greene, who hurried back to the homeland for active duty.

Only service of which the other players, such as Ronald Colman and C. Aubrey Smith, might be, said Maschwitz, would be to appear in British films, thus improving their quality and enabling them to earn more money in this country to provide exchange.

Although over 40 and not subject to duty, Maschwitz said he'd give no consideration to any Hollywood offers while here. He's served numerous stretches in Coast studios in the past. 'I'm too anxious to get back to London,' he declared, 'and wouldn't think of making any personal profit while here.'

He said he had done no writing at all since the blitz started and that few other English writers had. 'The times aren't conducive,' he explained, 'after a day at an official job, then most of the night fighting fires or struggling through bomb - filled sleep.'

A Familiar Gotham Figure

Maschwitz's tall and angular frame and bony face was well-known at the best Manhattan hostelries and at the Stork, 21 and other popular hangouts during frequent stopovers in New York on his way from London to Hollywood. Now he's living in a modest, East Side flat almost on top of the Third Avenue Elevated and has almost unconsciously avoided the gay spots.

'Although I love New York more than London and I am a 'spiritual New Yorker' even when I'm not here, the thing that struck me most forcibly on my return,' he asserted, 'is the overstuffed luxury in which the so-called smart set is living. Even though America is not in the war—and I think anyone who tried to push her in would be foolish—these people seem so wasteful after watching the wonderful leveling out process which has eliminated the 'classes' in England.

'White ties and tails, especially on wealthy refugees, of which New York seems to have so many, appears completely out-of-date. These people are living in a past which will never return.

'The war has brought about a social revolution in England which would have taken 100 or 200 years in the normal course of events. I'm convinced it is to be something permanent. When the war ends, the government will probably go right on controlling industry. It won't be communism or state socialism, but British socialism—like everything British, something unique molded to fit the needs of the country.'

Edward Kay and Harry Tobias wrote three songs for 'Sweet Sixteen' at Monogram. Numbers are 'Let's Do a Little Dreaming,' 'Look What You Have Done to Me,' and the title song.

ZIVIC MAKES A BUM OUT OF BUMMY DAVIS

By JACK PULASKI

Fight between Pittsburgh's Fritzie Zivic, welterweight champ, and Al Davis, from the Brownsville section of Brooklyn, was a flop in all departments at the Polo Grounds last Wednesday (2). Only thing the encounter proved was that Davis didn't belong in the same ring with Zivic. We was that much out-classed.

Davis, who earned the nickname Bummy as a tough kid in a tough neighborhood, upheld the monicker as a boxer last week. He was regarded as a 'wonderful little character' among supporters before the disgraceful meeting with the same Zivic at Madison Garden last winter, when Davis was ruled off 'for life' by the boxing commissioners. The re-match was arranged for the benefit of the Army Relief Fund, private Bummy getting a six-week furlough from a Texas camp because of the charity angle.

When they first fought Davis deliberately and repeatedly sent left hooks to foul territory and was disqualified. He later claimed that it was in retaliation to Zivic's poking his thumbs in Bummy's eyes in round one. Fritzie is no sweet potato, that's certain, but he is a finished boxer.

In the 10th round Zivic planted a left to the body and that was the end. Question whether Davis quit or not. Looked like he did. The soldier put on an agonized expression, dropped his arms and leaned back on the ropes. Referee Arthur Donovan stepped in and call it off. Bit previously he had rubbered at the red smear that Davis used for a face and warned he would stop the fight. Davis went down in the first round from a right smash and it looked like early curtains then. He didn't cop one round and only landed his killer left hook a few times, most of the way tasting leather from Zivic's mits. Davis was so badly battered that early this week he was taken to the King's County Hospital, barely able to walk.

There was an alibi for Davis, principally that he could not train down to fighting condition. Seems that the Brownsville baby let himself go when ruled out from boxing and came north weighing 170 pounds, a lot of flesh or fat for a 21-year-old. He pared down under 150 and had to stay above the welter limit of 146 pounds, it being a non-title bout.

Very slim crowd attended. Perhaps it was too close to the Louis-Conn match last month, but more likely that the fans out-guessed promoter Mike Jacobs, stands all around the field being practically empty. Jacobs guaranteed $10,000 to the soldier fund and for the first time in years went into the red.

Cole Goes On

Sioux City, July 8.

After the city council had refused to allow the Cole Bros. Circus to show here July 4, matinee and night, Judge A. O. Wakefield issued a writ of mandamus ordering the city fathers to permit the performances. Council refused the license after Sam Pinkus, appearing for the Riverside Amus. Co., protested against granting a permit.

Gobs' White Mice

Continued from page 1

ment. On board their ships they have been raising and training white mice. But this hasn't been enough. In a spirit of fun they have been toting their pets ashore in their pockets, and when inside the theatres have freed the mice, creating consternation aplenty among the feminine customers. They do plenty of screaming and squealing, and their excited movements furnish the gobs with gobs of laughs.

Decorum goes by the boards, and everybody quits looking at the screen. The lights are switched on in full and the attempt to catch the mice is launched by the staff. Which has a complication, too, where the theatres use girls and women as ushers.

Most of the mice are trained to answer a whistle or call from their masters, but some prefer to linger in the theatre. Pat Dwyer, manager of the Family, Halifax, has been trying to capture three that are on the loose in that house. Using traps and cats and exterminating powders, the trained mice are foxy enough to avoid the pitfalls, and stay out of sight when the lights are on full blast, reappearing only in the semi-darkness.

House Reviews

Continued from page 47

STEEL PIER, A. C.

shows to keep waiting lines of crowd in order. Picture was shown in the other theatre on pier.

With eight shows skedded, acts alternated in skipping performances. Despite rainy Sunday, biz was tremendous.

Dinah Shore's vocalizing of 'Daddy,' followed by 'Things I Love,' received big hand. Girl wore becoming gown of chartreuse chiffon with scarlet-fitted bodice and floor-length shoulder draperies of red and chartreuse. Her 'Hut Sut' number made biggest hit and she encored with 'Yes, My Darling Daughter.' Would have added to act if Miss Shore had been announced at appearance.

Outstanding are the Ink Spots, who took over house with their harmonies. In white tuxedoes and white ties, boys sing 'Do I Worry' followed by 'Brown Girl,' which brought them tremendous applause. They came back with their perennial 'If I Didn't Care.' done with a smooth rhythm accompanied by guitar and cello. They had to beg off despite audience calls for favorite selections.

Show opened with Gae Foster Girls in tuneful Scotch number, in which gals did some nice stepping in colorful plaids. They were joined by Ben Yost Singers in trim, bright blue suits, who sang 'There's a Great Day,' which brought big response. There are good voices in this group of personable young men and their impersonations of various popular radio broadcasts went over well.

The Juvelys put over a lively exhibition of fine teeter board balancing. Goodrich and Nelson, trim-looking gymnasts, got good hand with neat act and The Three Sailors won laughs for their rough and tumble antics and burlesk acrobats.

Frank and Jean Hubert, in pantomime of two inebriates in rumpled dress suits, clown through a rather long 15 minutes, with surprise at close when one removes hat and wig to show herself as a blonde gal.

Frank Elliott's Minstrels are attractively staged in half circle setting with house orch in rear; Gae Foster girls in red coats and Yost Singers in blue. Dick Dana did neat job of interlocutor in the modern manner and comedy was supplied by Pinkie Lee, Bobby Morris, Morton, Ryan and Benson.

Show closed with snappy conga with girls in long green skirts and red petticoats, white boleros and red-feathered headgear adding rhythmic tempo with bright, red gourds.

Other attractions on pier included Benny Goodman's band, Alex Bartha's orch, circus, water sports and film. Admission, 75c. *Carter.*

EMBASSY, N. Y.

(NEWSREELS)

New brightness seems to have overtaken the newsreels this week, with virtually all companies represented by a sparkling item or two that shows imagination and a sense of humor. On the other hand, a count reveals that of the 39 clips in the program, including sports and fashions, 31 are on war or defense.

Even Vyvyan Donner's fashion footage (Fox) takes a military background, the models being shown to the accompaniment of men and planes at Mitchel Field, L. I. And likewise one of the sports clips, the Babe Ruth-Ty Cobb golf match (Universal), has a defense background inasmuch as its purpose was to raise coin for and publicize the United Service Organizations.

Best of the bits of whimsy is Metro's shots of soldiers experimentally being fed vitamin pills instead of meals. Reel then purports to show results—by speeding the film up as it pictures the soldiers on the march. They all walk like jack-rabbits. A Marine Corps recruiting stunt, but plenty toothsome, was the taking of a score of Powers models to Quantico to meet the boys and parade for them in bathing suits. U's lensman did especially well in getting the expressions of the buck privates as well as in catching the full-some cheesecake. A bit overgaged, but good for a laugh, is RKO's views of the National Youth Administration's builder-upper camp for rejected draftees. It's also very newsworthy.

On the more serious side, and highly interesting, are Fox's slow-motion shots of Fort Tilden's 16-inch coast defense guns firing. Adequate warning by the commentator permits the audience to see the shell actually leave the muzzle. RKO appears to have muffed a good opportunity with its clips of Robin Moor survivors landing. Why not have interviewed one of the seamen instead of just having them stand around and look dull?

Par gets in a couple of nice foreign entries with scenes from England of refugees home set up by J. B. Priestley for evacuated London kids and more good human interest in Princess Juliana, of Holland, and her husband and children taking refuge in Canada. Rest of the war stuff is pretty much routine.

On the more prosaic side of life, Par has excelled itself with fanciful weather footage—mostly out of the morgue—to get a laugh out of the hot spell. On an old idea, showing snow shovelers and rainstorms when the weather is far from that, Par's editors have done a masterful job for top results. Metro added a few shots on the subject that were good, but more routine.

RKO's pandas in a Chicago zoo are noteworthy, too, while on the sports side Par neatly covers Joe DiMaggio's record-breaking triumph of hitting in his 45th game in a row, and Fox comes through well with footage of femme athletes. *Herb.*

EARLE, WASH.

Washington, July 6.

Sybil Bowan, Gil Lamb, Nellie Arnaut and Brothers (3), Gloria Grant, Gae Foster house line (16), Joe Lombardi and house orch; 'Kiss the Boys Goodbye' (Par).

This one's a smart and sophisticated revue intime, ideal as combo with picture some critics hinted is Hollywood's idea of sophistication. Three acts featured are familiar, certainly, but all are above average and they're presented to good advantage. Show clocks short of an hour, approximately 55 minutes, but moves so swiftly it seems even less.

Gil Lamb, clever comic who is well known here, though he hasn't been around now since appearing in the Al Jolson show, 'Hold Onto Your Hats,' scores solidly again in each of his two appearances. First he's on with a mad, satirical impression of a jitterbug attending a Tommy Dorsey stage show in a Broadway film house, then comes back later to set himself solidly with his hilarious comic portrait of a rookie soldier. Both are routines seen before, but still clicks.

Sybil Bowan's impressions are those she has done before, too, but that doesn't stop them from being surefire. Starting with her Carmen Miranda, she builds through the Cockney bathing beauty girl and the girl who's been told she smiles like Gloria Swanson, to a smash finish with an impersonation of Bea Lillie singing 'Marvelous Party.'

Arnaut turn is in same class with the others—familiar, but topnotch. Trick violin work of the trio, followed by the well-known impression of bird courtship, gets warm reception. Roxyettes have only two numbers in which they really work, being used mid-show merely as background for Miss Bowan's introduction. They open with tricky Spanish (or maybe South American) routine and close with strenuous stair dance that winds up to socko climax. 'Sing-a-Song-With-Mike' audience participation feature, led by Eileen Ritter, to open show, brings on Gloria Grant. Attractive, dark-haired lass, she leads audience in community-sing version of 'God Bless America,' returns for finale to close show with same number.

Biz good Sunday night (6). *Mac.*

Bobby Crawford

Continued from page 1

ties. In addition he had $4,000 to $5,000 a week coming in from investments in Schwab & Mandel musicals.

Tide Turns

Shortly after the deal with Warners, Crawford sailed for Europe and it was while he was there that the breaks started to tip the other way. Came the market crash, and in trying to save what he had on margin and on option Crawford tossed in practically all of what he had left plus $225,000 that he borrowed from Dreyfus.

In 1932 Crawford bought back the DeSylvia, Brown & Henderson catalog from Warners for less than $100,000 and went back into the music publishing business. The catalog became Dreyfus' in 1938, and Crawford passed out of the music field. Later he became a talent agent in Hollywood and about a year and a half ago he returned to Broadway as a part owner of 'Separate Rooms.'

Among the creditors listed by Crawford are Max Dreyfus and the Maxdrey Corp., $225,000, Crawford Music Corp., $147,717, U. S. Bureau of Internal Revenue, $1,016, Bank of the United States, $17,339, John J. O'Connor, c/o Words & Music, Inc., $3,500, Frank Orsatti, Hollywood agent, $2,500, Ernest & Co., brokers, $12,000, Charles Bigelow, broker, $1,500, Alan Dinehart actor and co-owner of 'Separate Rooms,' $1,000, Estate of Joseph Penner, $1,000, Samuel Rosoff, $4,500, Samuel T. Haas, Cleveland attorney, $6,000, Lew Brown and Ray Henderson, $3,700, Ben Stein, business manager, 'Separate Rooms,' $500, Mildred Henderson, $700, Roy L. Watkins, $700, Minnie McKinyon, $116, and Schumer Theatrical Transfer Co., $394.

TO THE PARAMOUNT THEATER, N. Y.

Thank You . . for the opportunity of participating in one of the greatest, all-time box-office shows ever to play Broadway

"SOCKO $71,000 FIRST WEEK" . . . VARIETY, JULY 2

- Greatest summer week's gross since inception of Paramount's band policy!
- Theater's top gross for non-holiday week!
- Biggest Monday (June 30) in theater's history!
- Sorry, we can't stay a FIFTH WEEK, because of previous commitments!

☆ *Gala Opening* HOTEL ASTOR ROOF *July 16th* ☆

Will BRADLEY

AND HIS ORCHESTRA *featuring* . . .

RAY McKINLEY

WILLIAM MORRIS AGENCY INC.
NEW YORK · CHICAGO · HOLLYWOOD · LONDON

On the air for
INTERNATIONAL SILVER CO. — CBS — SUNDAY 6:00-6:30 P.M., EDST
EXCLUSIVE COLUMBIA RECORD ARTISTS — LATEST HIT "FLAMINGO"

SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 cents. Entered as Second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1941, BY VARIETY, INC.. ALL RIGHTS RESERVED

VOL. 143 NO. 6 NEW YORK, WEDNESDAY, JULY 16, 1941 PRICE 25 CENTS

QUIZ SHOWS OUT, ACTORS IN

London Amusements Generally Socko As People Become More Show-Minded

London, July 4.

London, experiencing a respite from Nazi bombers, is sweltering in one of its fiercest and most consistent heat waves in years, yet its entertainment spots go on, practically oblivious, in some cases, of the elements.

There are 16 shows running in the West End, majority playing twice daily, which is around 60% of its pre-war strength. Under pre-war conditions most of these would have been in the red and ready to shutter any day. But, although the heat is definitely affecting receipts, managements are far from despondent. They maintain people have become far more show-minded in the last two years. Besides, although grosses are down, takings are still yielding a profit in most cases. It's true that

(Continued on page 55)

ITURBI BOOED BY DELL MOB

Philadelphia, July 15.

More than 10,000—a season's record—crowded Robin Hood Dell last Thursday night (10) for an evening of Wagner, Mozart, Weber-Berlioz, Liszt, Stravinsky—and Benny Goodman. And from all appearances Benny Goodman was by far the winnah.

Originally skedded maestro, Jose Iturbi, was missing. He had cancelled out because he [illegible] appearance with Goodman beneath his dignity. In Iturbi's slot was Edwin McArthur.

When Dell Manager C. David Hocker announced 'tomorrow night we have an unusual feature,' he began, 'Jose Iturbi will conduct...' there was a loud 'Boo' from all parts of the amphitheatre. For more than five minutes the Spanish maestro's name was hissed and razzed. Oldtime Philadelphia Orchestra followers said they couldn't remember a similar demonstration.

Jesse Lasky's Comeback Proves It's the Same Old Hooey in Show Biz

Old-timers in the industry got a chuckle and a warm glow last week from the stories that filled the trade papers about Jesse L. Lasky. Warner Bros. wanted him to make another picture, he was huddling with Nick Schenck on switching to Metro, United Artists was offering him a deal, RKO wanted him, 20th-Fox was asking him to sign nothing until he

(Continued on page 55)

Glorifying a Beef

Charles MacArthur is completing an original play based on the court difficulties of George Hale and Al Jolson. Hale is suing the actor for $105,000 claiming he breached a contract calling for appearances throughout the 1941 theatrical season in 'Hold On To Your Hats.'

MacArthur wants Hale to produce the show, and is holding up the last act awaiting the final court results of the litigation.

Internal Revenue Dept. Rules Against Tax-Free Benefits If via the TA

Washington, July 15.

It's reported the Commissioner of Internal Revenue has turned down the appeal of the Theatre Authority, via attorney Henry Jaffee, that T. A.-okayed charity benefits be Government-tax exempt. Reported that the Commissioner ruled that TA, because it expends about 34% of its income for administration, is not strictly in the light of being a charity organization itself. Bureau takes the attitude that exemption from admissions' tax cannot be granted if anybody profits along the line.

Tax matter came to a head March 21, seven days prior to the Greek War Relief benefits held March 28, with the Dept. of Internal Revenue ruling thet the Greek Benefits, due to paying TA 15% of the gross, among other expenses, would have [illegible]

(Continued on page 54)

COOL-OFF BUSES (WITH MUSIC) NO B.O. HELP

Toledo, July 15.

Add reasons why boxoffice receipts are down: The Community Traction Co. is offering 'cool-off' rides on its buses and street cars each evening from 7 p. m. to 1 a. m., and Sunday from 2 p. m. to 1:10 a. m., for 15c, entitling the patron to ride on any street car or bus, and in addition, a number of accordionists have been engaged to board buses each night to entertain riders.

Several buses will be equipped with radios, transit company officials said.

NO. 2 LAWES' FILM BIOG

With resignation of Warden Lewis E. Lawes from Sing Sing last week, Warner Bros. appeared to be readying a followup on its 1933 filmization of his book, '20,000 years in Sing Sing.'

Studio registered the label 'My Life at Sing Sing' for a future film.

LOOKS LIKE Q.-A. CYCLE ABOUT OVER

Ad Agencies See Variety Shows With Pro Talent Coming Back—Three Fun-and-Music Packages Sold Recently Considered an Omen—Radio Runs Out of Questions

BUDGET STRETCH?

With the quiz show expected to go into eclipse on the networks in the coming season, ad agency talent buyers in the more important spots are of the opinion that the gaps will in most cases be filled with variety shows. The indications, these sources agree, are that the network commercial schedules for the 1941-42 season will have almost as large a percentage of variety shows as prevailed in 1938, which rated as a pretty high year for that type of radio entertainment. The pendulum is swinging back toward comics and

(Continued on page 54)

Selznick's 'V,' And Britain's War of Nerves

No doubt one of the most unusual [illegible] registered last week by David O. Selznick. It is '• • • —.' That's Morse code for the letter V—three dots and a dash. Selznick at the same time registered the labels 'V' and 'V for Victory.' They are all tied up with the British Propaganda Ministry's new war of nerves cam-

(Continued on page 25)

Gypsy Rose's Aluminum Utensil Strip for USO

Detroit, July 15.

'Stripping for Uncle Sam, or who can call the kettle black' is the latest act of Gypsy Rose Lee.

Tieing up with N. Y. Mayor La Guardia's campaign to collect aluminum for national defense, the Bowery cafe here admitted free tonight any customer who had a pot or pan to kick in for future airplanes.

The big fillip of the evening was the peeler, wearing a costume of aluminum utensils, who auctioned them off one by one to set a national example of stripping for action. Collection of pots and pans went to the defense needs; proceeds of the auction to the USO.

UA Becomes 6th Major Theatre Circuit in U. S.; 12 Houses Set

Completing reversing policy, United Artists will shortly begin acquisition of theatres, with the objective of forming a sixth major circuit across the United States by fall. That was disclosed yesterday (Tuesday) by Arthur W. Kelly, UA v.p. and operating chief, following his return to New York from confabs with the company's owners on the Coast.

Negotiations are virtually complete, Kelly revealed, for the purchase or lease of the first group of 12 houses—all first runs—within a few weeks. Deals at the same time are being made with numerous other independent circuits, UA topper declared, for the company to buy up controlling interests.

Financed wholly without public participation, UA will invest up to $5,000,000 or $6,000,000 in theatres, Kelly said. He explained that this

(Continued on page 55)

Radio Slapstick

About the only slapstick device that hasn't been yet introduced on the 'Truth or Consequence' program (NBC-Red) is the tossing of an egg in an electric fan. Participants in the series have already been hit with custard pies and dropped into a pool of water.

The water prattfall occurred on the show's July 5 broadcast and in this instance the penalty-taker from the audience pulled in Ralph Edward, m.c., with him.

Tourist Influx to N. Y. 30% Below World's Fair Years But Up Over '38

Annual hot weather trek of vacationing hinterlanders into Manhattan so far this season has been running 25 to 30% below 1939 and 1940, figures from various checking points reveal. Most of the drop is said to result from the fact that the comparison is made with the two years that the World's Fair was operating.

Using 1936-37-38 as a base, tourist travel is figured to be up about 25%. It's rather disappointing, however, to the niteries, sightseeing lines, theatres and myriads of other businesses which depend heavily on yokel trade for their summer support.

Aside from the fact that there's no Fair to attract 'em, holding the multitudes back are figured to be defense jobs. People are making [illegible]

'DINNER' NET AT $750,000

Completing a fine run of 92 weeks, 'The Man Who Came To Dinner' finaled to capacity at the Music Box, N.Y., Saturday (12), standees being in Friday and Saturday nights. Gross bettered $9,000 last week, a good figure at $2.20 top, scale having been dropped from $3.30 some time ago. Indications are that 'Dinner,' which topped the straight plays during its first six months, could have [illegible] New York company is estimated to have cleared an operating profit of $350,000. Two road companies, headed by Alexander Woollcott and Clifton Webb, respectively, both made goodly profits and the estimated earnings of the three companies are more than $500,000. With picture rights earnings included, 'Dinner' ended around $750,000 on the right side of the ledger.

HAYS WANTS 'LYDIA' (OBERON) TO ATONE

Hollywood, July 15.

Alexander Korda is battling with the Hays office over refusal to issue purity seal for 'Illusions,' retitled 'Lydia.'

Haysites demanding a different ending so that Merle Oberon pays off for her indiscretions. Korda is fighting the order as it would mean several days' re-shooting.

Draft Causes Jitterbugs To Fade; Waltz Revival

Omaha, July 15.

Seventy-five ballroom men organized the first regional group Monday (14) at Arnold's Park, Ia., headed by Carl Fox, of Clear Lake; Larry Geer, Fort Dodge, and Vearle Sissle, Oelwein. National goal is 1,500 ballrooms.

It's agreed swing is fading in favor of the waltz, due to the draft. Middle-aged patrons are increasing.

Pan-American Coffee Series Pends on NBC With Mrs. Roosevelt

NBC-Blue is still looking around for a spot into which to place the Pan-American coffee series with Mrs. Eleanor Roosevelt. It's a co-operative setup with Buchanan as the agency. There are 11 Latin American coffee-growing countries involved.

The blue also has a dicker on for the services of Bob Allen and Drew Pearson who were recently sponsored in the U.S.A. by the Republic of Brazil.

Frank Sullivan Radio Rib

A spoof on radio commercials will appear in the August issue of the Atlantic Monthly. It's one of Frank Sullivan's cliche pieces. It begins:

Q. Hello, Mr. Arbuthnot.

A. Hello, young man. Does exercise tie your muscles into knots?

Q. Why, yes, it does.

A. Are you a slave to floors? Are your gums sore and tender to the touch?

Q. Now wait a second, Mr. Arbuthnot.

A. Do you inhale? Does the wrong soap rob you of a complexion like peaches and cream? Are you a washday wife—does washing leave you so 'done in' you can't even drag yourself to a movie?

Q. Oh, I see, Arby. You're the fellow who writes the commercials for the radio programs.

A. Is your loveliness hidden by dull, mousy hair? Then why not try Shampine? You'll be amazed at the change.

Q. Will my hair glisten with a new beauty I'd never have believed possible? Is Shampine entirely different from any shampoo I've ever tried? Does it create a rich, creamy lather?

A. Just one treatment is all that is necessary. Now then, are your fingernails alluring?

Q. Oh, Mr. Arbuthnot, stop it! Have a cigar.

A. Is it a cigar in which only the finest Havana tobacco has been blended with choice domestic leaf?

Q. It is. It has that real Havana flavor.

A. Does it offer everything a discriminating smoker looks for in a cigar?

Q. It offers perfect smoking satisfaction.

Freeze on Alien Coin by U.S. Shackles Earnings of Over 50 Now in Hollywood

Hollywood, July 15.

Financial blackout for aliens is Hollywood's echo of Europe's blackouts.

Upward of 50 prominent workers in the industry, players, directors, writers and technicians, are affected by the frozen fund order which now applies to citizens of every European country who have come into the United States since April 8, 1940. In the aggregate, a sum close to $50,000 per week is being impounded from salaries of pictures employees. This in addition to bank accounts and other funds padlocked as the various freezings took place, including the final and comprehensive order from the U. S. Treasury Dept. as of June 14 this year, which added Sweden, Switzerland, Portugal, Spain and other states heretofore regarded as neutrals to the list of Axis belligerents or dominated lands.

Among alien nationals embraced by the blocked funds order are Jean Gabin, Jean Renoir, Albert Basserman, Rene Clair, Ilona Massey, Eva Gabor, Carl Brisson, Arnold Press-

(Continued on page 20)

DAVES SUES FOR 100G ON FILM LIFT CHARGE

Los Angeles, July 15.

Plagiarism suit for $100,000 was filed here by Delmer Daves, screen writer, against Metro, Loew's, Inc., Pandro Berman and others involved in the production of 'Love Crazy.'

Daves charges the picture is an infringement on his own story, 'Crazy About Him,' registered with Screen Writers Guild in 1939. He declares the film contains the central theme and substantial parts of his yarn. Daves has screenplayed 30 feature films and is now under contract at Paramount.

Ben White, writer, charges plagiarism in $150,000 damage suit filed here against 20th-Fox and Darryl Zanuck. Plaintiff declares the film, 'Johnny Apollo,' was lifted from his story, 'When Glory Ends.'

Scully in N. Y.; Will Do Gertie Lawrence Biog

Frank Scully, ex-VARIETY rep on the Riviera, is in New York from Hollywood, houseguesting with Fanny Holtzmann, theatrical attorney, and will later repair to her Connecticut farm to work on several scripts.

One of these will be a Gertrude Lawrence biog for the Satevepost, first time that actress has sanctioned any such story. She's a Holtzmann legal client.

YOUNG BITZER'S DEBUT

Martha's Vineyard, Mass., July 15.

Eden Bitzer, six-year-old son of Billy Bitzer, D. W. Griffith's cameraman on 'Birth of a Nation,' made his stage debut at the strawhat here last night (Monday) in the part of Pud in 'On Borrowed Time.'

Urchin has been a model for the last two years.

Her Hymn of Hate

Hollywood, July 15.

Eddie Cantor's youngest daughter, Janet, 14, breaks out as a militant composer with a dirge entitled, 'Parade to Hades,' or 'Hitler Funeral March.'

Thus far it has been played only for friends of the family.

BERLIN NOW CLOSE TO MUSIC BOX OPERATION

As an executor of the estate of Sam H. Harris, Irving Berlin will devote himself more closely to the Music Box theatre (N. Y.) operation, which he, the Shuberts and Harris own equally. Berlin is planning a revue for the house, although the new George S. Kaufman-Edna Ferber play may go in first.

On the subject of a filmized 'Music Box Revue,' which Grace Moore has been talking about, with songs by Berlin, the latter is first planning another Tin Pan Alley filmusical which Frank Capra may produce for United Artists, as and when Capra-UA consummate their deal with David O. Selznick. Berlin, meantime, heads for Hollywood in two weeks to sit in on 'Hollywood Inn,' which story Elmer Rice is scripting for Bing Crosby, from an original theme by Berlin, and songs by the latter. This doesn't go into work until late fall, however.

Marta Abba to Make Comeback in Strawhat

Cleveland, July 15.

Marta Abba, noted Italian actress who married Severence Millikin, Cleveland millionaire-socialite, is coming out of a three-year retirement to play lead role in a strawhat production of Sardou's 'Divorcons' in late August. Legit star of 'Tovarich' and a number of Pirandello plays was lured back to stage by Dina Rees Evans, managing director of Cain Park's 3,000-seat civic summer theatre.

A new version of Sardou's Victorian comedy will be used. Miss Abba herself is making an idiomatic translation of it from the French, with Theodore Lorz as her collaborator.

Al Jolson Wants Brother Harry's Suit Thrown Out

Al Jolson has applied to N. Y. supreme court to dismiss a $25,050 suit against him by his brother, Harry Jolson. Al claims that Harry's action is banned by the statute of limitations, and that the alleged agreement between them was not in writing.

Suit says that on Feb. 16, 1934, Harry signed a contract with Al who agreed to pay him $150 weekly for life, provided he did not appear professionally on the stage. Amount sued for represents what Harry claims Al has failed to pay him.

Tobias Wins His Chevron

Hollywood, July 15.

Warners promoted George Tobias to a star spot in 'Right Shoulder Arms,' following his service in 'Sergeant York.'

Actor starts his first solo screen flight July 28, with Lew Seiler directing from script by George Beatty and Paul Gerard Smith.

MOSCOW FLIGHT STARTED BY INGERSOLL

By GEORGE FROST

A flying clergyman with high praise on his lips for the denizens of the nation's film capital; a piano-playing youth readying to fly the sea while all-asea over his draft status; and a restaurant condition that is rapidly shaping itself into part of the coming city election menu confronted LaGuardia Field, N. Y., observers this week. Meanwhile, the summer lull in headline travelers continues while the airlanes are filled with vacation seekers either bound for the hillsides where everyone says 'Good Morning,' or for New York.

Transients of the week included Ralph Ingersoll, publisher of PM, who sTWAolinered to the West Coast to catch the China Clipper, en route to Russia where he hopes to interview Stalin. The PM-er is said to be off official business for President Roosevelt, also, although he steadfastly maintained he had nothing up his sleeve but a pencil and a press card.

Benny Goodman chose the Eastern Air Line route to Washington, while the Pan-American Clipper-trippers included Tomas de Rueda, manager of the Hotel Belmar, of Mazatlan, Mexico, who was off to Lisbon and Madrid to visit his family; and Edward Beck, former NBC technician and music student, back from France where, among other things,

(Continued on page 25)

H'wood $204,436 Tops All Groups in USO Drive

Hollywood, July 15.

Film industry tops all other groups in contributions to the United Service Organizations, leading off with $204,436 in its first financial report. Figures were disclosed by William Wellman, chairman of the committee in charge of studio donations.

Chi Campaign

Chicago, July 15.

Jack Kirsch, head of Allied Theatres, and chairman of the local amusement division of the United Service Organization, called a meeting of leading members of the amusement business to discuss USO campaign now under way. Purposes and plans of the USO were outlined, and details of the campaign were explained.

Quota for the amusement division for this territory is $10,000, and in asking for cooperation of the local theatrical men, Kirsch pointed out that although in the past they had been called upon for favors for the service men, such as the use of theatres, films, and motion picture equipment, not to mention talent, this is the first time they have been asked for actual cash. He suggested that each make a strong individual appeal to associates and employees, and to make an effort to reach the quota as quickly as possible before the deadline, July 25.

Co-Chairmen John Balaban, of Balaban & Katz, Clyde Eckhardt of 20th Century-Fox, and Edward Silverman of Essaness each made appeals and cited the need for immediate and wholehearted cooperation.

DEL CAMPO A PILOT

Regina, Sask., July 15.

Manuel Del Campo, third husband of film actress Mary Astor, joined the Royal Canadian Air Force at Penhold, Alberta, as a pilot. He was a film editor.

Arnold Bercovich, son of H. A. Bercovich, manager of the Rex, Regina, has joined the Royal Canadian Air Force. He was formerly doorman at the Rex.

THE BERLE-ING POINT

By Milton Berle

Chicago, July 15.

This is my second week at the Chez Paree. Celebrated my birthday July 12. The gifts kept pouring in and pouring in—what am I going to do with 50 bottles of distilled water?

Business great at the Chez. The other night there were two big parties in—Paul Small and Romo Vincent.

Stopping at the Seneca Hotel. Like the way the place is ventilated—they have a picture of a fan dancer on the wall.

Saw a sign on the room clerk's desk, 'Two can live as cheaply as one'—providing one sleeps in the lobby.

Spent Sunday afternoon at Edgewater Beach. Basked in the sun for three hours. Henceforth I will be known as 'The Toast of the Town.'

The mosquitos at the beach are very considerable; they carry a convoy of fireflies, so that they can see what they are doing. They don't want to bite you twice in the same place.

Went to Arlington racetrack. Going: takes 35 minutes by train; returning, two hours by wheelbarrow.

Broadway Department

Sherman Billingsley of the Stork club is now serving liquor in baby bottles—for society playboys who never grow up.

Moss Hart wires that he saw a play on Broadway that was so bad the Department of Correction booked it into the Bedford Reformatory.

Little Jackie Heller says, 'If you think there's a lot of dirt in burlesque—you should come to Pittsburgh.' (That soots me!)

Broadway Sam is heartbroken. He met a beautiful girl on the Fourth of July—and she made a punk out of him.

Eddie Garr was such an admirer of the late Elsie the Cow, every time he eats a steak—he cries.

Broadway Rose is summering at her island home—Welfare Island.

Hollywoodiana

Mickey Rooney and Lew Ayres have been teamed by Metro for 'Andy Hardy Stabs Doctor Kildare.'

Jack Oakie went to a sneak preview of a picture that was so bad, when one of the characters in the picture said, 'Is there a doctor in the house?', 25 writers stood up.

John Payne saw a strange thing on Hollywood Blvd. the other day—a woman wearing a woman's dress. (Slacker.)

RKO may hold the world premiere of the Edgar Bergen picture, 'Look Who's Talking,' in a telephone booth.

John Barrymore says, 'Running after women never hurt me. The trouble started when I caught up with them.'

Music Department

Do you think BMI songs will bring back kazoos?

Phil Harris, the Faye-kir, would like to hear Veronica *Lake*, George *Raft* and *Ethel Waters* sing 'Ole Man River.'

Radio Department

When an M. B. S. announcer was drafted recently he was loyal to the end—while taking the oath he put in a two-minute plug for his sponsor.

Fred Allen heard an opera singer on the air who held a note so long the Morris Plan sued her.

Fitch's Shampoo is going on the air with a new program called 'The Court of Missing Hairs.'

Hangnail Descriptions

J. Edgar Hoover: Snooperman...*Phil Harris:* Whadda ya hear from the cob?...*Hedy Lamarr-Charles Boyer:* 'Heat the People'...*Richard Himber:* Music charms the savage beast...*My Mom:* A Berle of great price.

Observation Department

Tell me who your friends are and I'll tell you who your co-makers will be.

The only thing that can make a hillbilly take his clothes off is a skunk.

Eavesdropped at the Hi-Hat Club: 'His ad-libs aren't worth the paper they're written on.'

Eavesdropped at the Panther Room: 'That's the first time I ever saw a face with a belt in the back.'

Eavesdropped at the Blackhawk: 'While he's taking her out, she's taking him in.'

Whatever Became of ——————?

Moore & Mitchell	Kelso Bros.
Vine & Temple	Anna Chandler
Honorable Mr. Wu	Irene Delroy

Afterpiece

In Hollywood there's 18 inches difference between a pat on the back and a kick in the pants.

Bill (Gay 90s) Hardy's Road Co. at Camp Upton

Camp Upton, L. I., July 15.

Contributions by Bill Hardy, operator of the Gay Nineties, New York nitery, have converted the newly-renovated theatre here into a replica of Hardy's east side cafe. Among the props is an old buggy, which has been placed in front of the door.

Irving Berlin is expected to dedicate the new theatre Friday (18) night. Hardy will also be on hand with part of his show, while the soldiers will put on the first of a series of mellers which they will present once a week.

Former garage which the camp has been using as a theatre has been improved by heightening the stage ceiling and adding an apron, dressing rooms, p.a. system, etc. Capt. A. H. Rankin, morale officer, formerly in the film biz, supervised the changes.

Pascal Clippers to Eng.

Gabriel Pascal clippered out of New York last night (Tuesday) for Lisbon on his way to England. Producer expects to be away about a month, arranging his affairs there and consulting George Bernard Shaw on future production of GBS yarns.

On his return Pascal will start shooting in Canada on 'The Snow Goose,' Paul Gallico story. Whether he will continue to work in Canada or transfer to Hollywood or London after that is uncertain as yet.

ED MARIN LEAVES M-G AFTER 7 YEARS ON LOT

Hollywood, July 15.

After seven years as a director on the lot, Ed Marin is calling it quits at Metro. He handled around 30 pictures at the studio including the 'Maisie' series.

Marin couldn't see eye-to-eye with the front-office on choice of pictures and preferred moving to another plant, with a deal in negotiation.

MORE JUKE GAFFS

Jitney and Coin-Catching Gags Debut in B'way Zone

Newest jukebox device is making its debut in the Broadway zone. A spieler-operator with a microphone circulates among the customers who are invited to say something. Price for each 'broadcast' is 5c. The voices, either talk or sing, are recorded on a sensitized steel tape which is immediately played back through a self-contained, loudspeaker or amplifier.

Another new stunt to catch small coins has shown up in Times Square drugstores, soda and lunch counters, etc. For a penny, a record is played while the customers sip or munch, coin slots being placed along the counter at nearly every seat.

MacMURRAY-DIETRICHER

Hollywood, July 15.

Paramount is lending Fred MacMurray to Columbia for top billing with Marlene Dietrich in 'Miss Madden Is Willing.'

Mitchell Leisen directs the yarn by James Edward Grant.

PIX AS RADIO-ASCAP WEDGE

U.S. Embassies to Have Press Agents

Buenos Aires, July 15.

Experienced newsmen, speaking the languages of the country, are expected to be added to the staffs of American Embassies in Buenos Aires, Rio de Janeiro, Santiago, Chile; and several other capitals. Majority are expected to be press-association trained, preferably with background on the Latin-American desks of the wire services.

William Wieland, former editor of the Havana Post, and Charles Nutter, who has seen service in many parts of the globe and is now in New Orleans, are reported slated for posts. They'll be 'loaned' to the U. S. State Department 'for the duration,' according to reports from S. A.

While many U. S. Embassies have a secretary whose job it is to look after press relations, none, including the largest in B. A., does any real press cultivation job and no propagandizing. Lack of such effort—especially in comparison with activity of the Nazi Embassies and more recently of the British Embassies in Latin countries—has long been a point for criticism by practical experts on Pan American affairs. Pointed out that Embassies are no longer considered suspects because they have a press man and send out stories.

Duchin's Hot Piano Intros Tea Dansant In Rio; Ventriloquist Yankeeisms Click

Rio de Janeiro, July 15.

Sunday tea dansants at the local Copacabana, which is strictly a nitery casino-restaurant, have been introduced with Eddy Duchin's advent. The Brazilians are nerts for the Duchinesque pianology and smooth dansapation, and even Monday nights are virtual turnaways, hence the Sunday afternoon addition.

Bob Evans, ventriloquist, and the Merriel Abbott Dancers are the sole support, both U.S. talent also.

Evans' double-talk with the dummy is another surprise because it's not only 100% dialog but also idiomatic Yanqui, but most of the smart set locally understands English well, and takes pride in 'getting' all the dummy's 'fresh' talk.

Duchin's eight weeks end late in August and he and the entire band clipper back to America, the air passage being part of the deal with Music Corp. of America.

FROM 'PETRIFIED' TO 'FOREST' IN 3 SUMMERS

Lewis Howard, who was taken to Hollywood under contract by Universal two years ago and has since played a flock of feature roles, returns in a few weeks to the scene of his initial professional engagement, the County theatre, Suffern, N. Y.

He debuted there three summers ago in a bit part in 'Petrified Forest.' He returns in the same play, but in the lead. He's now winding up work in the picture version of 'Hellzapoppin.'

Ruth St. Denis, At 65, Dances At Festival

Springfield, Mass., July 15.

Friday (11) Ruth St. Denis, danseuse, observed the 37th anniversary of her appearance in ballet by opening the international dance festival at Jacob's Pillow, Becket. Nearly 65, she presented a program including the original Oriental dances which won her critical acclaim. Ted Shawn served as narrator and Alex Alexay as accompanist, playing a number of compositions written especially for Miss St. Denis.

Anton Dolin and his partner, Alicia Markova, are sponsoring the dance festival.

'Cradle Snatchers' Back To B'way As Musical

Hollywood, July 15.

'Cradle Snatchers,' a veteran of Broadway, is coming back as a musical show, with Vinton Freedley producing.

Freedley is in town to set the dance team of Mary Parker and Billy Daniel for the leads. Piece is slated for autumn production.

Who Said War Is——?

Camp Upton, L.I., July 15.

Old-timers here were wondering last week what this man's Army had come to. There was no gainsaying, though, they enjoyed it.

Press-agent gag had a flock of Conover models staging a fashion show—including sweaters—for the boys, with a jury of 12 inductees selecting the 'best-dressed' gal.

Gertie Aggravated By Inability to Make Speedy London Trip

Gertrude Lawrence, who had her heart set on a trip back home to England, was somewhat aggravated sentimentally by the fact Gracie Fields was being expedited back to the homeland. However, subsequent advices from London are that under no circumstances could the British authorities guarantee 'undelayed transport,' and while every endeavor would be made to maintain Miss Fields' schedule because of her British War Relief tour in the States—also one in Canada for the Air Force—it was hazardous. Especially since Miss Lawrence has so large a company and an investment as 'Lady in the Dark' tied up with her welfare.

Outside of summering at her husband's (Richard Aldrich) place near Dennis, Mass., Miss Lawrence will do 'Behold We Live' Aug. 18, done in England some years ago, but never in America.

Gracie Field's A. C. Date

Atlantic City, July 15.

Gracie Fields, English comedienne, will make her first and only Atlantic City appearance for the British War Relief Society on Saturday, Aug. 30, in the Atlantic City Convention Hall.

Miss Fields' appearance comes on the Saturday night of the biggest weekend of season here—the Labor Day holiday. Kenneth B. Walton, chairman of A. C. branch and head of restaurant chain, is chairman.

MICHAEL BARTLETT DATES

Deal Pends for Tenor to Make Films For M. J. Hoffman

Michael Bartlett's second serious concert season will be a busy one. Besides eight performances this summer with the Cincinnati Opera Co., he will sing in Rio during September at the finish of the opera season there.

The tenor then sings at the Worcester Festival on Oct. 5 to start his concert season, which will have some 25-30 dates. A deal has been closed with M. J. Hoffman to make two pictures on the Coast which will probably get under way after the first of the year.

No stories are set yet but films will have an operatic background.

H'WOOD DEPLORES VOID IN AIR PLUGS

Filmusical Tunes Held Unable to Get Proper Promotion, Resulting in Dipping Grosses—Hit Songs, It's Recalled, Have Upped Meager Pictures

FILM COS. 'PATIENT'

The importance of radio plugging for filmusical excerpts has loomed larger in recent weeks, with the ASCAP-broadcasters stymie that is keeping celluloid tunes off the air, and it may be that the picture end of the music publishing business will influence a new turn in the music-radio 'war.' For one thing, the dipping grosses have pointed up, more than ever, the value and importance of the song, the songwriter and the publisher.

Distribution executives on the eastern end of the picture business are now recalling that an 'I Love You' put over a flopping 'Little Jesse James'; that 'Smoke Gets In Your Eyes' hypoed a withering 'Roberta'; that Hannah Williams took Billy Rose's 'Crazy Quilt' out of the red, into the profit column, by her singing of 'Cheerful Little Earful.' And ditto the general benefit to screen musicals, if the tunes are properly exploited.

The picture companies, hence, in re-examining their contracts with ASCAP and ASCAP songsmiths, find that they have the right to put songs on the air for exploitation; have the contractual right for radio trailers of song material; plus the right to exhibit them in motion picture theatres and elsewhere.

Having these rights, plus the ASCAP consent decree which no

(Continued on page 54)

Countess Tolstoy Airs Her Peeve Vs. Picture Cos.

Nyack, N. Y., July 15.

Countess Alexandra L. Tolstoy, daughter of Count Leo Tolstoy, Russia's great novelist and playwright, disclosed a long standing gripe with film companies who use her father's works without paying royalties. She named Metro's 'Anna Karenina' as an example. Her comment came at an interview in connection with opening of Reed Farm, the new 70-acre project of the Tolstoy Foundation, Inc., Valley Cottage, where sanctuary will be given to Russian refugees unable to maintain themselves.

Countess Tolstoy spoke with some

(Continued on page 18)

Goldwyn's Gehrig Pic

Hollywood, July 15.

Samuel Goldwyn has closed a deal with Mrs. Lou Gehrig and the late Yankee star's manager, Christy Walsh, for a picture to embrace the ball player's career on and off the diamond. Walsh will work on the story and be advisor on production.

David O. Selznick and Metro also sought the rights to the Gehrig saga, but were outbid by Goldwyn.

'Just Call Me Al'

RKO, which several weeks ago registered several titles indicating interest in a pic about former Governor Alfred E. Smith, appears to be still hot on the idea. Last week it added to the labels it claims: 'Governor Al Smith,' 'Alfred E. Smith' and 'The Life of Al Smith.'

Nostalgic Yarns in High Favor With Film Producers; Eases Troubled Time

Hollywood, July 15.

Nostalgia is paying off plenty these days to those writers who are smart enough to turn to 'the good old days' for material. At no time in the history of the industry have the producers leaped with such enthusiasm to other times in fashioning their picture menus. The war and an interversion of the national consciousness are responsible.

Comedy, Hollywood has expected, would be the great boxoffice bait in these troubled times. Comedy is getting a fair share of producer effort. But nostalgia is the string upon which the film makers seem to be harping most ferventiy.

With two-thirds of the world wallowing in war, the films now purpose to turn back the clock to days when people were happier, or thought they were. Action pictures, comedies, romances and mysteries all figure in this surge of nostalgia.

Warners leads this parade, with five films being readied to capitalize on the escapist appeal. One of the year's important productions at the Burbank lot is 'Kings Row,' from the best seller, which will have a large cast headed by Ann Sheridan, Ronald Reagan, Robert Cummings and James Stephenson, with Sam Wood

(Continued on page 18)

Not All Dross

Hollywood, July 15.

There's gold in the silver on the cutting room floor, a discovery made by one of the current biggies who got his start years ago by sweeping out studios, gratis, and extracting precious metal from strips of discarded celluloid.

20th-Fox 'mines' $7,000 a year out of its cuttings. Annual silver salvage in all the studios runs close to $50,000.

Ozark Hillbillies Think Par's Version Of 'Shepherd' Libelous

St. Louis, July 15.

The Paramount film version of Harold Bell Wright's 'Shepherd of the Hills' has aroused plenty of beefs in Branson, Mo., an Ozark mountain town which is the locale for most of the tale, in its first showing in that burg last week. A one-man picket paraded in front of the local flicker house showing the picture bearing a sign which read 'Unfair to Local Characters.' Other beefs were made by those who said the flicker did not do justice to the Ozark country and its people.

Deep in 'Shepherd of the Hills' tradition, Branson is between Mutton Hollow and Dewey Bald, and is near where author Wright set up his tent to write the yarn. Several descendants of the original characters still live in nearby hills. The Rev. J. E. Chase, pastor of the Christian Church in Branson, and one of those invited to a preview showing, declared that he considered the flicker the most 'deplorable production' he had ever seen.'

'To represent those loveable old characters of the hills in roles the picture ascribes to them is inexcusable and merits unsparing censure,' the minister asserted.

Pearl Spurlock, widely known Ozark femme tax driver, chipped in with her beef by stating, 'I don't get mad very easy, but when I saw what Hollywood calls our Shepherd of the Hills, I was really mad.' The main complaint was that in addition to the fact that Uncle Ike and some other loved characters were omitted, it seemed to be the screen writers' idea that a hillbilly had to be ignorant, ruthless and lawless. Another objector complained 'the picture does not portray the depth of affection, the inherent goodness and kindness of the true Ozarkian, and in no manner does it tell the story of his way of living.'

STEVENS IN THREE-PIC DEAL AT TWO STUDIOS

Hollywood, July 15.

George Stevens has closed a three-picture deal calling for one directorial job at Metro and two producer-director chores at Columbia.

First is an untitled Katherine Hepburn-Spencer Tracy co-starrer on the Culver City lot, to be produced by Joseph Mankiewicz, starting Aug. 15. At Columbia, Stevens is slated to produce and pilot 'Mr. Twilight,' a Cary Grant starrer, and another not yet named.

Par Player Roster At 99, Double Last Year

Hollywood, July 15.

New high in contract players was registered at Paramount with a total of 99. List contains 78 under term pacts and 21 slated for special deals. Current roster contrasts with 59 at the same time last year.

DOROTHY THOMPSON TO AIR FROM LONDON

Dorothy Thompson is slated to start a series of broadcasts for NBC from London shortly after she arrives there next week. New York Post-Bell Syndicate columnist is skedded to hop the clipper for Lisbon tomorrow (Thursday) and proceed immediately to London. She will continue writing her column from abroad. She expects to be away from four to six weeks.

Miss Thompson also has an idea of going to Moscow if she can arrange transportation, but her agents said in New York this week that that is highly unlikely. Writer formerly aired in this country for Mutual.

VARIETY

Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York, N. Y.

SUBSCRIPTION
Annual...... $10 Foreign...... $11
Single Copies.................25 Cents

Vol. 143 No. 6

INDEX

Band Reviews.............. 42
Bills 47
Chatter 53
Concert 38
Exploitation 13
Film Booking Chart......... 18
Film Reviews.................. 8
Film Trade Showings........ 18
House Reviews.............. 48
Inside—Legit 50
Inside—Orchestras 40
International News.......... 16
Literati 52
Legitimate 50
Music 42
Night Clubs.................. 44
Night Club Reviews......... 49
Obituary 54
Orchestras 39
Pictures 4
Radio 26
Radio Markets.............. 33
Radio Reviews.............. 34
Unit Review.................. 49
Vaudeville 44

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

UA's Selznick, Capra, Gordon And Goetz Means Plenty o' Pix

United Artists will probably deliver more product in 1941-42 than during any season in its history—if its commitments are all fulfilled. Operating chief Arthur Kelly, just back in New York from the Coast, disclosed yesterday (Tuesday) that 18 pictures are already set for release.

In addition, there will probably be two pictures each from David O. Selznick and Frank Capra, Kelly said, plus three from Ealing Studios in England, two holdovers which were sold on 1940-41 contracts, and the product of several new producers.

Kelly also revealed that Max Gordon and Harry Goetz have joined UA producer ranks. They will make a minimum of two and a maximum of three pix a year for three years. Their first film, he said, will probably be 'The American Way,' from the legiter of a couple seasons ago.

An important part of the role to be played by Gordon and Goetz will be as legit producers, however, asserted the UA head. They will give UA 'an avenue right to Broadway' for acquiring and financing large-scale legiters, said Kelly.

Gordon-Goetz, he explained, will also stage legiters for other UA producers. For instance, should Alexander Korda have a film property which he would first like to have put on Broadway as a legit, he will make arrangements with Goetz and Gordon to put it on for him and participate in it.

Selznick-Capra All Set

Deal by which Selznick and Capra become producer-owners of UA is all set, Kelly said, with signing time hinging principally on arrival of the participants on the Coast. The two producers are now on their way west, but UA's attorney, Edward C. Raftery, is tied up in the Crescent anti-trust case in Nashville. If he can't get away in a couple days, however, Kelly said Loyd Wright will take over and act for the company.

Sol Lesser has not been released from his contract with UA, Kelly stressed, despite his acceptance of production exec post at RKO. Lesser still has four pictures to deliver to UA (including 'Strange Victory,' now in production), said the UA chieftain, and 'anyone with a UA contract has to provide a good reason for not fulfilling it.'

On the Ealing deal, Kelly said that UA had agreed to handle worldwide distribution—outside of the U. S.—on eight pictures. Of these it has its choice of any three for distribution in this country. First one will be 'Ships With Wings,' 'starring' the British aircraft carrier Ark Royal, many times claimed by the Nazis to have been sunk.

Gordon-Goetz

Gordon and Goetz have both recently been working for Columbia, producing separately (Goetz in association with Gregory Ratoff), but having a financial stake in each other's product. Kelly said they are now free to come to UA, and will probably make one picture and get a start on another for the coming season's release. Goetz was formerly associated with UA via a partnership in Reliance Pictures with UA producer Edward Small.

Gordon-Goetz in addition to their Columbia activity, also had a commitment for a film to RKO, but have been released, Kelly said. They were to make 'American Way,' of which they were principal producers of the legiter. RKO paid $250,000 for film rights to the patriotic property. Kelly said arrangements are being negotiated for acquisition of the rights from RKO, under which that studio would participate in the profits. Gordon and Goetz will do all of their own financing, Kelly said, with the company not providing any coin.

One more new producer is under consideration, UA operating head declared, for addition to the company's ranks. He refused to name him.

Capra has one story in mind, said Kelly, but it couldn't be named, while Selznick has developed an entirely new original—about which Kelly was very mysterious—which will probably be made first. Yarn is 'V for Victory' (see story on Page 1). 'Jane Eyre' is being held up because it too closely resembles 'Rebecca,' while road company tours of 'Claudia' will prevent Selznick's filming that legiter for some time, Kelly said.

Eighteen 1941-42 pictures set so far were listed by Kelly as: 'New Wine' (Sekely), 'Lydia' and 'Jungle Book' (Korda), 'Sundown,' 'Eagle Squadron,' 'To Be or Not to Be' (directed by Ernst Lubitsch) and a western on the type of 'Stage Coach' (Wanger), 'International Lady,' 'Twin Beds,' 'Annie Rooney' (with Shirley Temple), 'Hellotrope' and 'My Official Wife' (Small), 'The Mating Call' (Loew-Lewin), 'A Man's Man' (Rowland), 'Shanghai Gesture' (Pressburger), 'Major Barbara' and 'Snow Goose' (Pascal), 'Three Cockeyed Sailors' (British-made).

In addition there will be 'Corsican Brothers' (Small) and 'Strange Victory' (Lesser) sold in 1940-41, but to be delivered during the coming season. There are also the three Ealing pictures, plus 10 'streamliners' from Hal Roach.

UA ERECTING THEATRE, DANCERY IN SO. AFRICA

Hollywood, July 15.

Erection of a combination theatre, dance hall and restaurant in Cape Town, South Africa, was authorized by United Artists at a meeting of company owner-members here, prior to the departure of Arthur Kelly, chief of world-wide operations, to take part in other UA financial problems in New York.

Main question is the status of the David O. Selznick-Frank Capra deal for member-ownership in the company. Contracts for a 10-year agreement are expected to be signed when Kelly returns this week.

CLOSER CO-OP BETWEEN ARMY AND PIX

Hollywood, July 15.

First of series of meetings to weld closer relationship between the army and the film industry was held yesterday (Monday), with Maj. Gen. Robert Richardson, chief public relations officer of the army, here from Washington to put his suggestions before studio heads.

Full cooperation was promised all around and the nature of the complete program will be divulged after Gen. Richardson has made the studio rounds and conferred with various executives associated with industry leadership in the country's defense program.

REPUBLIC GETS BID TO JOIN PRODUCERS ASS'N

Hollywood, July 15.

Republic, the largest independent company in the film industry, has been invited to become a member of the Association of Motion Picture Producers, composed entirely of major companies.

Studio is expected to accept, since company executives have already been participating in labor matters and other problems of the association.

Par Slate Reelected

All Paramount officers were unanimously reelected for a period of one year at a special meeting of the board of directors Thursday (10). It was the organization session of the new board named at the stockholders' meeting last month.

Officers reelected are Barney Balaban, president; Adolph Zukor, chairman of board; Stanton Griffis, chairman of executive committee; Y. Frank Freeman, Austin C. Keough, Neil F. Agnew, John W. Hicks, Jr., and Henry Ginsberg, vice-presidents; Walter B. Cokell, treasurer; Austin C. Keough, secretary; Fred Mohrhardt, comptroller; Norman Collyer, Jacob H. Karp, Frank Meyer, assistant secretaries.

Hammond, Ex-Aide To Macgowan, 20th Producer

Hollywood, July 15.

Len Hammond, former assistant to Kenneth Macgowan at 20th-Fox, was named associate producer on 'Swamp Water' and 'Confirm or Deny.'

Jean Renoir directs 'Swamp,' which went into work yesterday (Mon.). 'Confirm' rolls Aug. 4, with the pilot still unselected.

Defense's Night Shifts No Help To B.O.—Golden

Washington, July 15.

Night shifts in industry, though employment rises naturally boost general purchasing power, are probably one of the factors behind unsatisfactory film theatre patronage, in the view of Nathan D. Golden, head of the U. S. Commerce Dept. motion pictures division.

Back from the exhibitors' meeting in Hollywood, Golden commented Saturday (12) on the squawks of theatre managers about the poor volume of business. Although seasonal factors should be considered and attendance normally falls with the approach of hot weather and later sunsets, Golden remarked that increased industrial activity requiring many persons to work nights undoubtedly is 'a contributing factor' in recent boxoffice slumps.

The disheartening dive just prior to the Fourth of July weekend probably was a low point for the season, the Commerce Dept. expert cheered. Attendance should mount now that the corner has been turned.

Though it has some disadvantageous angles, the defense program can be cultivated to the eventual profit of the film industry, Golden said. As he suggested at the Hollywood conclave, Golden thinks exhibs can attract a large percentage of the 30,000,000 persons who seldom catch pictures through cooperation with the schools and camps of the military establishment. Furnishing selected pictures at nominal charge would build goodwill and arouse a latent desire for screen entertainment.

Film industry activity in connection with defense efforts drew kudos from the Commerce Department official. Not only are instructional films being turned out at cost, but the industry is doing a fine job in providing stars for entertainment tours.

Discussing film matters in general, Golden said the shortage of technicians on the West Coast due to defense demands is not particularly difficult and pointed out that studio employment is at its highest level with the rush to finish films before the new booking season and the effect of the new selling scheme.

Hays Office Must Stand Trial on Criterion Suit

Los Angeles, July 15.

Criterion Pictures won a technical point in its $1,500,000 damage suit against Motion Picture Producers & Distributors Association when Judge Jenney in U. S. district court denied a motion by the defendants to dismiss the action.

Complaint involves the picture, 'Damaged Goods,' which was denied a purity seal by the Hays office. Suit charges undue influence by several major studios. Plaintiff points out that 'Dr. Ehrlich's Magic Bullet' was permitted on the screen although it dealt with the same subject, social disease.

Merle Oberon's N.Y. Sked

Merle Oberon will arrive in New York on Friday (18) for a week's stay, following her guest appearance on 'Housewarming,' radio show with Benny Goodman, originating for the NBC web from the Goodman (no relation) theatre, Chicago, tomorrow (Thursday).

Miss Oberon goes to Chicago from Hollywood, where she just wound up work in Alexander Korda's (her husband) production of 'Lydia.' She'll restrict herself to vacationing and press interviews while in New York.

Important Copyright Decision Will Save Literati Fees; 20th's Test

Washington, July 15.

Serial stories and other continuing material published in installments can be copyrighted in single batches under an important District of Columbia Court of Appeals ruling in a tiff between 20th-Fox and the U. S. Copyright Office.

Issuance of a mandamus, directing Registrar Clement L. Bouve to grant one copyright certificate for collected installments of 'In Old Chicago,' was upheld by a three-judge panel in an opinion by Associate Justice Justin Miller, declaring the registrar seemed motivated by a desire to collect largest possible number of $2 registration fees.

Effect of the decision is that comic strips, series of articles, fiction installments and such material may be assembled in book form and protected by only one application. Registrar previously refused to grant certificate until application was made for each installment of the script released for newspaper publication.

'We see no reason to assume a requirement of separate registration as applied to the facts of the present case merely because the book which was deposited revealed on its face that the material was to be used in serialized form. Many books are republished as serials and no reason appears for penalizing a publisher on account of his foresight in anticipating such republications. It might as well be contended that separating a book into chapters should declare separate registration of each,' the court declared.

TREM CARR PROD. CHIEF IN SHAKEUP AT MONO

Hollywood, July 15.

Shakeup in the Monogram outfit resulted in the appointment of Trem Carr as executive director in charge of production. Other new appointees are J. P. Friedhoff, comptroller and assistant treasurer, and Norton V. Ritchey, v.p. in charge of foreign distribution.

New board of directors consists of W. Ray Johnston, Carr, Howard Stubbins, Mel Huling, Herman Rifkin, John Mangham, Charles Trampe, Steve Broidy and Ray Young.

WAR STIMULUS UPS CANADA PIX BIZ

Montreal, July 15.

War stimulation of business in the Dominion is reflected in receipts and admissions of moving picture houses throughout Canada during 1940 in statement just issued by the Canadian Bureau of Statistics. Receipts were second highest on record since 1930. Number of picture houses in Canada rose from 1,186 in 1939 to 1,226 last year. Currently they will not show much increase on latter figures since government has decreed that money shall not henceforward be diverted to building of picture theatres during duration of war.

Receipts for 1940 totalled $37,698,000 against $34,010,000 in 1939, up 11%. Admissions were 150,812,000 against 138,497,000, up 9%. Standout betterment is shown by Halifax, N. S., where a huge new war (army, navy and air) increment has nearly doubled the population. Here admissions are up 38% for 1940 and receipts up 48%. Returns as to receipts are exclusive of provincial amusement taxes.

Ontario led the nine provinces of Canada last year in revenues received, with Quebec Province second. Receipts in Quebec were up from $7,033,000 to $7,473,000. Ontario showed a gain of $2,000,000 to $17,331,000. Only province to show a decline was Alberta from $2,014,000 to $2,001,000.

NEWSREELERS ASK U.S. EASE-UP ON ICELAND

Newsreel offices in N. Y. are making representations in Washington in an effort to change the rigid censorship rules laid down regarding U. S. military occupation of Iceland. All American reels have been barred from sending camera crews to Iceland in President Roosevelt's decision to keep American newspapermen and news syndicate photographers from the northern island country. Basis for request that the newsreels be permitted to take pictures is that they were not even mentioned by Stephen Early in his statement that representatives of three major press services and news syndicate cameramen might be allowed later to proceed to Iceland.

Roosevelt's ruling, announced late last week, is that news men must stay out of Iceland until the occupation of the island by U. S. forces is completed. Early explained that the President felt 'for the time being that it is purely a military program.'

Basis for newsreelers' objection to such clampdown is that a virtual, complete censorship on all army and navy subjects in U. S. exists already today. Consequently, any material photographed on Iceland would have to go through military hands before being released by the newsreels.

Some newsreel executives are hoping that the Iceland problem may result in a voluntary censorship being set up, whereby newsreel crews would be given certain credentials and submit an unfinished 'purple' print of every military story to Government censor executives before releasing it. Such a plan has been under consideration but never has been officially put into operation.

L. A. TO N. Y.

Heagan Bayles.
S. N. Behrman.
Barbara Brewster.
Teddy Carr.
Samuel Goldwyn.
Monroe Greenthal.
Mann Holiner.
Paul Hollister.
Carol Irwin.
Arthur W. Kelly.
Milton Krasner.
Helen Lewis.
Harpo Marx.
Max Milder.
Harry Ommerle.
Bill Raynor.
Tom Revere.
Royer.
Frank Seltzer.
Edgar Selwyn.
Will Yolen.

N. Y. TO L. A.

Ray Collins.
Sandra Gould.
Rosalind Ivan.
Mrs. Victor Mature.
David O. Selznick.
Jules C. Stein.
Monty Woolley.

ARRIVALS

(At the Port of New York)

Mr. and Mrs. Hugo del Carill, Mr. and Mrs. Paul Draper (Heidi Vosseler).

SAILINGS

July 18 (Rio de Janeiro to New York) Maribel Vinson, Guy Owen (Brazil).

Hedy Puts Bite on Leo

Hollywood, July 15.

Hedy Lamarr is back on the Metro payroll after a suspension of several weeks due to salary differences.

Understood the actress got a substantial increase and is reading the script of 'H. M. Pulham, Esq.'

Coupla Balls of Fire

Hollywood, July 15.

'Ball of Fire,' once titled 'The Professor and the Burlesque Queen,' goes into work Aug. 1 with Gary Cooper and Barbara Stanwyck costarring.

Howard Hawks directs the Samuel Goldwyn production, screenplayed by Charles Brackett and Billy Wilder.

LUKEWARM TO TRADESHOWS

FILM BIZ BY DECREE

After a battle within the film trade which has extended over a long period of years, blind-selling and blockbooking have passed as trade practices and a new and wholly untried system of licensing films for exhibition in theatres comes into operation. The new plan requires the five major companies—Metro, Paramount, Warners, 20th-Fox and RKO—to 'show' their pictures in all key centers prior to negotiating any actual contracts for theatre engagements. The rules are contained in the Consent Decree by which the U.S. Government permitted the major film concerns for a trial period of three years to retain control over their affiliated circuits of theatres in return for agreeing to abolish seasonal program selling. Groups of feature pictures available for sale are now limited to five films.

Starting on this page of VARIETY, extensive reports from numerous cities furnish an accurate and impartial cross-section of the exhibitor reaction to the new order of business, brought about chiefly by organized pressure groups among themselves that carried the alleged monopolistic complaints to the Department of Justice. Measured in terms of exhibitor attendance at the initial trade showings, the innovation is a 'bust.' Viewed, however, in the light of the future internal workings of production, distribution and exhibition, the new plan is revolutionary.

In a business where enthusiasm, anticipation and eagerness play so great a part in creating the commercial values, the tradeshowings so far held, and those immediately to follow, have been inaugurated with an air of phlegmatic compliance with a legal requirement, rather than as something new, different and startling as an industry plan.

The substance of distributor attitude seems to be, 'Here they are; come and see them if you wish.' And the prospective theatre-customer, sitting with a small group in some large theatre auditorium, or crushed in a packed exchange projection room, says to himself, 'Are these the pictures that are going to keep me in business another year? And, if I have to look at films for several hours three or four days a week, how am I going to find time to run my theatre?'

Crux of the matter is that any picture first screened in a projection room, or a private theatre showing, is at a damning disadvantage, except when viewed by men who by training and long experience can mentally furnish the essential of audience reaction. And not one person in a thousand is capable to place any accurate boxoffice value on a film presented under such dour circumstances.

It is because of its showmanship background over a third of a century that VARIETY, with modest self-assurance, projects its film reviewing service to the fore as a reliable and dependable agency to assist both sellers and buyers.

Tradeshow Film Reviewing Racket, A la Tipster Service, in M'waukee?

Milwaukee, July 15.

Nipping in the bud a projected racket born out of the tradeshow requirements of the Consent Decree, the board of directors of the Independent Theatre Protective Association of Wisconsin and Northern Michigan adopted plans at a meeting here Friday (11) to protect exhibitors throughout the territory and at the same time provide them with a service that will nullify some of the objections to the new system of film buying and booking being inaugurated this week.

During the past coupla weeks a number of exhibs in this area have been approached by promoters seeking to sell subscriptions to a confidential reviewing service. It was explained to the theatre men that under the proposed plan, they would not have to go to the trouble or expense of previewing any film in the futura; tradeshows would be covered fully by the promoters and they would supply the exhibs with secret reports giving them the real lowdown on all product shown. It didn't sound 100% to the showmen, who saw in the idea an opportunity for the promotors to shake down the producers as well as themselves, and they still wouldn't have a true picture of film product.

An emergency meeting of the Indie board of directors was called and this is the course of action they decided upon:

Formation of a screening committee of seven members who will have a mandatory job of attending all tradeshows. The names of this committee will be a secret, and each member will write a candid review of every picture, following an outlined form designed to cover all contingencies. Each review will be signed by a letter of the alphabet, a combination of letters or a number, which will be the only means of identifying the writer. This secrecy will prevent any member of the committee being put on the spot, either by producers, exchange men or other exhibs.

These reviews will be written immediately following every tradeshow and sent out at once from association offices. The first set of reports will go out at the end of the current week to every exhib in the territory, so all may see what is being done; after this they will go to association members only. After the first few reviews, the recipient will know from the signature which reviews' work best covers the picture for his particular locality—first runs, nabes, city, suburban or rural communities, and thus learn to depend upon them for his guidance in buying.

Every member of the reviewing committee is a bona fide exhibitor of established standing and reputation, and their analyses of new films will be issued solely as an association service and at no extra cost to members.

EVEN THE EXHIBS AWAIT 'A' FILMS

Variety's National Survey of Exhibitor Reaction to Tradeshowings in Sundry Exchange Cities—Main Gripe Is That They're Time-Devouring and Too Costly for the Average Theatre Owner

JURY STILL OUT

Varied and plentiful were tha reasons contributed by exhibs this week for their absence in untold droves from the trade screenings for which they have so long battled. To most of them it was too much trouble to get to the theatres where the pictures were being shown, with the rasult that just 43 exhibs or their reps turned out Monday (14) for the initial tradeshow in the metropolitan New York area.

It was the same all over. From Hollywood, Albany, Atlanta, Boston, Buffalo and the 25 other exchange centers in which tha screenings were held came reports of complete indifference by exhibs to the shows. Hollywood had 15 theatremen present, Atlanta 12, othar cities similar inconsequential exhibitor representation on the initial days of the tradeshows.

Although the I-told-you-so's among distributors were plentiful, the meagar turnouts at the screenings were sorely disappointing to the industry in general and to RKO and Metro in particular, for they had taken over large houses for the showings of 'Lady Be Good' (M-G), 'Parachute Battalion' (RKO), 'Devil and Daniel Webster' (new title: 'Here Is a Man') (RKO) and 'Father Takes a Wife' (RKO).

100 in 1,900-Seat House

For its New York screening, RKO occupied tha 1,900-seat Broadway theatre. Fewer than 100 were in the house altogether on Monday (14), more than half of them being tradepaper reviewers, exchange employees, home-office help and publicity men. Only five of the exhibs ware from out-of-town and all but ona had come to New York primarily to do their booking and not to attend the screening.

Evan exhibs' wives, daughters and Aunt Minnies, who usually show up in profusion for preview screenings, were notable by their absence. Result was a dismal and unresponsive audience that would have had trouble swallowing even a lot more delectable morsel than was offered.

The little band of lonely spectators grouped together midst the vast expanses of empty seats definitely proved one thing—that the projection room is the place for tradescreening all but the most important films. Lack of attendance, however, is in lina with experience in England, where the advance shows are padded with newspaper people and their friends to make it look like a crowd.

Curiosity Draw

Most of the exhibs and circuit buyers at the New York screening admitted it was physically impossible for them to see every picture and that they had just come to the first to get a gander of what the screenings are to be like. Many of them had the same intentions as Arthur

(Continued on page 24)

'Film Biz Sends Its Full Line To England But Only Gets Back 33⅓% Revenue'—Industry Beef

Although Alan Steyne, attache of the U. S. embassy in London, huddled with the Hays office directors and subsequently with foreign managers regarding the U. S. distributors' frozen coin situation in Great Britain, foreign chiefs gained tha impression that not much progress would be made in dislodging frozen money until new tactics are adopted by American film companies. Whether this unfreezing can be obtained through routine State Dept. channels or will have to emanate from department heads was not clear although several foreign sales chiefs are convinced it must come via direct word from Washington.

Important angles developed in discussions last week are that the American film companies are importing 100% of their full product line to England and receiving only one-third of the revenue realized on these pictures. It was pointed out that U. S. distributors agreed to send in their normal product lineup because of the urgent need for screen entertainment in Britain. The British are practically without motor cars, have a reduced lineup of stage entertainment, hence must lean heavily on motion pictures for amusement. Also the fact that a large number of the residents are away from home makes this situation doubly vital.

Can't Re-Invest

The British are permitting American companies to use a portion of their frozen funds on British quota production and in paying off loans up to a certain level. None is allowed to go into theatre properties, however, up to the present time.

The American film business is the only industry, excepting those sending in war material which is shipping its full line of goods to Great Britain, and has since the war started.

Attitude of many foreign managers, expressed on the quiet, is they are being unduly handicapped by the present coin freeze, at present particularly since they have played ball with the British government desires and demands during the war period. They realize that there was a shortage of dollar exchange in Britain at one time but that this situation has been considerably alleviated by the lease-lend bill. Several foreign chiefs feel that with tha U. S. sending billions in supplies and credits to England, they should get the same consideration as many other lines of business in getting accumulated revenue from the British Isles.

O'Connor's 1st U Visit

Hollywood, July 15.

John O'Connor, Universal vice-president and aide to Nate Blumberg, is here on his first visit to the studio since assuming his new post.

Product sessions get under way with the arrival today (Tuesday) of Bill Scully, sales chief.

MOVE TO EASE OVERLAPPING SCREENINGS

Although the Hays office has not been asked to work out a system of trade screenings for all fiva major companies under the Consent Decree, which would simplify the nationwide lineup, it is understood that the five majors will get together shortly on some such arrangement. Reason for seeking such action is that there is danger of conflicting dates in the future and a system of allocating dates appears essential.

For the first screenings, Metro announced its group dates and places, with the other four distributors having to pick up tha remaining spots left open. Such conflicts, if they occur in the future, might be deemed in violation of the Consent Decree which seeks to give each exhibitor a reasonable time in which to view new product.

For tha large New York City area, with its thousands of exhibitors, the choice of sites for screenings in N.Y. have proved a headache for all five companies the first time out. Metro has solved the problem by using the Astor (Loew-operated) theatre, while RKO has taken advantage of another two-a-day house by using the Broadway for its initial showings. Other companies are not so fortunately situated.

Paramount has decided to use the Normandie on East 53d street near Madison, which has a seating capacity of several hundred. Not known but understood that 20th-Fox may employ its large air-conditioned h.o. projection room. The same looms for Warner Bros., although this company has not set the dates for its first Consent Decree group. Both of these companies' projection rooms seat 100 or more.

SEE THURMAN ARNOLD AS NEXT U.S. ATTY.-GEN'L

Thurman Arnold, head of the anti-trust activities of the U.S. attorney-general's office, is slated to become the next attorney-general, according to advices received in picture circles this week.

Because of his trust-busting proclivities which included bringing the anti-trust action against major film companies that wound up with the sweeping Consent Decree, Arnold is regarded in film circles as 'difficult'.

PAR THAWED SOME COIN IN NASSAU LOCATION

Shooting of 'Bahama Passage' in Nassau and adjacent British islands instead of Florida, as originally intended, is explained by the term, 'frozen credits.' Paramount used about $80,000 of its money, impounded in England since the beginning of the war, to pay travel and location expenses of the cast and crew in the Bahamas, which are British possessions controlled financially by the Bank of England where millions in Hollywood money is iced.

Salaries were paid by the studio but all other costs were charged against the cold cash in London.

First 'Consent Decree' Film Reviews

The first of the Tradeshown reviews of 1941-42 film product, to be released after Sept. 1, appear on P. 8 of this issue. They include three RKO films and one Metro picture.

Of the RKO's initial block-of-five, 'Citizen Kane' was originally reviewed in VARIETY on April 16, '41, and tha capsule opinion, for the exhibitor, appears boxed on P. 8.

Agency Decisions Actor

Los Angeles, July 15.

Famous Artists Agency (Feldman-Blum) filed suit in Superior Court for confirmation of an arbitration board award of $5,600 against Arthur Lake, actor.

Plaintiffs claim they are entitled to that amount for their services in placing the actor in picture and radio jobs.

20th-Fox Sales Meet on Coast (16-19) Draws 400 From All Over Country

Los Angeles, July 15.

More than 400 delegates from the field, home offices and 37 exchanges in the United States and Canada arrive here today (Tues.) to attend the 20th-Fox annual sales convention beginning tomorrow (16) at the Ambassador hotel for a three-day pow-wow highlighted by outlines of company product, sales plans under the Consent Decree and an analysis of pictures now being turned out at the studios.

Convention talks to be delivered by Joseph M. Schenck, Darryl F. Zanuck, Herman Wobber and other company execs will deal with the 50 pictures to be delivered during the 1941-42 season and methods of operation under the consent. Rushes of unfinished films as well as several completed pictures will be shown at the theatre in the Ambassador hotel, with visits to the 20th studio Friday (18) and divisional meetings to discuss next year's policy in greater detail also are scheduled.

Wobber, general manager in charge of distribution, comes down from San Francisco to speak on sales and announce groups of pictures to be offered. Zanuck will talk on studio production at the luncheon tomorrow (Wed.) in the Ambassador's Fiesta Room when most of the company's players and producers will be introduced to the salesmen. Sidney Kent, who has been ill, is expected for the convention.

Among those slated to address the convention are Charles E. McCarthy, publicity and advertising director; W. J. Kupper, William Sussman and W. C. Gehring, division managers; Truman H. Talley, producer of Movietone News and shorts; W. J. Clark, short subject manager.

Schenck, Zanuck and William Goetz will welcome the delegates headed by Hermann G. Place, chairman of the executive committee of 20th, attending his first convention and who arrived here last week with Spyros Skouras, National Theatres prexy. Others arriving include Jack Darrock, Tony Muto, Lowell Thomas, Ed Thorgersen, Russell Muth, Paul Terry, National theatre division heads, Rick Ricketson, Denver, and Frank Newman, Seattle. Charles Skouras heads the Fox West Coast theatre group of guests, Spyros Skouras representing both F-WC and NT as delegate.

Walter J. Hutchinson, in charge of foreign distribution, who was to head the foreign department delegation, has been detained in New York on business. Those from the overseas division arriving include Clay V. Hake, Australasian managing director; Benjamin Miggins, European managing director; Herbert A. White, Latin America, and Charles Mayer, the Orient.

Studio Speakers

Studio executives slated to discuss pictures in production and scheduled include Ernst Lubitsch, John M. Stahl, Sol Wurtzel, William LeBaron, Mark Hellinger, Harry Joe Brown, Harold Clurman, Ralph Dietrich, Lou Edelman, Nunnally Johnson, Robert Kane, Walter Morosco, Lou Ostrow, William Perlberg, Milton Sperling, William Koenig, Joseph Moskowitz, New York representative, Jason S. Joy, personnel supervisor, and Fred Metzler, studio treasurer.

Carnegie Tech's Kurtz Gets M-G Jr. Scrib Pact

Pittsburgh, July 15.

Jerome Kurtz, who graduated from Carnegie Tech drama school just a few weeks ago, has left for Hollywood with a six-month contract as a junior writer at Metro. Deal followed competition staged by M-G among colleges which have playwriting classes. Kurtz was pacted as result of three-act play, 'Plano Solo,' which he authored while in school. It has since received favorable notice from several Broadway producers.

He's also a musician and composer, having written several promising tunes for last Scotch and Soda revue at Tech, 'Here's to You.' Two summers ago, Kurtz played the role of the pianist in the Libby Holman-Clifton Webb 'Burlesque' on straw-hat circuit and later accompanied and made flock of arrangements for Miss Holman.

Smith Heads Film Eds

Hollywood, July 15.

Frederick Y. Smith has been elected president of Society of Motion Picture Film Editors. He succeeds Edmund D. Hannan, who negotiated the society's current agreement with the major companies. Other officers are Louis Sackin, vice-president; William Murphy, secretary; Kenneth Martin, treasurer; and William O'Hara, sergeant-at-arms.

Members of the society have returned to work at the Walt Disney studio, the organization announcing that the company had signed a standard basic agreement. The editors themselves objected to returning to work, and apologized to the striking cartoonists for being forced by the society to cross the picket lines.

Coast Theatre Charges Product Withheld; Sues F-WC, Distribs for 225G

Los Angeles, July 15.

Suit for $225,000, charging unfair discrimination in distribution, was filed here by Monrovia Cinema Corp. against Fox-West Coast, Paramount, RKO and Warners. Plaintiff declares the defendants violated the Sherman and Clayton anti-trust laws in refusing to issue first run or desirable films to the Monrovia theatre, Monrovia, Cal., where F-WC operates the Lyric.

Complaint asserts that F-WC had 260 films at its disposal but played only 130 and refused to permit the unused pictures to be obtained by the Monrovia.

Majors' Execs Sidestep Anti-Trust Pre-Exam

Executives of all major film companies need not be examined before trial in connection with a $900,000 triple damage anti-trust suit against them and the Motion Picture Producers & Distributors of America, Inc. Judge Murray Hulbert in the N. Y. federal court vacated a motion to examine the officials on Monday (14).

Plaintiff charges violation of the Sherman anti-trust laws on the part of the defendants in connection with its theatre, the Mayfair, in Hillside, N. J. A plea by National Theatres Corp., to dismiss the action against it, because the court allegedly had no jurisdiction, was referred to a special master to decide.

Cromwell at 20th

Hollywood, July 15.

John Cromwell checked into the 20th-Fox studio yesterday (Mon.) to assume direction of 'Benjamin Blake,' slated to start Aug. 25 with Tyrone Power and Ida Lupino co-starring.

Otto Brower hops off for the South Seas this week with a camera crew to shoot tropical backgrounds for the film.

RKO TO SELL IN NW, TESTING MINN. LAW

Minneapolis, July 15.

Following the conclusion of its consent decree showings of its first group of five pictures this week, RKO intends to go out and sell the group to Minnesota exhibitors in violation of the new state law which requires distributors to include an entire season's product, subject to cancellation privileges, in its deals.

The avowed purpose is to invite prosecution under the law in order to pave the way for an attack on the law's constitutionality and an appeal to the court for a temporary injunction restraining its enforcement pending such determination of its validity.

RKO is one of the three decree companies that have resumed selling of 1940-41 product, the others being Paramount and Warner Bros. Sales of that product in violation of the state law thus far have been winked at by Northwest Allied, the measure's sponsor, and state officials, probably so that independent exhibitors needing product can be serviced.

Taking advantage of the situation created by the major decree companies' sale ban since the enactment 11 weeks ago of the Minnesota state law invalidating the decree's groups-of-five sales' plan, and requiring distributors to offer their entire season's product for sale, 'some of the salesmen' of the non-consent distributors—Columbia, Universal, Republic and Monogram—which have been selling under the state law, are trying to 'hold up' exhibitors by frightening them and asking exorbitant rentals.

This is the allegation of Fred H. Strom, Northwest Allied executive secretary, in a statement to independent exhibitors, urging the latter not to become 'panicky' because Metro, 20th, Paramount, Warners, United Artists and RKO apparently have taken no steps yet to pave the way for 1941-42 selling.

U.S. Army Camp Cinemas, Now All On %, Average 33% for Film Rentals

U. S. Army, which has abandoned the practice in force since World War I of buying films on flat rentals for its camp theatres, is now taking them on the same percentage allocations they are sold to regular exhibs. Army guarantees a minimum rental of $7.50, however.

Official of the Army Motion Picture Service declared last week that the new buying method, demanded by distribs, was costing the Army only slightly more than the flat rentals and it would possibly be less if it weren't for the minimum guarantee. AMPS had always figured 33 1-3 of its gross for film and now, of course, is buying much of it at 20, 25 or 30%.

Distribs are getting much larger chunks of coin out of the big camps as result of the percentage sales, it was said, but are drawing only the minimum guarantee from the smaller cantonments. Latter formerly paid the same for pix as the major camps.

Latest figures on number of Army theatres show the AMPS to be operating 277 houses with 212,600 seats. Plans call eventually for 400 theatres with approximately 300,000 seats. Among the houses opened in the past couple weeks are two at the Army's new Newfoundland base, one at Camp Alexander, St. John's, and one at Gander Lake Airport. Plans are also afoot for houses in Iceland as soon as the Army takes over from the bluejackets and Marines who made the initial landing last week.

Aside from the one-third of the gross that AMPS figures for film rental, it breaks down receipts thus: 37% to administration, maintenance and amortizations for replacing equipment and 30% to be returned to the Army post for camp welfare and athletic funds. Admish is 20c. or $1.40 for book of 10 tickets.

Soldiers last week and the previous week were seeing the Louis-Conn fight pix, bought by AMPS from RKO. They served to shoot grosses up in all camps.

RCA Case to Trial Aug. 6

Trial of a consolidated stockholder suit against RCA, its officers and directors, will take place in N. Y. supreme court Aug. 6. Order to that effect was signed yesterday (Tuesday) by Justice Benjamin Schreiber.

Action seeks $20,000,000 damages claiming waste and mismanagement with the largest claim, $11,000,000, based on alleged losses for investments in RKO. During the last fortnight over $240,000,000 of the suit was dismissed because of the statute of limitations. This part charged the purchase by RCA of worthless patents from Westinghouse for RCA stock.

Crescent's Alleged Coercion Detailed By U. S. Witnesses

Nashville, July 15.

Government witnesses during the first week of the anti-trust suit here against the Crescent Amus. Co. and four other major chains painted a harrowing picture purporting to reveal that the latter attempted to force them out of theatre operation. Defendants also include Columbia, Universal and United Artists.

Curbed film supplies, intimidation and coercion were used to freeze them out of business, testimony tried to show.

ROSE HEXTER AND WB SETTLE IN PHILLY

Philadelphia, July 15.

First 'sidedoor' settlement of an arbitration case was reported here last week when Rose Hexter, operator of the Breeze, South Philly indie, withdrew her complaint before the opening of her hearing. An 'out-of-court' agreement was reached by her attorneys, George P. Aarons, and counsel for the defendants in the case, Warners, 20th, Paramount and the Warner circuit.

Under the settlement the Breeze will get product seven days after the Warner house in the zone, the Earle, and no later than the key house in South Philly, Warners' Broadway. (The Breeze had been playing as high as 35 days after Broadway).

Counsel for the distribs announced that the settlement was not an 'arbitration settlement' but merely an 'unofficial' agreement between all parties concerned.

Three new complaints were filed last week by Abe M. Ellis, operator of an indie chain. The first was in behalf of the Broad, North Philly, against RKO, Par, WB and the WB circuit's Logan, Grange and Bromley. Others were Ellis' Liberty and Parkside, both in Camden, against Metro, Warners, Par and Warners' Grand, Stanley and Lyric. All complaints charge unfair clearance.

Schines Lose Clearance

Albany, July 15.

Arbitrator Morton Hall made award today (Tuesday) eliminating 14 days clearance given Schines' Strand and Pontiac, Ogdensburg, over Alec Papayanakos' American in Canton, 20 miles away, by RKO and WB. Pontiac being closed, testimony concerned the other two.

Strand, remodeled larger, plays double features, American only three days weekly. Testimony stated Strand had games, while American eliminating them 1940. Admission prices virtually same.

A Mess—By 'Consent'

Buffalo, July 15.

The first and the only arbitration case to be determined here to date has ended a complete dud for all involved, so far as practical results are concerned. A few weeks ago Richard De Tota, operating the Genesee at Mt. Morris, in an arbitration proceeding against 20th-Fox was awarded 'some run' of that company's product. Twentieth immediately complied with the award and sold part of its output to the complainant, despite squawks from the opposition Martina Chain. Last week, De Tota's Genesee was acquired by the Kallett Circuit, but without the purchaser assuming the former owner's film commitments. Meantime, Martina Circuit has filled its film needs elsewhere, Kallett is buying as his needs dictate, De Tota has just been drafted into the army and is therefore immune from enforcement of any contractual liabilities against him—and 20th-Fox is left holding the bag in Mt. Morris.

PAR'S 10 REGIONAL SALES POWWOWS

Paramount is holding no annual sales convention this year but is staging regional meetings in 10 sales districts. Neil Agnew, Par sales chief, announced this week the dates of these regionals, the first in New York getting under way yesterday (Tuesday) and continuing over until today. J. J. Unger, eastern divisional sales manager, presided at this session with Agnew and Robert M. Gillman among the speakers.

Philadelphia meeting will be July 17-18. Boston regional will be July 21-22, and the Cleveland meeting, July 24-25. Unger will preside at all the sessions.

Charles Reagan, assistant sales manager, will conduct the regional in Chicago, July 18-19; Kansas City, July 21-22 and Dallas, July 23-24.

Denver regional will be July 21-22, and the San Francisco meeting, July 24-25. It will be conducted by George Smith, western divisional manager. Agnew plans attending the N. Y. Boston, Chicago and Atlanta meetings. The Atlanta regional is set for July 21-22, with Agnew set to preside.

Gillham will attend the N. Y., Chicago, Denver and San Francisco regionals. Alec Moss will go to the Chicago, Kansas City, Dallas and Cleveland meetings.

Raft's Dark Doin's

Hollywood, July 15.

Next starrer for George Raft at Warners is 'All Through the Night,' starting July 28 with Vincent Sherman directing.

Date conflicts with that of 'The Mayor of 44th Street,' which Raft was figuring on playing at RKO as one of the off-the-lot pictures under his contract with Warners.

Skouras' Experimental Kiddie Mats on Thurs. Instead of Sat.

Nyack, July 15.

Three Skouras houses in Rockland County used a special 'kiddie show' for the first time Thursday (10) and drew 25% more children than they ever had on the traditional youngster day, Saturday. Experiment is being watched closely by Skouras front office with an eye to its use over the nationwide chain. Although the preem was accounted a great success, no chickens are being counted till this week's matinee when the stunt will be repeated. Belief is that you can sell anything once with the right promotion but the idea is to make them come back.

Nyack Rockland (1,700-seater), Haverstraw Broadway (900), and Suffern Lafayette (1,200), are the three houses trying the plan worked out from an idea by Hermann Starr, Skouras district manager. Starr saw story in New York Herald Trib about 'children's day' at the Bronx zoo and developed local application.

Promotion and goodwill effort includes various details to get chummy reaction from the kids, including prices of 15c for children and 10c for adults (latter must be accompanied by a child). Small-sized door that makes adults stoop to enter while youngsters parade in upright.

Studio Contracts

Hollywood, July 15.

K. T. Stevens, actress, signed to player contract by David Selznick. She's the daughter of director Sam Wood.

Gloria Jean's option picked up by Universal.

Jack McGowan inked new writer pact at Metro.

Lillian Porter's stock player option lifted by 20th-Fox.

Arleen Whelan drew an option lift at 20th-Fox.

Ella Raines handed a player ticket by Warners.

Tess Slesinger and Frank Davis inked a two-picture writing deal at Paramount.

Aileen Haley drew stock player contract at Paramount.

ON THE HOT SPOT

Hollywood, July 15.

Twentieth-Fox handed H. Bruce Humberstone the director job on 'Hot Spot,' based on an adventure story by Steve Fisher.

Picture is the second under Humberstone's new contract with the Westwood lot.

CANADA'S THEATRE WAR

A Jungle What Is a Jungle

Hollywood, July 15.

Rudyard Kipling created 'Jungle Book' out of his imagination, but Alexander Korda is spending a large part of his $1,000,000 budget to make 10 acres of Sherwood Forest, 40 miles from Hollywood, look like a hunk of India. Bill for a Hindu village was $65,000, and the vines and trees cost $48,000 more, not counting labor.

In addition, four water wells had to be drilled to keep an artificial river running through the artificial jungle. Another difficulty, not so costly, is a balanced diet for the 23-foot python which plays a featured role in the picture. If he eats too much he gets too sleepy to act, and if he eats too little he wants to chew the scenery, which is not good acting, either.

Preview Restrictions on Daily-Mag Newshawks Irk Some, May Help Others

Hollywood, July 15.

Feelings are mixed here among columnists and magazine reviewers regarding the new preview ruling, with the pix editors of Los Angeles dailies frankly vain enough to believe they will 'lose prestige' by not being able to review pictures the same time as the trade papers.

The columnists fear that the restrictions on their glimpsing pictures in advance will cut them off from legitimate news stories concerning new players, new producers, writers or directors, but the studios laugh at this protestation. Previews provide them with numerous news angles and a lot of gossip and color, the columnists claim. The ruling, according to the publicity directors group, will not prevent columnists from viewing pictures ahead of time for purpose of news stories; it only affects their right to review pictures before they open locally.

Tha bigger magazine people are not affected at all. In fact ruling may work out better for them. Under the new setup, publication of reviews will be coordinated with the release dates of pictures. Release dates in past have sometimes been switched, and mag reviews appeared either far in advance or long after release dates. Mag writers feel the new timing will work out better for them.

Fan mag reviews have, but with few exceptions, been done in east. Since ruling is not yet in effect it is too early to get a line on what will happen and which groups will be hardest hit. It is believed the smaller mag writers and freelance newspaper correspondents will probably not be allowed, when new system is inaugurated, to see any pictures in advance. Studios are known to feel this fringe of journalists is just a bother anyway.

Critics on the Los Angeles papers, including Edwin Schallert, L. A. Times; Louella O. Parsons, L. A. Examiner; James Crowe, Hollywood Citizen-News, and Virginia Wright, L. A. News, feel some dissatisfcation over fact the local trade papers are being allowed to catch new pictures at trade showings. These critics argue their Hollywood circulation will be hard hit by not being able to keep up with the news, classing previews as 'news.' Curbstone opinion is that some of these critics fear possibly loss of caste more than any loss of circulation, whereas the studios seem happy not to have to cater to daily reviewers in future at previews.

Hollywood correspondents, including columnists and mag writers, have been holding loose general discussions here for some time on the preview situation. If they are hard hit when the new system becomes fully operative it is not impossible that they will band together into a formal organization and attempt to bargain collectively for better breaks. If anything like a battle develops, with newspaper and mag people catching sneak previews and writing reviews in defiance of the ruling, the studios may resort to the old 'bar 'em from the lots' routine.

Lucille Keeps Bouncing

Hollywood, July 15.

Lucille Ball, rounding out her seventh year at RKO, remains on the lot under a new contract.

'Passage from Bordeaux' is her first picture under the new deal. Robert Stevens directs.

Alexander's PRC Duo

Merrick Alexander has pacted with Producers Releasing Corp. to make two 'exploitation-type' pix for distribution by the company on its 1941-42 program.

Initial production is yet untitled but is in preparation and will be released in September, according to PRC v.p. Leon Fromkess. Second pic is 'Professional Brida,' an original based on factual material in racket which has recently been publicized in the press.

PAR'S THEATRE PARDS IN EXEC HUDDLE

Paramount's theatre operating partners moved into executive session late Tuesday (15) afternoon at Buckwood Inn, Shawnee-on-the-Delaware, for general discussion of new exhibiting conditions brought about by the U. S. Consent Decree, effective with all feature releases after Sept. 1. In the aggregate, more than 1,500 theatres, many of them the country's leading first runs, are represented at the session.

Leonard Goldenson, Par v.p. in charge of exhibition relations, will preside at the three-day meeting.

Every phase of cooperative operation will be exploited in the course of the forum, which will be conducted along informal lines. Routine has been established at earlier gatherings, of which this is one of the best attended.

Among those attending ara:

John Q. Adams, John Balaban and Mrs. Balaban, Tracy Barham and Mrs. Barham, Abe Blank, Ray Blank, Myron Blank, Ralph Branton and Mrs. Branton, Harry Davis, John J. Fitzgibbons, John J. Ford, Harry French, John Friedl, B. B. Garner, Nate Goldstein and Mrs. Goldstein, Julius Gordon, Karl Hoblitzelle, Earl J. Hudson, William K. Jenkins, Fred Kent and Mrs. Kent, H. F. Kincey, M. A. Lightman, Arthur Lucas, M. J. Mullin, Harry Nace and Harry Nace, Jr., R. J. O'Donnell, J. J. O'Leary, Hunter Perry, Sam Pinanski, George Planck and Mrs. Planck, E. V. Richards, Harry Royster, Frank Rogers, Harold Robb and Ed Rowley, J. J. Rubens, M. C. Talley, R. B. Wilby, William K. Hollander; and from the home office: Leonard H. Goldenson and Mrs. Goldenson, Sam Dembow, Jr., and Mrs. Dembow, Leon Netter and Mrs. Netter, M. F. Gowthorpe and Mrs. Gowthorpe, Walter Gross, Bob Weitman, Eddie Hyman and Robert J. Powers.

Lahr-Ebsen Teamed

Hollywood, July 15.

Bert Lahr and Buddy Ebsen team up as comics in 'I'm Dying to Live,' a light tale of New York to be filmed by RKO, starting late this month.

Lahr is working under a one-picture deal and checks in this week.

PAR, NATHANSON AND NAT TAYLOR

Odeon (Nathanson) Tie With Loew's Seen, As In Poli Circuit — Taylor's Chain (20th Century) Also Expanding

ALL FRONTS

Toronto, July 15.

With Famous Players (Canadian) and the Nathanson-controlled Odeon chain engaged in a battle royal for possession of theatres, and 20th Century (local) interests further adding to tha complicated scene, furious activity is now being waged over the entire Canadian film front, with theatres changing hands to the accompaniment of communiques that are as conflicting as those of the current Russo-German conflict.

What is clear is that the Odeon chain, headed by the Nathansons and the Canadian directors who resigned so spectacularly from FP-Can. a month ago, has assembled some 85 formerly independently-owned houses across Canada and claim they will have 100 by the end of July.

Meanwhile, Nat Taylor, president of 20th Century Theatres, has brought together a combination of over a score of houses, principally in Ontario, and is securing more. Further complicating the picture, Taylor's chain is also taking over the operating of a group of FP-Can. houses.

Latest development, and a definite victory for the Nathanson group is the merger with the Odeon chain of five of Toronto's newly-built theatres, these de luxa houses being part of tha new chain which was being built by Samuel Firestone, leading independent exhibitor. Firestone now becomes a partner in Odeon under tha new arrangement and his son, Harry, becomes supervisor of theatres for the new Nathanson circuit.

Odeon-Loew's?

Neither confirmed or denied by the Nathanson interests is the report that Odeon will take over Loew's Uptown and Loew's Downtown, two of the largest theatres in Toronto, but it is believed that the Loew interests will shortly announce an association with Odeon. Nicholas M. Schenck, president of Loew's, Inc., is a partner of N. L. Nathanson in the Poli chain in New England; and N. L. Nathanson also has the Cana-

(Continued on page 25)

9c Amus. Tax Base Burdens Show Biz With An Abnormal 'Sales Tax' But Few Beef; Sports Hit Too

Washington, July 15.

Much of the added defense tax load will be carried by patrons and operators of commercialized entertainment, with the film business bearing bulk of burden under the new revenue bill now in final drafting stages before Congress. Bill should be ready for debate this week.

If Congress follows Treasury Department and tax experts committee, tha new law will drop film theatre tax exemptions from 21c to 9c. This will cost the picture business $55,000,000 additional, possibly more. It means that the film industry will be called on to supply $129,000,000 annually in taxes on theatre ducats.

While plenty of time is left to fight the new levies, there is no indication that any protest will be made because the industry realizes the nation needs more funds for national defense. Though not muttering over it, statisticians' figures show that these new levies represent a 12% sales tax, or about four times what other businesses have to pay. It is pointed out in the trade just how much the film business is carrying on national defense.

Single bright spot of this tax picture, as viewed by the picture business, is that professional sports, real competitors of motion pictures, will be socked for the first time in years. Bowling alleys and pool rooms, both in clubs and those run commercially, will have to take out federal licenses at $15 per alley or table. Uncle Sam expects this to yield $3,400,000, while a 5% added to every cabaret check, instead of 3%, with tabs under $2.50 exempt, is expected to produce $1,500,000.

Jukers, Phonographs, Radios

Jukeboxes (all coin-operated machines) will be licensed at $25 each, and expected to furnish $4,700,000.

Prospective achedule will place a levy of 10% on phonographs and records, radio sets and parts, while 5% additional (double the present rate) will be placed on musical instruments. Levies on sporting goods, photographic equipment will be revived and the tax on playing cards stiffened.

Exhibitors will be affected by taxes on metal signs, electric appliances and a higher rate on air-conditioning equipment.

9c Base a Juve Problem

While exhibitors and exhib associations sought a 10% levy on cinema admissions starting at the first penny, the tax experts favored on exemption beginning at 9c because involving 5c admissions. The establishment of the 9c ceiling might be rated as lifting any artificial ceiling and aiding in boosting the admission scale, but few in the trade view the new ticket tap optimistically.

What exhibs fear most is that the tax starting at 10c may tangle up juvenile ducats. Ha has a choice of boosting the 10c admission to 11c, which would involve extra work for cashiers, and a bad change break for kiddies, or charging a flat 9c and losing a penny on each ticket sale.

Under the new scale, theatres charging 15c or 17c currently for children may drop back to 9c. This will hit the revenue of houses depending heavily on juvenile patronage.

Also the new taxation leaves theatres which cut their scale from above 21c to 20c in order to duck the current exemption in a precarious spot. Because these exhibs are going to find it difficult to raise admissions after nearly a year at the 20c or lower scale.

Majority of these houses probably will be forced to get 22c or slash their prices to 18c in order to keep around the 20c level. Peculiar part about this is that exhibs were warned that this further lowering of exemption was in tha offing but went ahead and dropped below the 21c level anyway to escape the tax tap.

Pat O'Brien at 20th

Hollywood, July 15.

Pat O'Brien draws the male lead in the 20th-Fox picture, 'Law and Order, Inc.,' slated to start Aug. 4.

Robert T. Kane is producing, from John Wexley's screenplay of Rowland Brown's story.

ALUMINUM AS ADMISH TRIED IN PHILLY

Philadelphia, July 15.

A movement was started last week to make 'aluminum matinees' a regular feature in Philly nabes.

The stunt was tried by Charles Goldfine at the Alder, recently, with more than 500 household articles containing the metal being delivered to the boxoffice. All those bringing aluminum gadgets to the theatre were admitted free.

A committee is being formed to get a tieup here with the National Defense Council and exploit the matinees.

WB TROUPE PITCHES IN CANADA FOR AIR EPIC

Hollywood, July 15.

Warners troupe, headed by Hal B. Wallis, shoved off for Ottawa to spend six weeks filming 'Captains of the Clouds,' a story dealing with the work of Canadian flyers in the current war. Company included Dennis Morgan, Alan Hale, George Tobias, Clem Bevins and Roland Drew.

Ahead of the thespian contingent by two days was Michael Curtiz, director, with a crew of technicians, among whom were 15 cameramen, required for Technicolor shots. Company will be met in Ottawa by James Cagney, star, who has been vacationing in New England, and his brother, William, associate producer.

Majors Extending Their Picture Checking As Future Gauge for %

Expansion of checking on nearly all percentage pictures and some flat rentals is steming from the Consent Decree because five distributors, operating under the decree, admittedly are seeking higher percentages on films wherever the traffic will bear. Ross-Federal, which checks all major companies excepting Metro and in a few spots, Columbia, has added more checkers to keep up with distrib demands on checking up pictures. Not known whether the amount of checking will be increased by Metro's own crew of checkers but apparently the same procedure will be followed as with other majors.

Because of a desire to have data on as many regular exhibitor accounts as possible, expansion of checking activities is keeping step with the demands of distribs. Distributors want specific figures on what each type of picture does in different theatres so as to gauge rental terms accordingly.

Another development in the checking setup is that more and more flat rental deals are being watched to ascertain how much business comes in from such films. Reason for this is that it will give the distributor a line on whether or not percentage terms should be asked in the future from the extensive flat rental buyer.

So-called blind checking of pictures is done by various checker groups which want to keep tab on the business being enjoyed by their films, or when the exhibitor objects to cooperate with accredited checkers.

Besides the increase in checking staff, because of more accounts handled, the 40-hour week prevents checkers from working more than four days per week. They easily top the minimum scale but the 40-hour stipulation is forcing checking setups to use more men.

TRADESHOW REVIEWS

(The following are the first four Tradeshown film reviews, for 1941-42 release, under the Consent Decree. Three are RKO, one from Metro.)

LADY BE GOOD

(MUSICAL)

Metro release of Arthur Freed production. Stars Eleanor Powell, Ann Sothern, Robert Young; features Lionel Barrymore, John Carroll, Red Skelton, Virginia O'Brien. Directed by Norman Z. McLeod. Screenplay, Jack McGowan, Kay Van Riper, John McClain; based on original story by McGowan; songs, George and Ira Gershwin, Jerome Kern, Oscar Hammerstein 2d, Roger Edens, Arthur Freed; camera, George Folsey, Oliver Marsh; musical direction, Georgie Stoll; dances, Busby Berkeley; film editor, Frederick Y. Smith. Previewed in Projection Room, N. Y., July 14, '41. Rrunning time, 110 MINS.

Marilyn Marsh..........Eleanor Powell
Dixie Donegan..........Ann Sothern
Eddie Crane..........Robert Young
Judge Murdock..........Lionel Barrymore
Buddy Crawford..........John Carroll
Joe 'Red' Willet..........Red Skelton
Lull..........Virginia O'Brien
Mr. Blanton..........Tom Conway
Bill Pattison..........Dan Dailey, Jr.
Max Milton..........Reginald Owen
Mrs. Carter Wardley..........Rose Hobart
Master of Ceremonies..........Phil Silvers
Berry Brothers..........Warren Berry, Nyas Berry, James Berry
The Singer..........Connie Russell

'Lady Be Good' is not going to be much good for exhibitors, or audiences, or both. It has the title of a once fine stage property, but that is where the similarity with the George and Ira Gershwin hit musical of 1924 begins and ends. What unfolds from Jack McGowan's unoriginal original story is a molasses-paced picture that extravagantly wastes talent and time, especially the latter.

The plot bears no semblance to the Guy Bolton book of the original stage musical, which was one of the major springboards for Fred and Adele Astaire. Nor is it anything like First National's 'Lady Be Good,' released in 1928, except possibly in dubious quality. With the exception of the title song and an orchestration of 'Fascinating Rhythm,' danced to by Eleanor Powell, the songs in this picture are likewise no relation to the click Gershwin score.

There are flagrant examples in the film of poor direction, unimaginative story-telling and slipshod photography. There are spots where minutes can be cut out in chunks and thereby give the vehicle some pace, if not entertainment. As it stands, the picture looks as though director Norman Z. McLeod was given a time allotment to fill, no matter how, and he did. It's at least 30 minutes too much mediocrity.

While confused, the story pattern is familiar. One of Ring Lardner's short stories had a similar angle—that of a crack songwriting team splitting up and becoming individually unsuccessful until resuming their partnership. In this instance it's the case of ex-waitress Ann Sothern and composer Robert Young, who click, marry and then get divorced when Young goes high-hat and social. Then they click and marry again—and again she goes into the divorce courts, which gives the audience a double-dose of flashbacks out of the stories told Judge Lionel Barrymore. It's a waste of Barrymore.

There's also a flagrant script boner in the divorce proceedings, presumably held in New York. McGowan, McLeod and Metro should be tipped off that the only grounds for divorce in N. Y. are not based on conceit; also that such trials are held in the state supreme court and not domestic relations.

The marital difficulties of Miss Sothern and Young are very unexciting, with Eleanor Powell, who is the film's third star according to the billing, acting more the part of a stooge as Miss Sothern's pal than an important personality. Not exactly an actress, she isn't much help in the talking parts. It's not until the picture has run 73 minutes that she does her first dance, a rehearsal including a trick dog, and later does a production routine in a setting that's completely out of this world as supposedly a part of a Broadway musical. Up ahead of her the colored Berry Brothers (3), from vaude, take the dancing play away from her with their standout knockabout routine. They're too tough for a single dancer to follow, so this also must be chalked up as a director's error.

Another wasted personality is Red Skelton, sadly neglected as to material. The fine stage comic gets very little out of his part as a screwball song-plugger. On the other hand, there's too much emphasis of shiekish John Carroll, in the part of a radio singing star. The caster could at least have found a good voice.

Virginia O'Brien, who clicked on the Coast in 'Meet the People,' and appeared briefly in the last Marx Bros. picture at Metro, gets short shrift with a deadpan singing specialty, her forte in the stage revue; ditto Connie Russell, an Al Siegal protege, who sings one number up near the finish and is not very impressive.

Miss Sothern, who looks gorgeous per usual, and Young do as well as possible with their impossible situations. It's ludicrous, for instance, to have Miss Sothern picking the lyric for 'Lady Be Good' out of the air complete within a couple of minutes. It makes Cole Porter's racket look like a very soft touch. And it certainly de-glamorizes composers to have Young complete a tune within a few seconds at a piano.

It's hardly in the picture's favor to lay so much stress on 'The Last Time I Saw Paris,' by Jerome Kern and Oscar Hammerstein 2d, when that tune, released in November, 1940, is now in the 'old number' ranks. Two new songs in the picture are 'Your Words and My Music' and 'You'll Never Know,' both by Roger Edens and Arthur Freed, and both okay.

Though classed as a musical, there's little in the way of production numbers in the film. Miss Sothern, in fact, carries the brunt of the singing and her stage experience stands her in good stead. Aside from Miss Powell and the Berrys, there's no other dancing, no show-girls, no ensemble. Just dullness. The photography, particularly in the so-called musical scenes, reminds of the Vitaphone shorts, circa 1930.

Scho.

HERE IS A MAN

('The Devil and Dan'l Webster')

RKO release of William Dieterle production, directed by Dieterle; associate producer, Charles L. Glett. Features Edward Arnold, Walter Huston, James Craig, Anne Shirley, Jane Darwell, Simone Simon. Screenplay by Dan Totheroh and Stephen Vincent Benet from Benet's story, 'The Devil and Daniel Webster'; camera, Joseph August; musical, Bernard Herrmann; special effects, Vernon L. Walker; editor, Robert Wise. Previewed in Projection Room, N. Y., July 12, '41. Running time, 100 MINS.

Daniel Webster..........Edward Arnold
Mr. Scratch..........Walter Huston
Ma Stone..........Jane Darwell
Belle..........Simone Simon
Squire Slossum..........Gene Lockhart
Miser Stevens..........John Qualen
Sheriff..........Frank Conlan
Daniel Stone..........Lindy Wade
Cy Bibber..........Geo. Cleveland
Mary Stone..........Anne Shirley
Jabez Stone..........James Craig

Here's a tough one for the boys to sell under the Consent Decree, and a tougher one for the exhibitors to pass along to the public. It is a symbolic film of New England folklore, full of camera tricks and double-talk. Theatre operators will have to be magicians to make this one stand up before any but the most naive type of audiences. None of the featured players is a money draw at the boxoffice.

Material for the screenplay is taken from Stephen Vincent Benet's short story, 'The Devil and Daniel Webster,' an O. Henry prize-winner, and the author, who rates highly among contemporary writers, had a hand in the film version with Dan Totheroh. Previously, Benet, in collaboration with Douglas Moore, converted his yarn into a one-act opera, which was produced at the Martin Beck theatre, N. Y., in May, 1939, for a few performances under auspices of the American Lyric Theatre. It was given the nod as a theatrical novelty of no commercial merit.

RKO switched the title to 'Here Is a Man,' probably better for the marquees than the original tag. The original tag is sub-billed above, by VARIETY, as a guide since its screening was announced first that way.

It's hard to diagnose just what angles of the story appealed to William Dieterle, who produced and directed the film. The locale is New Hampshire, in 1840, a background of muddy roads, Currier & Ives farm settings, and peopled with struggling American peasantry. The legend is about the rise, fall and regeneration of a young farmer, Jabez Stone, who is alleged to have sold his soul to the devil for a pittance of gold and seven years of good luck. It's a twist on the Faust theme, but Benet isn't Goethe.

James Craig plays the youth who discovers that crime doesn't pay. He is a quite capable young actor, of pleasing appearance and is remembered from 'Kitty Foyle.' Anne Shirley is the wife, who gets all the worst of it, and Jane Darwell is the rock-bound New England mother. In the situations between these three, mud-bound on the New England landscape and caught in the grip of money-lenders, there is ample material for interesting plot.

Trouble for Dieterle (and the audience) starts when Walter Huston appears on the scene via double-exposure and whispers beguiling temptations into the ear of the young husband-farmer. That's when gold coins appear from strange places and the boy pays off the mortgage.

From there to the finish it's mostly symbols and morality play, no more complex than 'Pilgrim's Progress.'

As an occasional character of some importance to the action Edward Arnold appears as Daniel Webster, the statesman. To his neighboring farm Miss Shirley seeks shelter after her husband has brought into her home a vixen, Simone Simon.

At the windup, Arnold wins a reprieve for the youth from a jury of shadowy historical figures, including Benedict Arnold and Captain Kidd, who somehow walk into the scene through the barn door. The devil is tossed out, Miss Simon vanishes and the young couple makes a new start in life.

Point of it all is that it is a very bad screenplay, not helped by Dieterle's slow-paced direction. The mixture of realism and mysticism is not convincing.

Flin.

Miniature Reviews

'Citizen Kane,' being tradeshown this week as part of RKO's initial block of five, was reviewed in VARIETY, April 16, 1941, prior to roadshow release. It was rated 'a boxoffice explosion establishing Orson Welles as an overnight film click.'

'Lady Be Good' (M-G). Eleanor Powell-Ann Sothern-Robert Young in overlong, dull musical.

'Here Is a Man' (RKO). Here isn't a picture.

'Father Takes A Wife' (RKO). Good programmer, keynoted by Gloria Swanson's comeback.

'Parachute Battalion' (RKO). An instructional short stretched to a feature for dire results.

'Tom, Dick and Harry' (RKO). Ginger Rogers starred in socko romantic comedy.

'My Life With Caroline' (RKO). Colman starred in fluffy romantic comedy.

'The Officer and the Lady' (Col). Fast-action cops-and-robbers meller okay for dual supporting slots.

'Law of the Range' (U). Above-average Johnny Mack Brown western, with five songs.

'Gangs of Sonora' (Rep). Standard western starring the Three Mesquiteers.

'Nevada City' (Rep). Lukewarm action-western with Roy Rogers.

Father Takes a Wife

Hollywood, July 15.

RKO release of Lee S. Marcus production. Stars Adolphe Menjou, Gloria Swanson; features John Howard, Desi Arnaz, Helen Broderick. Directed by Jack Hively. Screenplay, Dorothy and Herbert Fields; camera, Robert de Grasse; editor, George Hively; music, Roy Webb. Reviewed in Projection Room July 14, '41. Running time, 80 MINS.

Senior..........Adolphe Menjou
Leslie Collier..........Gloria Swanson
Junior..........John Howard
Carlos..........Desi Arnaz
Aunt Julie..........Helen Broderick
Enid..........Florence Rice
Vincent Stewart..........Neil Hamilton
Tailor..........Grady Sutton
Henderson..........George Meador
Secretary..........Mary Treen
Miss Patterson..........Ruth Dietrich

'Father Takes a Wife' emerges as good program entertainment, highlighted by the return to the screen of Gloria Swanson, glamor gal and substantial b.o. star of the '20s. Picture is a standard attraction for the regular runs; and ability to hold up as a bill-topper depends on heft of exploitation and public reception of Miss Swanson's comeback after her long absence. Initial key bookings will tell the story if she still can attract present-day patrons.

Miss Swanson shows her age to some extent in the face, but can only be tabbed as semi-matronly in that respect. Her figure is alluringly svelte, and she still carries that magnetic screen personality that made her a top attraction two decades ago. Teamed with Menjou, a contemporary star at Paramount in the middle '20s, Miss Swanson gets a trial run for her comeback with an above average swing in her favor.

Menjou is the father, she the wife in the story unfolded at a consistent pace through good direction by Jack Hively. Menjou, shipping magnate, turns over the business to son, John Howard, and marries stage star Swanson. Couple bicker and battle over obvious marital difficulties, until South American singer, Desi Arnaz, appears as stowaway on honeymoon trip. Swanson's attention to furthering his career, including induction into their home, creates jealousy on part of Menjou, and eventual separation. Florence Rice, Menjou's daughter-in-law, takes Arnaz to country home, and this injects jealousy into that household and quick separation, but everything irons out when innocent Arnaz gets a concert tour offer underwritten by Menjou—and latter, with his son, John Howard, learn both are to be fathers. The double reunions are inevitable.

Miss Swanson makes her comeback in good style as the actress-wife; while Menjou carries the responsibilities of the husband in excellent fashion. Arnaz's role is minor, although he sings two numbers. Howard and Florence Rice are the younger married couple, while Helen Broderick is most prominent in support with several humorous episodes as the old maid in search of a man.

Director Hively is moved up several notches with this assignment and acquits himself creditably throughout. Original script by Dorothy and Herbert Fields hits consistent level to catch general audience reaction. Photography by Robert de Grasse is of high standard, especially lighting of Miss Swanson throughout.

Walt.

Parachute Battalion

RKO release of Howard Benedict production. Stars Robert Preston, Nancy Kelly, Edmond O'Brien, Harry Carey; features Buddy Ebsen, Paul Kelly, Richard Cromwell, Robert Barrat. Directed by Leslie Goodwins. Original screenplay by John Twist and Major Hugh Fite, U. S. Air Corps; camera, J. Roy Hunt; editor, Theron Warth. Reviewed at trade screening, Broadway, N. Y., July 14, '41. Running time, 75 MINS.

Donald Morse..........Robert Preston
Kit Richards..........Nancy Kelly
Bill Burke..........Edmond O'Brien
Bill Richards..........Harry Carey
Jeff Hollis..........Buddy Ebsen
Tex..........Paul Kelly
Spence..........Richard Cromwell
Col. Burke..........Robert Barrat
Pa Hollis..........Erville Alderson
Chief of Infantry..........Edward Fielding
Thomas Morse..........Selmer Jackson
Captain..........Grant Withers
Private..........Jack Briggs
Medical Officer..........Walter Sande
Ma Hollis..........Kathryn Sheldon
Private..........Lee Bonnell
Private..........Robert Smith
Staff Officer..........Gayne Whitman
Radio Announcer..........Douglas Evans
Recruiting Sergeant..........Eddie Dunn

RKO, for reasons of its own, apparently chose one of the weakies in its initial block-of-five to inaugurate the new consent decree trade screenings. 'Parachute Battalion' proved a sore disappointment to the scattering of exhibs who turned up. It would make a nice educational short, but as feature material it rates in the secondary dual category.

Film's possibilities for bringing patrons to the wickets lie totally in its exploitation value. There's no gainsaying the timeliness of an exposition on the training of Uncle Sam's new parachute troops. And, through the cooperation of the 51st Parachute Battalion, stationed at Fort Benning, Ga., who made all the jumps pictured in the film, there are a lot of nifty shots of the umbrella-men before, during and after they leap. But it'll have to be sold.

Story whipped up by John Twist and Major Hugh Fite, of the Air Corps, to hang the training sequences on is a composite of Paramount's recent 'I Wanted Wings' and a Columbia quickie of about a year ago, 'Military Academy,' which featured the Dead End Kids. Both its production quality and entertainment value lie midway between those two films.

Yarn takes three boys through the training school. It's familiar stuff. First, there's Robert Preston, a football hero with a big head to whom all this is pie; second, there's Edmond O'Brien, son of the commandant, who proves yellow but rights himself with three (count 'em) separate hunks of heroism before the fadeout; and, last, there's Buddy Ebsen, the comic of the trio. Richard Cromwell is in there somewhere, too, but serves only to help make parts of the plot undecipherable.

O'Brien falls for Nancy Kelly, daughter of his top sergeant, Harry Carey. He realizes his fear of parachute-jumping, however, and for reasons best known to himself leaves the gal. That gives Preston a chance to land her, although she really loves Eddie. And when he proves himself, of course, she's right back in his arms for that curtain clinch. Miss Kelly's the only femme in the film, incidentally, except for one very minor character player.

Cast, with very commonplace dialog, does rather well. Vet Harry Carey suffers from bad casting, but the others are excellent selections. Ebsen, always entertaining, gets one chance at a minor specialty and could use a lot more. His terping is too good to waste.

Leslie Goodwins' direction is spotty. Strangely enough, although there's enough instruction in parachuting to make every member of the audience eligible to make a jump himself, it's not these parts which are slow. It's in Goodwins' effort to put over the story itself that he fails. Couple of sequences are ramrod stiff. There's mighty little action for a picture of this type and that's very stagey. One of the reasons is obvious. Film was made with the cooperation of the Army and designed to please it. What it naturally needs to give it excitement are some hair-raising incidents—or accidents. That wouldn't serve to get recruits for the parachute corps, however, and so the writers have detoured to the detriment of their story.

There's one tune in the film, used only as background, however. It's a marching song with a right snappy lilt and lyrics, as far as can be determined. Writer gets no billing unless it be by Roy Webb, who's credited for the entire score.

Herb.

$500 FIRE 'GONE'

Kennedy, Sask., July 15.

'Gone With the Wind' went with the blaze when fire swept the Legion Hall here. Film and two machines were destroyed when fire broke out in the projection room.

Hall suffered $500 damage.

TOM, DICK and HARRY

Hollywood, July 12.

RKO release of Robert Sisk production. Stars Ginger Rogers; features George Murphy, Alan Marshal, Burgess Meredith. Directed by Garson Kanin. Story and screenplay by Paul Jarrico; camera, Merritt Gerstad; special effects, Vernon L. Walker; editor, John Sturges; asst. director, Fred A. Fleck; associate director, Hal Garson; music, Roy Webb. Previewed at Alexander, Glendale, July 11, '41. Running time, 85 MINS.

Janie..........Ginger Rogers
Tom..........George Murphy
Dick..........Alan Marshal
Harry..........Burgess Meredith
Pop..........Joe Cunningham
Ma..........Jane Seymour
Butch..........Lenore Lonergan
Paula..........Vicki Lester
Ice Cream Man..........Phil Silvers
Gertrude..........Betty Breckenridge

'Tom, Dick and Harry' is one of the sprightliest comedies of this or any season. Sparkling and effervescing, it carries all elements for wide general audience appeal and will play a merry and profitable tune at the summer boxoffices. It's a topline attraction which will amply fulfill holdover responsibilities in the keys; and word-of-mouth will generate biz for the subsequent houses.

Under capable production guidance of Robert Sisk, director Garson Kanin cleverly steers his tale through a series of spontaneous episodes—taking advantage of every laugh opportunity—to deliver a surprise finish. Original story and screenplay by Paul Jarrico is a cleverly contrived version of a modern Cinderella, and his punchy script and dialog cannot be discounted in the overall results.

Picture is the last for both producer Sisk and director Kanin under the RKO banner for some time. Sisk has moved to Paramount, while Kanin is in the army.

The story of the romantic inclinations of a naive and semi-fickle girl is unfolded at a lively pace. Ginger Rogers, telephone operator, aims for romance with a millionaire but accepts the proposal of breezy and ambitious auto-salesman George Murphy. Mistaking Burgess Meredith for her rich Romeo, she nonchalantly becomes engaged to him also. Then she meets the young millionaire, Alan Marshal, and neatly wangles a proposal from him—but eventually has to decide among the three. Her surprisingly sudden switch from riches to the impecunious and dreamy auto mechanic, Meredith—because he makes bells ring when they kiss—is most ingeniously contrived and directed.

Miss Rogers again hits the peak in her performance of the working girl dizzily confused by the romantic profusion that enters her life. She capably carries the burden of the exacting requirements of the role, and continually holds attention as the pivotal factor in the proceedings. While Murphy, as the ambitious and personable auto salesman, and Marshal, the millionaire candidate, both deliver solidly in their respective assignments, it's Meredith who stands out most prominently with a sterling and lightsome performance as the happy-go-lucky and lazy individual who finally gets the girl. Excellent support is provided by Joe Cunningham, little Lenore Lonergan, Jane Seymour and Phil Silvers.

Picture is studded with numerous laugh-getting episodes. Sequence between Murphy and Meredith in the auto salesroom, with resultant car demonstration that picks up Miss Rogers, is rich in humor. Three dream sequences, in which Miss Rogers visualizes her future with each of the candidates after their respective proposals, set a new mark in use of process photography for providing novel effects to heighten audience values. The fourth dream episode, in which the three suitors parade together, would be more effective if confined to the first half of its footage.

Technical contributions are tops, with Merritt Gerstad turning in an excellent job of photography. Outstanding, however, is the process photography and special effects devised and executed by Vernon L. Walker, who does much to enhance audience values with his contributions of new innovations in his field. Roy Webb also clicks with his musical score, which dovetails neatly into the mood and action of the picture.

Walt.

My Life With Caroline

RKO release of United Producers (William Hawks-Lewis Milestone) production, directed by Milestone. Stars Ronald Colman; features Anna Lee, Charles Winninger, Reginald Gardiner, Gilbert Roland, Katherine Leslie, Hugh O'Connell. Screenplay by John van Druten and Arnold Belgard from play 'Train pour Venise' by Louis Verneuil and Georges Berr; camera, Victor Milner; editor, Edward Donahue. Previewed in the Projection Room, N. Y., July 15, 1941. Running time, 78 MINS.

Anthony..........Ronald Colman
Caroline..........Anna Lee
Bliss..........Charles Winninger
Paul..........Reginald Gardiner
Paco Del Valle..........Gilbert Roland
Helen..........Katharine Leslie
Muirhead..........Hugh O'Connell
Jenkins..........Murray Alper
Walters..........Mott Moore

'My Life With Caroline' will garner moderately good grosses. It will stand up alone or as first feature on duals in most situations. A fluffy comedy, it has been given a pleasingly unique presentation by director Lewis Milestone. On marquee strength, Ronald Colman's name is

(Continued on page 22)

TRADE SHOW REVIEWS....

SAVE TIME!

SAVE TROUBLE!

SAVE EXPENSE!

25c PAYS YOUR MILEAGE, HOTEL BILLS, AND ALL OTHER EXPENSES IN COVERING TRADE SHOWS...

GET THE BOXOFFICE SLANT....

BUY VARIETY

25c Per Copy
$10 Per Year

ON SALE AT ALL
NEWSSTANDS EVERYWHERE

Holiday Letdown Drops L.A. Back To Normalcy; 'Barnacle' $19,700, 'Draft' 3d Slick 15G, 'Fantasia' Big

Los Angeles, July 15.

Grosses are off somewhat following the holiday spurt last week, but volume on the whole is being fairly well maintained, with youngsters out of school cushioning the drop. Paramount still leads the town with 'Caught in the Draft' and Will Osborne's orchestra, heading for nifty $15,000 on the third and final week, while the Orpheum is sprinting to a likely $8,500 with Bowes Amateurs.

Chinese and Loew's State are feeling the draft with a combined gross of $19,700 dualing 'Barnacle Bill' (M-G) and 'The Get-Away' (M-G), after a good $24,400 the previous week with 'Accent on Love' (20th) and 'Man Hunt' (20th). 'Fantasia,' in its 24th week at the Carthay Circle, equals the record run set by 'Gone With the Wind' with a good $6,000 in sight and keeps going.

Estimates for This Week

Carthay Circle (F-WC) (1,615; 63-$1.10-$1.65) — 'Fantasia' (Disney) (24th wk). Holding up well with $6,000, after knocking off $6,500 on previous week with July 4 weekend.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Barnacle Bill' (M-G) and 'The Get-Away' (M-G). Poor $8,200 estimated, after strong $11,400 last week on 'Man Hunt' (20th) and 'Accent on Love' (20th).

Downtown (WB) (1,800; 30-44-55) —'Bride Came C. O. D.' (WB) (2d wk). Taking a drop this week on repeat to approximately $6,500, but still profitable. Last week came through with best in months at $11,000 and showing solo.

Four Star (UA-F-WC) (900; 30-44-55)—'Rage in Heaven' (M-G) (6th wk). Sliding to around $1,500, fair. Slightly over $1,700 on the fifth week. 'Blossoms in Dust' (M-G) to follow.

Hollywood (WB) (2,756; 30-44-55) —'Bride C. O. D. (WB) (2d wk). James Cagney-Bette Davis marquee strength is manifest with satisfactory $8,000 in sight, after first-rate $12,500 on opening week.

Orpheum (B'way) (2,200; 30-44-55) —'Roar of Press' (Mono), 'Met in Argentina' (RKO) and Major Bowes unit. Good $8,500 coming up, with the amateurs largely responsible. Last week, 'Men of Timberland' (U) (first run) and 'Her First Beau' (20th) and vaude, drew weak $7,600, disappointing in view of holiday.

Pantages (Pan) (2,612; 30-44-55)—'Adventure Washington' (Col) and 'Blondie Society' (Col). Will come in with only $6,000, dull. Last week, 'Reluctant Dragon' (RKO) and 'Scattergood Pulls Strings' (RKO), dented by Disney picketers and wound up with $8,600, still in the black.

Paramount (Par) (3,595; 30-44-55-75)—'Caught in Draft' (Par) (3d wk) and Will Osborne orch. Looks like excellent $15,000 for third week, after strong $21,000 on the second.

RKO (RKO) (2,672; 30-44-55)—'Adventure in Washington' (Col) and 'Blondie in Society' (Col). Not too robust at $6,200. Last week, 'Reluctant Dragon' (RKO) and 'Scattergood Pulls Strings' (RKO), rolled up $8,100, better than expected in view of Disney strike situation.

State (Loew-F-WC) (2,404; 30-44-55-75)—'Barnacle Bill' (M-G) and 'The Get-Away' (M-G). No better than $11,500 anticipated. Last week, 'Man Hunt' (20th) and 'Accent on Love' (20th), hit satisfactory $13,000.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Man Hunt' (20th) and 'Accent on Love' (20th). Approximately $3,000 expected, somewhat light. Last week, 'Met in Bombay' (M-G) and 'Beauty's Sake' (20th), fairly satisfactory on moveover at $4,100.

Wilshire (F-WC) (2,206; 30-44-55) —'Man Hunt' (20th) and 'Accent on Love' (20th). Slightly off at probable $6,500. Last week, 'Met Bombay' (M-G) and 'Beauty's Sake' (20th) nice $7,600.

Only Whams in Jersey C.; 'Billy Kid' Great $16,000

Jersey City, July 15.

Loew's, with 'Billy the Kid' and 'Cheers for Miss Bishop,' is doing top-notch business this week. Attendance at town's other firstrun houses also good.

Estimates for This Week

Loew's (Loew's) (3,205; 26-33-50)—'Billy Kid' (M-G) and 'Cheers Miss Bishop' (UA). Great $16,000 expected. Last week, 'Love Crazy' (M-G) and 'Missing 10 Days' (Col), good $13,700.

Stanley (WB) (4,500; 26-33-50)—'Underground' (WB) and 'Kisses Breakfast' (WB). Strong $14,500 in sight. Last week, 'Out Fog' (WB) and 'Time Rhythm' (Col), fair $12,500.

State (Skouras) (2,150; 28-33-50)—'Man Hunt' (20th) and 'Sunny' (RKO) (2d wk). Fine $9,000 expected. Last week, terrific $13,000.

'Shepherd,' $14,500, Herds Plenty Coin, H.O. in Denver

Denver, July 15.

'Shepherd of the Hills' is packing the Denham and will hold. 'Bride Came C.O.D.' is strong at the Denver.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40)—'Moon Miami' (20th), after week at Denver. Fair $3,500. Last week, 'Affectionately Yours' (WB) and 'Million Dollar Baby' (WB), after week at Denver, fair $3,600.

Broadway (Fox) (1,040; 25-40)—'Hamilton Woman' (UA), after a week at each the Denver, Aladdin and Rialto. Poor $2,000. Last week, 'Reluctant Dragon' (RKO) and 'Scattergood Pulls' (RKO), after week at Orpheum, fair $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Shepherd of Hills' (Par). Fine $14,500 and goes second week. Last week, 'Caught Draft' (Par) (4th wk) and 'West Point Widow' (Par), good $7,000.

Denver (Fox) (2,525; 25-35-40)—'Bride C.O.D.' (WB) and 'Nurse's Secret' (WB). Big $12,000. Last week, 'Moon Miami' (20th) and 'Hello Sucker' (U), good $9,500.

Orpheum (RKO) (2,600; 25-35-40) —'Met Bombay' (M-G) and 'Hurry, Charlie' (RKO) (2d wk). Fair $6,600. Last week, 'Met Bombay' (M-G) and 'Hurry, Charlie' (RKO), very nice $12,500.

Paramount (Fox) (2,200; 25-35)—'Shining Victory' (WB) and 'San Antonio Rose' (U). Fair $4,000. Last week, 'Tight Shoes' (U) and 'Hit Road' (U), good $5,500.

Rialto (Fox) (676; 25-40)—'Million Dollar Baby' (WB) and 'Affectionately Yours' (WB), after week at each Denver and Aladdin. Fair $1,700. Last week, 'In Navy' (U), after week at each the Denver and Aladdin, and 'Fargo Kid' (RKO), good $2,000.

MARXES, $8,500, NICE IN OMAHA

Omaha, July 15.

Marxes are making a good comeback at the Omaha in 'The Big Store.' 'Underground' is nifty at the Brandeis, but 'Flame of New Orleans' is not especially good at the Orpheum.

Estimates for This Week

Omaha (Tristates) (2,000; 10-30-40) —'Big Store' (M-G) and 'Wait for You' (M-G). Nice $8,500. Last week, 'Night, Lisbon' (Par) and 'Long Voyage' (UA), fair $6,000.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Underground' (WB) and 'Blondie Society' (Col). Nice $6,000. Last week, 'Reluctant Dragon' (RKO) and 'First Beau' (Col), $5,400, down because of a sudden sag.

Orpheum (Tristates) (3,000; 10-30-40)—'Flame New Orleans' (U) and 'Reaching Sun' (Par). Fair $9,000. Last week, 'In Navy' (U) and 'Round Up' (Par), swell $13,500.

State (Goldberg) (900; 10-20-25)—'Ziegfeld Girl' (M-G) and 'Affectionately Yours' (WB), split with 'Dead Men Tell' (20th), 'Man-Made Monster' (U) and 'Horror Island' (U). Fair $900. Last week, 'Sea Wolf' (WB), 'Lady Louisiana' (Rep) and Louis-Conn fight (RKO), split with 'Uncertain Feeling' (UA) and 'Invisible Woman' (U), good $1,000.

Town (Goldberg) (1,500; 10-20-25) —'Mutiny Arctic' (U), 'Footlight Fever' (RKO) and 'Geronimo' (Par), triple split with 'Wild Man Borneo' (M-G), 'Couldn't Say No' (WB) and 'Sea Wolf' (WB), and 'Blondie Latin' (Col) and 'Singapore Woman' (WB). Good $900. Last week, 'Back Saddle' (Rep), 'Met Argentina' (RKO), 'Road Zanzibar' (Par), split with 'Women Names' (Par), 'Father Prince' (WB) and 'Two Gun Law' (Col), 'Wagons Roll Night' (WB) and 'Penny Serenade' (Col), fair $1,000.

Avenue - Military - Dundee (Goldberg) (960-600-300; 25) — 'Ziegfeld Girl' (M-G) and 'Affectionately Yours' (WB), split with 'Uncertain Feeling' (UA), 'Man-Made Monster' (U) and 'Horror Island' (U). Fair 900. Last week, 'Lady Louisiana' (Rep), 'Sea Wolf' (WB) and Louis-Conn fight, split with 'Invisible Woman' (U), 'Topper Returns' (UA) and 'Pot Gold' (UA), ditto.

Harris Orch-'Hong Kong' Great $15,000 in Indpls.

Indianapolis, July 15.

Business as usual is evident in the downtown sector this week as the hot weather arrives in earnest and the vacation season begins. Phil Harris and his orch, with 'Passage from Hongkong,' is the big noise here at the Lyric.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Moon Over Miami' (20th) and 'Very Young Lady' (20th). Okay $6,500. Last week 'Caught Draft' (Par) and 'Scattergood' (RKO) (2nd wk), oke $7,300.

Loew's (Loew's) (2,400; 25-30-40) —'Met Bombay' (M-G) and 'Adventure Washington' (Col) (2d wk). Okay $7,500. Last week, very good $11,500.

Lyric (Lyric) (1,900; 30-40-50)—'Passage Hongkong' (WB) and Phil Harris orch. Peachy $15,000. Last week 'Puddin' Head' (Rep) and vaude headed by Billy Gilbert, fair $9,000.

'Dragon' Is Minus Pickets But Plus Vaude in S.F., 17G

San Francisco, July 15.

Golden Gate doing the biz this week with 'Reluctant Dragon,' aided by vaude on stage. Disney opus is pulling ahead of expectations, and is running without interference from pickets. Understood that the local Labor Council was approached by the Disney strikers when flick opened, but that the appeal for a strike was turned down.

Weather has been as spotty as biz, with some nights as chilly as winter, despite warm days.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Bride C.O.D.' (WB) and 'Singapore Woman' (WB) (2d wk). Holding up okay for nice $12,000. First week finished with swell $19,500.

Golden Gate (RKO) (2,850; 39-44-55)—'Reluctant Dragon' (RKO) and vaude. Playing to plenty of juves, but still plenty of curious adults for nifty $17,000. Last week 'Hurry, Charlie' (RKO) and Earl Carroll revue, ditto.

Orpheum (Blumenfeld) (2,440; 35-40-50)—'Knew All Answers' (Col) and 'Blondie Society' (Col). This house still having a struggle, although things are picking up a little this week for $6,000. Last week 'Model Wife' (U) and 'Sweetheart Campus' (Col), had tough going at $5,000.

Paramount (F-WC) (2,470; 35-40-50)—'Barnacle Bill' (M-G) and 'Get-away' (M-G). This one is problematical, but ought to garner satisfactory $15,000. Last (3d-final) week, 'Caught Draft' (Par) and 'West Point Widow' (Par), swell $11,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Met Bombay' (M-G) and 'Shot Dark' (WB) (2d moveover wk). Going great guns for above average $6,000. Last (1st-moveover) week, terrific $6,000.

United Artists (Cohen) (1,200; 35-40-50)—'Three Sailors' (UA). Swell selling job isn't doing what it should for this one, with sad $7,000 reflecting mild start. Last (2d-final) week, 'Pot Gold' (UA), faded away for miserable $4,900, and in Horace Heidt's home town, too.

Warfield (F-WC) (2,650; 35-40-50) —'Man Hunt' (20th) and 'Las Vegas Nights' (Par). Another problematical entry, with average $12,000 apparent. Last (2d-final) week, 'Moon Over Miami' (20th) and 'Beauty's Sake' (20th), finished around $6,500.

'MAN HUNT,' $7,500, N.S.H. IN NORMAL CINCY

Cincinnati, July 15.

Biz currently in normal summer stride, although tumbling a few degrees under last week's holiday-helped stretch hypoed by 'Caught Draft,' which rang up Cincy's loftiest gross for past two years. The Bob Hope pic is in second-week at the Capitol, where it moved from the Albee.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50) — 'Bride C.O.D.' (WB). Okay $11,000. Last week, 'Caught Draft' (Par), increased momentum in last half to hit $20,000, Cincy's best for past two years at prices.

Capitol (RKO) (2,000; 33-40-50)—'Caught Draft' (Par). Moveover from Albee for second week. Smash $7,500. Last week, 'Met Bombay' (M-G) (2d run), swell $6,000.

Family (RKO) (1,000; 15-26) — 'Wrangler's Roost' (Mono) and 'Big Boss' (Col), split with 'Singapore Woman' (WB) and 'Gang's All Here' (Mono). Seasonal $1,600. Same last week for 'Pirates Horseback' (Par) and 'Emergency Landing' (PRC), divided with 'Lady Louisiana' (Rep) and 'Nurse's Secret' (WB).

Grand (RKO) (1,430; 33-40-50) — 'Moon Miami' (20th). Switched from Palace for second week. All right $4,000. Last week, 'Big Store' (M-G) (2d run), good $4,500.

Keith's (Libson) (1,500; 33-40-50) —'Tight Shoes' (U). Fairly good $3,500. Last week, 'Time Rhythm' (Col), five days, very poor $1,500.

Lyric (RKO) (1,400; 33-40-50) — 'Met Bombay' (M-G). Relayed from Albee and Capitol for third week on main line. Pleasing $3,500. Same last week on 'Billy Kid' (M-G) (3d run).

Palace (RKO) (2,600; 33-40-50) — 'Man Hunt' (20th). N.s.h. $7,500. Last week, 'Moon Miami' (20th), favorable $10,000.

L'ville Weak Despite Defense

Only Terrific Pix Draw—'Moon Over Miami' Getting Fine $8,000

Louisville, July 15.

'Moon Over Miami,' coupled with 'Ride on Vaquero' at the Rialto, shapes up the best b.o. draw in a week that is just fair. Business is only medium at all stands, and most houses are down from the past few weeks. New product is bringing in light returns, while h.o's are doing all right.

Defense spending is helping downtown houses, but it's spotty, and in evidence only when a terrific pic is billed, or on the Charlestown, Ind., or Fort Knox, Ky., paydays, which fall around the 15th and 30th of the month.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40) — 'Caught Draft' (Par) and 'San Antonio Rose' (U). Moved over from Rialto after big two weeks. Pointing to good $3,000. Last week, 'Billy Kid' (M-G) and 'Broadway Limited' (UA) (3d downtown week), excellent $3,200.

Kentucky (Switow) (1,200; 15-25) —'Great Lie' (WB) and 'Uncertain Feeling' (U), split with 'Devil and Miss Jones' (RKO) and 'Adam Sons' (Col). Aiming at fine $1,500. Last week, 'Night Rio' (20th) and 'Blondie Latin' (Col), good $1,600.

Loew's State (Loew's) (3,300; 15-30-40)—'Met Bombay' (M-G) and 'Adventure Washington' (Col) (2d wk). Mild $5,000. First week enormous $11,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Bride C.O.D.' (WB) (2d wk). Still going along at profitable pace and drawing bead on good $3,500. First week better than estimated $5,500.

Rialto (Fourth Avenue) (3,400; 15-30-40) — 'Moon Miami' (20th) and 'Ride Vaquero' (20th). Copping nice trade here and gaining bulk of b.o. attention for probably fine $8,000. Last week, 'Caught Draft' (Par) and 'San Antonio Rose' (U) (2d wk), good $7,500 and moveover.

Strand (Fourth Avenue) (3,400; 15-30-40)—'Sunny' (RKO) and 'Meet Again' (RKO). Indicate medium $3,000. Last week, 'Tight Shoes' (U) and 'Voice Night' (U), all right $3,200.

Marxes Nifty $5,500 In Port.; All H.O.s Good

Portland, Ore., July 15.

Only new pic to hit town this week is 'The Big Store,' pulling Marx-loving crowds to the little United Artists.

All other houses holding over.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'Met Bombay' (M-G) (2d wk.). Still going for high $6,000. First week, great $10,000.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Love Crazy' (M-G) (4th wk.), dualed with re-issue of 'Suez' (20th) (1st wk.). Taking okay $3,100. Third week (single) made good $3,500, after two satisfactory weeks at UA.

Orpheum (Hamrick - Evergreen) (1,600; 35-40-50)—'Bride C. O. D.' (WB) and 'Cowboy and Blonde' (20th) (2d wk.). Going for nice $5,000. First week, strong $7,500.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50) — 'Caught Draft' (Par) and 'Melody Three' (RKO) (3d wk.). Good $4,900. Second week took very nice $7,600.

United Artists (Parker) (1,000; 35-40-50) — 'Big Store' (M-G) and 'Singapore Woman' (WB). Looks like fine $5,500. Last week, 'Mata Hari' (M-G) and 'Get Away' (M-G), pulled after five days and poor $2,600.

BETTE-CAGNEY OK $17,000, HUB

Boston, July 15.

Top grosser this week will be 'Bride Came C.O.D.', although this one is under par for a Bette Davis-James Cagney film. 'Reluctant Dragon' is medium, despite favorable press.

Estimates for This Week

Boston (RKO) (3,200; 28-39-44-55) —'In Navy' (U) (5th wk) and 'San Antonio Rose' (U) (2d wk). Heading for so-so $7,500. Last week, nifty $12,400. 'Navy' previously played three weeks at Keith Memorial.

Fenway (M&P) (1,373; 28-39-44-55)—'Moon Miami' (20th) (continued run from Met) and 'Lady from Louisiana' (Rep) (1st run). Skidding to $4,500. Last week, 'Man Hunt' (20th) and 'Thieves Fall Out' (Par), $6,000, very good.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Reluctant Dragon' (RKO) and 'Dance Hall' (20th). Aiming at $14,000, slightly disappointing. Last week, 'All Answers' (Col) and 'Bachelor Daddy' (U), $12,500, off.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Bride C.O.D.' (WB) and 'Nurse's Secret' (WB). Tuning in to okay $17,000. Last week, 'Moon Miami' (20th) and 'Wait You' (M-G), $15,500.

Orpheum (Loew) (2,900; 28-39-44-55)—'Billy Kid' (M-G) and 'Adventure Washington' (Col) (2d wk). Running at fair $12,000 gait. First week, good $16,000.

Paramount (M&P) (1,797; 28-39-44-55)—'Moon Miami' (20th) (continued run from Met) and 'Lady Louisiana' (Rep) (1st run). Fair $6,000. Last week, 'Man Hunt' (20th) and 'Thieves Fall' (Par), $6,000, good.

State (Loew) (3,600; 28-39-44-55)—'Billy Kid' (M-G) and 'Adventure Washington' (Col) (2d wk). Will take around $9,000, okay. First week, $14,600, dandy.

Translux (Translux) (900; 15-25-44)—'Great Swindle' (Col) and 'Thunder Afloat' (M-G) (reissue). Indicate $2,200, n.s.h. Last week, 'Prisoner Devil's Island' (Col) and 'Never Say Die' (Par) (revival), same.

'SHEPHERD HILLS' NICE $8,300 IN KANSAS C.

Kansas City, July 15.

Two of the new films are doing well enough to be strong candidates for holdover berths. These are 'Man Hunt,' as top half of dual bill in the Fox-Midwest's Esquire and Uptown, and 'Shepherd of the Hills' solo at the Newman.

Tower is having a bang-up week with Little Jack Little and band as the magnet on the stage.

Estimates for This Week

Esquire and Uptown (Fox-Midwest) (820 and 2,043; 10-28-44)—'Man Hunt' (20th) and 'Bride Crutches' (20th). Good newspaper notices behind this one; getting $6,000 combo and holdover. Last week, 'Moon Miami' (20th), $7,000, okay.

Midland (Loew's) (4,101; 10-28-44) —'Met Bombay' (M-G) and 'Adventure Washington' (Col) (2d wk). House, which seldom made any holdovers, is playing them for extended runs more frequently of late. This one will glean nice $7,500, after first week's good $12,000.

Newman (Paramount) (1,900; 10-28-44)—'Shepherd Hills' (Par). Has to go through comparison of its scenery and story with actual scenery of the book, so well known in these parts, but still coming up with $8,300, nice, and may stay longer. Last week, 'Caught Draft' (Par) (3d wk), big $6,500.

Tower (Joffee) (2,110; 10-30)—'San Antonio Rose' (U) with Little Jack Little orch on stage. Will top $8,000, big figure, with band the reason. Last week, 'Puddin' Head' (Rep) with vaude, light $5,500.

Dialog Directors' Guild

Hollywood, July 15.

An open meeting of the newly formed Dialog Directors Guild has been called for Monday night (21). All working and non-employed dialog directors have been invited to attend. The Guild has a Federal charter from the American Federation of Labor, and already claims to represent 60% of the directors in the industry.

Demands for improved wages, hours and conditions are now being prepared.

Outside of 'Draft' H.O.-Rochester, $43,000, Not Much B.O. in Chicago; 'Man Hunt' Fine 13G, 'Dragon,' 9G

Chicago, July 15.

'Caught in the Draft' holds for a third week in the Chicago, having proven one of the biggest smashes in the history of the loop. Currently has Rochester, Dick Stabile orch and Gracie Barrie for stage support. B.o. is adding up to a degree of potency which makes for considerable management happiness.

Loop has a flock of new pictures. Woods yesterday (Monday) switched to 'Jungle Cavalcade,' the Frank Buck picture, after a long run with 'Citizen Kane.' The animal picture is in on a grind policy at 55c top.

Palace combination of 'Reluctant Dragon' and 'Hurry, Charlie' is out after a single fair week and replaced today (Tuesday) with a dualer headed by the Ginger Rogers picture, 'Tom, Dick and Harry.' Two light comedies in the Apollo and Garrick, 'Uncertain Feeling' in the former and 'She Knew All the Answers' in the latter, are pretty meaningless at the wicket and will stick only a short time.

Looking for greater strength is 'Man Hunt,' which is stirring up talk in the Roosevelt.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75)—'Uncertain Feeling' (UA). Not much for this one, which is getting a little drop-in trade for so-so $3,500. Last week, 'Billy Kid' (M-G), was alright in third loop session at $4,900.

Chicago (B&K) (4,000; 35-55-75)—'Caught Draft' (Par) (3d wk) and Rochester, Dick Stabile orch, Gracie Barrie on stage and aiding the b.o. plenty. Take will be $43,000. Last week the Phil Harris orch and 'Draft' went far over expectations for mammoth $44,400 on extra shows.

Garrick (B&K) (900; 35-55-65-75)—'Knew Answers' (Col). Programmer not designed for excitement, but will garner a fair take at $3,500. Last week, 'Reaching Sun' (Par), was mild at $3,200.

Oriental (Iroquois) (3,200; 28-44)—'Penny Serenade' (Col) and 'Flame New Orleans' (U). Good solid combination getting best coin here in long time at $8,500. Last week, 'Hamilton Woman' (UA) and 'Great Broadcast' (20th), okay $7,100.

Palace (RKO) (2,500; 33-44-66)—'Dragon' (RKO) and 'Hurry, Charlie' (RKO). Small money combination this, with the Disney feature-length failing to attract much moola; $9,000. Replacing is combo headed by 'Tom, Dick and Harry' (RKO).

Roosevelt (B&K) (2,500; 35-55-65-75)—'Man Hunt' (20th). Sold well by B&K exploiteers, but will get only mildish $13,000. Last week, 'Dollar Baby' (WB), fair $8,600.

State-Lake (B&K) (2,700; 28-44)—'Hit Road' (U) and vaude. Not much for the general run here and only the upped weekend prices makes big $19,000 possible. Last week, 'Wagon Roll' (Par) had Harry Richman on the stage to corral wow $20,200.

United Artists (B&K-M-G) (1,700; 35-55-65-75) — 'Bombay' (M-G) (2d wk). After hot initial stanza at $16,400, will follow up currently to excellent $14,000.

Woods (Essaness) (1,200; 28-33-55)—'Jungle Cavalcade' (RKO). Opened yesterday (Monday) and will do slick $9,500, aided by fine exploitation. Last week, 'Kane' (RKO) finished nine weeks (50-75-$1.10-$1.65) to good $9,100.

'Draft' Heavy $26,000 In B'klyn; Strand Shuts

Brooklyn, July 15.

Smashing biz at Fabian Paramount with 'Caught in the Draft' and 'Poison Pen.' Trailing is Loew's Metropolitan with 'Billy the Kid' and 'Hello Sucker.'

Warner's Strand shuttered for summer. Vaudfilm policy is planned for fall reopening.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Man Hunt' (20th) (2d wk) and 'Very Young Lady' (20th). Will draw neat $14,500. Last week, coupled with 'Tight Shoes' (U), nice $18,000.

Fox (Fabian) (4,023; 25-35-50)—'Underground' (WB) and 'Kisses for Breakfast' (WB). Good $15,000. Last week, 'Power Dive' (Par) and 'Knew All Answers' (Col), good $15,000.

Met (Loew's) (3,618; 25-35-50)—'Billy Kid' (M-G) and 'Hello Sucker.' Strong $16,000. Last week, 'Love Crazy' (M-G) and 'Black Cat' (U) (2d wk), okay $15,000.

Paramount (Fabian) (4,126; 25-35-50)—'Caught Draft' (Par) and 'Poison Pen' (Rep). Booming $26,000 in view. Last week, 'One Night in Lisbon' (Par) and 'Strange Alibi' (WB), healthy $16,000.

Lincoln Price Cut No Aid; 'Bride C.O.D.' Good $4,000

Lincoln, Neb., July 15.

Town's on-again-off-again biz was off again this term, with only 'Bride Came C.O.D.' having a chance of turning in black figures.

New price policy, which exhibs hoped would shoo away the boxoffice bogey, has failed to click, but reaction here to such changes is always slow.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Melody Ranch' (Rep) and 'Ellery Queen' (Col), split with 'Adventures Jane Arden' (WB) and 'Gangs Sonora' (Rep). So-so $900. Last week, 'Girls 21' (Col) and 'Nevada City' (Rep), split with 'Medico Painted Springs' (Col) and 'Mexican Spitfire' (RKO), ditto.

Lincoln (J. H. Cooper-Par) (1,503; 10-20-25)—'Cowboy Blond' (20th). With summer prices as lure, probably won't attract more than $1,600, poor. Last week, 'Moon Miami' (20th), juicy $3,600.

Nebraska (J. H. Cooper-Par) (1,236; 10-15-20)—'Power Dive' (Par) and 'Beauty's Sake' (20th). Still in depression rut for sad $1,200. Last week, 'Border Vigilantes' (Par) and 'Shot in Dark' (WB), sad $1,200.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40) — 'Bride C.O.D.' (WB). Taking all the trade there is for excellent $4,000, with h.o. possibility. Last week, 'Barnacle Bill' (M-G), got only five days and slim $1,900.

Varsity (Noble-Federer) (1,100; 10-20-25)—'Wagons Roll' (WB). Bargain prices flunked out here, too, and film headed for dismal $2,000. Last week, 'Reluctant Dragon' (RKO), stumbled around to weak $2,600.

'MOON,' $22,000, BIG IN DET. UPBEAT

Detroit, July 15.

Detroit continues to show strength. Biz now has been sustained here for over a month, fortifying the feeling that the present 'boom' is a genuine reflection of the billion in armaments money poured into this area.

Fox again will take a bill over that important $20,000 marker with 'Moon Over Miami' and 'Saint's Vacation.' Only other new bill is at the Palms-State, usual switch-over house, which is running well with 'Sea Wolf' and 'Scattergood Baines.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'In Navy' (U) and 'Tight Shoes' (U) (4th wk). House should glean another $5,000, on top of last week's $7,000, despite Fox's heavy grosses in first pair of weeks for this dual.

Fox (Fox-Michigan) (5,000; 30-40-50)—'Moon Miami' (20th) and 'Saint's Vacation' (RKO). Indicate strong $22,000. Last week, 'Man Hunt' (20th) and 'San Antonio Rose' (U), hefty $20,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Caught Draft' (Par) and 'Affectionately Yours' (2d wk). Okay $18,000, after smash $26,000 last week.

Palms-State (United Detroit) (3,000; 30-40-55)—'Sea Wolf' (Par) and 'Scattergood Baines' (RKO). Nice $6,000 in sight. Last week, 'John Doe' (WB) and 'Million Dollar Baby' (WB) (3d wk), o.k. $7,000.

'BRIDE C.O.D.,' $12,500, NIFTY IN RAINY PROV.

Providence, July 15.

The rains came and sure helped b.o.'s hereabouts. Two holdovers, 'Caught in the Draft,' at Strand, and 'Met in Bombay,' at Loew's State, are still going strong.

Theatres have inaugurated special prices for men in the armed services. Uniformed men are admitted for 24c in the a.m., and 30c afternoons and evenings.

Estimates for This Week

Carlton (Fay-Loew) (1,400; 28-39-50)—'Moon Miami' (20th) and 'Cowboy Blonde' (20th) (2d run). Off to nice start for good $2,000. Last week, 'Knew Answers' (Col) and 'Time Rhythm' (Col) (2d run), fairish $1,500.

Fay's (Indie) (2,000; 10-25-35)—'One Million' (20th) (reissue) and 'Men Timberlands' (U). Getting its share for fair $2,000. Last week, 'Hit Road' (U) and 'Saddlemates' (Rep), $1,600.

Majestic (Fay) (2,200; 10-25-35)—'Bride C.O.D.' (WB) and 'Shining Victory' (WB). Stepping off to nifty $12,500. Last week, 'Moon Miami' (20th) and 'Cowboy Blonde' (20th), fine $10,000.

State (Loew) (3,200; 26-39-50) — 'Met Bombay' (M-G) and 'Adventure Washington' (Col) (2d wk). Still getting heavy play for grand $11,000, after knocking off fine $14,500 in opening stanza.

Strand (Indie) (2,000; 26-40-50) — 'Caught Draft' (Par) and 'Boston Blackie' (Col) (2d wk). A breadwinner hereabouts with lively $7,500. Took in pretty close to record $13,500 in first session.

First Runs on Broadway

(Subject to Change)

Week of July 17

Astor—'Sergeant York' (WB) (3d wk).

Broadway—'Fantasia' (Disney) (36th wk).

Capitol—'Barnacle Bill' (M-G).
(Reviewed in VARIETY July 2)

Criterion—'In the Navy' (U) (6th wk).

Globe—'Navy Blue and Gold' (M-G) (19).

Music Hall—'Tom, Dick and Harry' (RKO).
(Reviewed in Current Issue)

Palace—'Jungle Cavalcade' (RKO) (3d wk).

Paramount — 'Caught in the Draft' (Par) (4th wk).

Rialto—'The Getaway' (M-G) (16).
(Reviewed in VARIETY June 11)

Roxy—'Dance Hall' (20th) (16).

Strand—'Manpower' (WB) (3d wk).

Week of July 24

Astor—'Sergeant York' (WB) (4th wk).

Broadway—'Fantasia' (Disney) (37th wk).

Capitol—'Barnacle Bill' (M-G) (2d wk).

Criterion—'Stars Look Down' (M-G).
(Reviewed in VARIETY Jan. 3, 1940)

Globe—'Navy Blue and Gold' (M-G) (2d wk).

Music Hall—'Tom, Dick and Harry' (RKO) (2d wk).

Palace — 'Reluctant Dragon' (RKO).
(Reviewed in VARIETY June 11)

Paramount — 'Caught in the Draft' (Par) (5th wk).

Roxy—'Dance Hall' (20th) (2d wk).

Strand—'Bride Came C. O. D.' (WB) (25).
(Reviewed in VARIETY July 2)

Oldies Hamper Wash.; Beery-Wheeler Fair 18G, Ditto 'Fog'-Isabel Jewell

Washington, July 15.

Only two new films on this week's calendar, so there's not much excitement at the boxoffices. Capitol's 'Barnacle Bill,' with Wallace Beery as draw, has slight edge over 'Out of Fog,' at Earle, both supported by stage shows with film personalities. Isabel Jewell is on Earle stage, while Bert Wheeler is the Capitol's headliner.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Barnacle Bill' (M-G), plus Bert Wheeler on stage. Leading n.g. competition with fair enough $16,000. Last week, 'Billy Kid' (M-G), plus vaude, topped town with sizzling $22,500.

Columbia (Loew) (1,234; 28-44)—'Love Crazy' (M-G) (2d run). Excellent $6,000 for third downtown week. Last week, 'Blood and Sand' (20th) (2d run), managed average $5,000.

Earle (WB) (2,218; 28-39-44-88)—'Out of Fog' (WB), plus vaude with Isabel Jewell. Just middling with passable $16,000. Last week, 'Kiss Boys' (Par), plus vaude, good $20,000.

Keith's (RKO) (1,630; 39-55)—'In Navy' (U) (3d wk). Still good for $6,000. Last week, nice $9,000.

Metropolitan (WB) (1,600; 28-44)—'Underground' (WB) (2d wk). Garnering for holdover term average first-week figure, $5,000. Last week, $8,200, topped anything in a year.

Palace (Loew) (2,242; 28-55)—'Caught Draft' (Par) (2d wk). Holding up with handsome $13,000. Last week very good $21,000.

Lupino Initials Deal

Hollywood, July 15.

Ida Lupino's first job under her two-picture contract with 20th-Fox is the femme lead opposite Tyrone Power in 'Benjamin Blake.'

Filming starts Aug. 25, with William Perlberg associate producer under Darryl Zanuck.

H.O.s Clutter N.Y. 1st Runs, Biz Off; 'Blossoms,' $70,000, 'Draft,' 45G, Both Big in 3d Wks., 'York' Smash 23½G

Broadway is cluttered up with holdovers this week and business plainly reflects this condition, especially with several pictures in their third or fourth weeks. Single newcomer is 'Time for Rhythm' at Arthur Mayer's Rialto, doing merely routine business.

Third sessions for 'Caught in Draft,' at Paramount, and 'Blossoms in the Dust,' at Music Hall, registered best, with Bob Hope's comedy drawing in $45,000 after extraordinary $140,000 for the first two sessions. This insures well above $200,000 in four weeks, a mark that will rarely be topped. 'Blossoms in Dust' is getting okay $70,000, splendid profit, after $160,000 garnered the first two weeks.

'Sergeant York,' which has been doing capacity since opening July 2 at the Astor, wound up its first regular week last Monday (14) with socko $23,500. Re-scaling of house and addition of boxes is credited with making this figure possible, slightly exceeding the best done by 'Gone with Wind' at the same theatre.

'Manpower,' plus Cab Calloway's orch unit, is pulling surprising $38,000 in second week at Strand, after a bangup $45,000 first time out. 'Met in Bombay,' at Capitol, slipped badly to $14,000 on second session, while 'Moon Over Miami,' with $26,000 at the Roxy, is a big dip from opening week.

Estimates for This Week

Astor (WB) (1,012; 75-85-$1.10-$1.65-$2.20)—'Sgt. York' (WB). First regular week ended Monday (14) night brought socko $23,500, capacity. Jesse Lasky production garnered smash coin despite heavy guest list in first seven days.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (36th wk). Held up to $8,500 in past week, highly profitable. Closing still remains indefinite. Got $10,800 on previous session.

Capitol (Loew's (4,520; 35-55-85-$1.10-$1.25) — 'Met Bombay' (M-G) (2nd wk). Gable-Russell combo slipping badly in second stanza for under $14,000. The $30,000 pace, first week, best profit here in a long time. 'Barnacle Bill' (M-G) advertised to come in Thursday (17).

Criterion (Loew's) (1,662; 35-44-55-75)—'In Navy' (U) (6th wk). Not in big brackets, but $10,000, in fifth week ended last (Tuesday) night, represents sturdy profit for this house—hence the holdover. Abbott-Costello comedy got $17,000, big, the week before.

Globe (Brandt) (1,180; 28-35-55)—'Underground' (WB) (4th wk). Thriller heading for resounding $7,500 in its fourth week, after $9,000 on third stanza. 'Navy Blue and Gold' (M-G) (reissue), due in Saturday (19).

Palace (RKO) (1,700; 28-35-44-55-85-75)—'Jungle Cavalcade' (RKO) (2d wk). Frank Buck jungle chiller holding up at $9,500, splendid. First week, hefty $16,000. Stays third session. 'Reluctant Dragon' (RKO) skedded after that on indef run and same scale.

Paramount (Par) (3,664; 35-55-85-99)—'Caught in Draft' (Par), plus Will Bradley band, Jane Froman, Danny Kaye, others on stage (4th wk). Concluded its third session last (Tuesday) night with approximately $45,000 in coffers, still handsome profit after $140,000 in first two weeks. Joe Venuti band comes in for fifth week because Bradley outfit had previous date. Otherwise no change.

Radio City Music Hall (Rockefellers) (5,960; 44-55-85-99-$1.65)—'Blossoms Dust' (M-G) and stage show (3d wk). Finishing third session with $70,000, plenty okay after $180,000 on first two weeks. 'Tom, Dick and Harry' (RKO) in Thursday (17).

Rialto (Mayer) (750; 28-44-55)—'Time Rhythm' (Col). Routine $5,500 in prospect. 'The Getaway' (M-G) set to open today (Wednesday). In ahead, 'Hit Road' (U), nice $8,000.

Roxy (20th) (5,835; 35-55-65-75-35)—'Moon Over Miami' (20th) and Major Bowes' '1941 Star Parade' on stage (2d wk). Sliding off to reach only about $26,000, or thereabouts. Same combo grabbed $46,000 on first session. 'Dance Hall' (20th) opens Friday (18).

State (Loew's) (3,400; 28-44-55-75-90-$1.10)—'Love Crazy' (M-G) (2d run) and vaude headed by Ella Logan, Berry Bros., Georges and Jalna, Senor Wences. Mildish $19,000. Last week, 'Penny Serenade' (Col) (2d run) and Carmen Amaya, Cardini, Smith and Dale, excellent $30,00, best here in many weeks.

Strand (WB) (2,767; 35-55-75-85-99)—'Manpower' (WB) and Cab Calloway orch unit on stage (2d wk). Robinson-Raft-Dietrich picture pulling despite disappointing notices, and stage show is big help. Near $38,000, swell, after slick $45,000 on initial week. Holdover for third session.

'Navy' Best in Cooler Montreal With $6,500

Montreal, July 15.

Fair week in sight currently, with 'In the Navy' topping the street at $6,500.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'In Navy' (U). Out-of-towners and cooler weather should boost this one to $6,500, good. Last week 'Moon Miami' (20th), fair $4,600.

Capitol (CT) (2,700; 30-45-62)—'Man Hunt' (20th) and 'Bride Crutches' (20th). Nice $4,500. Last week 'Caught Draft' (Par) and 'Point Widow' (Par) (2d wk), good $4,200.

Loew's (CT) (2,600; 35-53-67)—'Lovy Crazy' (M-G) (2d wk). Pointing to fair $4,500, after good enough $6,000 last week.

Princess (CT) (2,300; 30-40-53)—'Shining Victory' (WB) and 'Devil Dogs' (WB). Better outlook at $3,000. Last week 'Sis Hopkins' (Rep) and 'Black Cat' (U), weak $2,500.

Orpheum (Ind) (1,100; 30-40-60)—'Dictator' (UA) (4th wk). Still clicking, with fair $2,500 in sight, after satisfactory $3,000 last week.

Cinema de Paris (France-Film) (600; 30-60)—'Feu de Paille' (2d wk). Slipping to probable $800, after poor $600 last week.

St. Denis (France-Film) (2,300; 30-40)—'Les Beaux Jours' and 'Adhemar Aviateur.' Low for season at $2,000. Last week 'Maison du Mystere' and 'J'aime toutes les Femmes,' poor $2,300.

SAM'Y KAYE UPS 'SUN' TO $21,000 IN PITT

Pittsburgh, July 15.

Put cooler weather and sock attractions together, and they spell one thing—biz. Upgrade that started here couple of weeks ago is continuing and general feeling locally is that the dog days are no more. Helping some, too, is fact that Fulton shut down Sunday night (13) for several weeks, as per its usual summer custom, and average take at that spot is subsequently being distributed among other first-runners.

Sammy Kaye bolstering 'Reaching For Sun' at Stanley into a big profit stanza for WB and 'Caught In Draft' is making everybody happy at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 25-40) 'Moon Miami' (20th) — Musical got three days of second week before house closed down Sunday night (13). Was under $1,500, following $5,400 first week. Of that, more than $2,000 came in opening day (4th of July.)

Penn (Loew's-UA) (3,300; 25-35-50)—'Caught Draft' (Par). Bob Hope cinch to sell now and picture's a natural. Whole thing adds up to swell $16,500, with chance that it may go even above that. Last week, 'Bride C. O. D.' (WA), around $15,000, holiday alone accounting for almost third of total gross.

Ritz (WB) (600; 25-35-50)—'Met Bombay' (M-G) (3d wk.). Coming here from Warner, which got Gable-Russell picture from Penn. Doing very well here at $3,200. Last week, reissue of 'Bringing Up Baby' (RKO) and 'Met Argentina' (RKO), pretty bad $1,800.

Senator (Harris) (1,750; 25-35-50)—'Blood Sand' (20th) (2d wk.). Falling off to less than half opening session's figures and goes out tonight (15) for reissue of 'Mata Hari' (M-G) and 'Time Out Rhythm' (Col). Won't get more than $3,500, as against $7,600 last week.

Stanley (WB) (3,600; 25-40-60)—'Reaching for Sun' (Par) and Sammy Kaye. Latter responsible for most of the biz since film didn't rate much attention from the press. Will do $21,000 at least, very good. Last week, Andrews Sisters, back for second engagement in four months, with Gene Krupa and 'Out of the Fog' (WB), were a sensation at better than $26,000.

Warner (WB) (2,000; 25-35-50)—'Bride C. O. D.' (WB) (2d wk.). Moved here from Penn and doing pretty good. Cagney-Davis comedy will get better than $5,000. Last week, 'Met Bombay' (M-G), also h. o. from Penn, great $6,200 but had big holiday.

Elks Convention Hikes Philly B.O.s; 'Answers'-Krupa-Cass Daley $19,600

Philadelphia, July 15.

Influx of thousands of visitors to Philly for the Elks convention, which opened yesterday (Mon.), helping to keep the wickets turning at a fast clip in downtown deluxers. Although the city is providing lots of cuffo entertainment, many of the delegates and their wives are dropping in at the filmers.

Getting the bulk of the patronage are the holdovers.

Estimates for This Week

Arcadia (Sablosky) (600; 35-46-57)—'Night Lisbon' (Par) (2d run). Satisfactory $3,000. Revival of 'Mata Hari' (M-G) opened yesterday (Mon.).

Boyd (WB) (2,560; 35-46-57-68)—'Blossoms Dust' (M-G). Nothing to cheer about with sour $18,800. Last week, 'Met Bombay' (M-G) uncorked okay $11,500 for second trip.

Earle (WB) (2,768; 35-46-57-68)—'Knew Answers' (Col) with stage show featuring Gene Krupa orch and Cass Daley. Heading for pretty $19,-600. Last week, husky $21,000 on strength of 'Lady Louisiana' (Rep) plus Rochester unit, Dick Stabile orch.

Fox (WB) (2,423; 35-45-57-68)—'Caught Draft' (Par) (2d wk). Bob Hope still packing 'em with chunky $17,500 in the till for holdover week. Will hang around for another trip at least. Opening sesh dragged down smash $28,500.

Karlton (WB) (1,066; 35-48-57-68)—'Shining Victory' (WB). Initial run netting pallid $3,500. Last week, 'Man Hunt' (20th), good $4,500 for second-run showing.

Keith's (WB) (2,220; 35-48-57-68)—'In Navy' (U) (2nd run) (2nd wk). Sailing along to zingy $4,000 for this jaunt. Last week, socko $6,500 after three weeks at Stanley.

Stanley (WB) (2,918; 35-46-57-68)—'Moon Miami' (20th) (2d wk). Will barely hit $10,000 for this run, after mediocre $14,000 for opening round. 'Bride C. O. D.' (WB) bounces in tomorrow (Wed.).

Stanton (WB) (1,457; 35-46-57)—'Barnacle Bill' (M-G). Return of Beery sending b.o. up to bangup $7,500 and assuring holdover. Last week, 'Tight Shoes' (U), cleared hurdle with $4,500.

get good $6,000. Last week, $13,200, tremendous.

Uptown (Par) (1,300; 28-39) 'Woman's Face' (M-G). First neighborhood showing and skyrocketing to big $3,800. Last week, 'Love Crazy' (M-G), good $3,000.

World (Par-Steffes) (350; 28-39-44-55) 'Great Dictator' (UA) (4th wk). Winding up after succesful run of two weeks each at Orpheum and here. Satisfactory $1,200 indicated Last week, god $2,200.

Whiteman-'Answers' Nice $14,000 in Brisk Mpls.; 'Draft' H.O. Okay

Minneapolis, July 15.

Even in this supposedly hopeless situation, the boxoffice is perking up briskly. When any picture can come through in mid-summer to the tune of $13,200, as 'Caught in the Draft' at the State has done, trade circles consider it a most encouraging sign.

Incidentally, the Bob Hope picture is one of three holdovers, the others being 'The Great Dictator' and 'Race Suicide' in their fourth and second weeks, respectively.

[illegible] eum, is the current big boxoffice noise.

Estimates for This Week

Astor (Par-Singer) (900; 15-28) 'Black Cat' (U) and 'Thieves Fall' (WB), dual first-runs, split with 'Met Argentine' (RKO) and 'Cowboy Blonde' (20th). Heading for nice $1,600. Last week, 'Round Up' (Par) and 'Free Easy' (M-G), dual first-runs, split with 'Saint's Vacation' (RKO) and 'Bride Crutches' (20th), okay $1,700.

Century (P-S) (1,600; 28-39-44) 'Man Hunt' (20th). Critics' raves and patrons' word-of-mouth bringing 'em in. En route to good $5,000 in eight days. Last week, 'Blood Sand' (20th) (2d wk), $2,000, poor after mild $5,500 first week at State.

Esquire (Berger) (290; 15-28) 'Race Suicide' (Indie) and 'Sally Rand's Nude' (Indie) (2d wk). Catching the sex-seekers. Good $900. Last week, $1,400, good.

Gopher (P-S) (996; 26) 'Lady From Cheyenne' (U). Good lineup of cast names and well-liked picture. Traveling at $2,400 clip. Last week, 'Power Dive' (Par), ditto.

Orpheum (P-S) (39-44-55) 'She Knew All Answers' (Col) and Paul Whiteman's orch heading stage show. Whiteman a big favorite here and on previous visits has pulled as much as $45,000 and $22,000, but adverse summer influences and competition from dozens of Aquatennial Celebration attractions, are holding takings down below previous high levels. However, should reach nice $14,000. Last week, 'Billy Kid' (M-G), $5,500, fairly good.

State (P-S) (2,300; 28-39-44) 'Caught Draft' (Par) (2d wk). This one has been a knockout. H.O. should

900-SEATER IN AMUS. VILLAGE ON COAST

Los Angeles, July 15.

Work on a new $65,000 theatre was started by the Pan-Pacific Auditorium Corp. as part of an amusement village development which, when completed, will consist of an ice rink, theatre, restaurants and bowling alleys. Project, spread out over 18 acres on Beverly Blvd., will represent a total outlay of $650,000.

New film house, a 900-seater, will be operated by the Jar-Lee Corp.

WB Distrib Execs In Canada for Sales Meet

Grad Sears, S. Charles Einfeld, Carl Leserman, Roy Haines and Norman H. Moray are in Montreal this week attending the Canadian sales meet which is running four days instead of the originally slated two, from July 14-17. Wolfe Cohen, Canadian district manager, is presiding at the sessions which on the first two days will be devoted mainly to screenings and biz huddles.

Today (Wednesday), third day of the meeting, will be strictly a business session to go over product terms and alignments. Tomorrow (Thursday), the salesmen and officials will visit the locations in Canada where aviation shots are being photographed for 'Captains of the Clouds,' new Cagney starrer.

At least five new Warner productions will be shown at the Warner Bros. convention in Chicago, July 28-Aug. 1. Besides 'Sergt. York,' which likely will begin its Chicago roadshowing while the convention is in session, 'Navy Blues,' 'Flight Patrol,' 'Prime Minister' and 'Dive Bomber' will be screened.

'Kane,' Despite Hearst Nix, Big 6G in Seattle

Seattle, July 15.

Without benefit of publicity in the Post-Intelligencer, local Hearst sheet, 'Citizen Kane' at the Metropolitan, where it is being roadshowed, is doing satisfactory business.

Biz generally is fair despite a heat wave.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Big Store' (M-G) (3d wk) and 'Woman's Face' (M-G) (5th wk). Hitting for fair $1,600. Last week, $2,700, good.

Coliseum (Hamrick - Evergreen) (1,900; 21-35) — 'Penny Serenade' (Col) and 'Wagons Roll' (WB) (2d run). Indicate fair $2,500. Last week, 'Wanted Wings' (Par) and 'Bad Man' (M-G) (2d run), $2,500, fair.

Liberty (J-vH) (1,650; 21-30-40)—'Three Sailors' (UA) and 'Richest Man' (Col). Look like good $4,700. Last week, 'Adventure Washington' (Col) and 'Blondie Society' (Col), $4,200, good.

Fifth Avenue (Hamrick - Evergreen) (2,349; 30-40-50) — 'Moon Miami' (20th) and 'Getaway' (M-G). Plenty of praise for this one, but started slowly. Looks to reach fair $5,500. Last week, 'Met Bombay' (M-G) and 'West Point Widow' (Par) (2d wk), fair $4,700.

Metropolitan (University Bldg) (1,087; 58-$1.73) — 'Citizen Kane' (RKO). Not using gallery. Considered satisfactory at $6,000, but not holding. Last week dark.

Music Box (Hamrick-Evergreen) (850; 30-40-50) — 'Bombay' (M-G) and 'West Point Widow' (Par). Moveovers from Fifth Avenue expect big $2,900. Last week, 'Billy Kid' (M-G) and 'Blonde Inspiration' (M-G) (3d wk), six days, $1,700, okay.

Orpheum (Hamrick - Evergreen) 2,800; 30-40-50) — 'Underground' (WB) and 'Kisses Breakfast' (WB). Anticipate good $5,000. Last week, 'Bride C.O.D.' (WB) and 'Beauty's Sake' (20th), big $8,800.

Palomar (Sterling) (1,350; 21-40)—'Tight Shoes' (U) and vaude. Expect $3,900, fair. Last week, 'Reaching Sun' (Par) and vaude, $4,100, fair.

Paramount (Hamrick - Evergreen) (3,039; 30-40-50) — 'Caught Draft' (Par) and 'Monster Girl' (Par) (2d wk). Indicate big $5,000. Last week, $10,000, swell.

Roosevelt (Sterling) (600; 30-40-50)—'Bride C.O.D.' (WB). Moveover from Orpheum. Looks for big $3,000. Last week (21-35), 'Devil and Miss Jones' (RKO) and 'Model Wife' (U) (2d run), $2,300, fair.

Winter Garden (Sterling) (800; 16-30)—'Dictator' (UA) and 'Sis Hopkins' (Rep) (2d run). Anticipate big $2,600. Last week, 'Great Lie' (WB) and 'You're One' (Par), $2,200, good.

H.O.s, Reissue Slow Buff.

'Kiss the Boys' Sour $10,000; 'Reluctant Dragon' in $6,000 Crawl

Buffalo, July 15.

Entertainment shoppers at downtown cinema emporiums are finding a familiar lineup to choose from. With 'Bombay' held over at the Lakes, 'Draft' switched to the Hipp after an initial fortnight at the Buffalo, 'Can't Take It With You' reissued at the Lafayette and 'Reluctant Dragon' shooting for kid trade at the Century, 'Kiss the Boys Goodbye' is about only straight pix fare on tap.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Kiss Boys' (Par). Uneventful $10,-000. Last week, 'Caught Draft' (Par) and 'Accent Love' (20th) (2d wk), nice $9,500.

Great Lakes (Shea) (3,000; 35-55)—'Met Bombay' (M-G) and 'West Point Widow' (Par) (2d wk). Still moving briskly. May go $8,000. Last week, mighty sweet $15,000.

Hipp (Shea) (2,100; 30-45)—'Caught Draft' (Par) and 'Accent Love' (20th) (2d run). Still virile. Maybe over $8,000. Last week, 'Underground' (WB) and 'Ride Vaquero' (20th), oke $5,300.

Lafayette (Hayman) (3,300; 30-40)—'Can't Take It' (Col) (Reissue) and 'Blondie Cupid' (Col). May grind out anemic $4,000. Last week, 'Tight Shoes' (U) and 'Model Wife' (U), weak $4,500.

20th Century (Dipson) (3,000; 30-44)—'Reluctant Dragon' (RKO) and 'Comes Happiness' (RKO). Outlook so-so, maybe $6,000. Last week, 'Thieves Fall Out' (WB) and 'Crazy With Heat' on stage, poor $8,500.

F. & M.'s 5-Minute 'Breathers' in St. Louis

St. Louis, July 15.

With a bill pending in the Missouri legislature requiring operators of flicker houses to sandwich in a 15 mins. intermission between programs of more than two hours, Fanchon & Marco has inaugurated a 5 mins. 'breather' in its four first-run houses here.

At the Ambassador, Fox, Missouri and St. Louis, before the lights go up, a trailer is shown in which the customers are invited to stroll about the house, smoke in the lounge rooms, not overlooking an opportunity to plug the candy concessions in the lobby.

CLEVE. DULL, BUT BEERY GOOD $10,500

Cleveland, July 15.

Wallace Beery is doing it again for the State, where 'Barnacle Bill' is the best puller in town's lineup mainly consisting of holdovers and one dud. Latter is 'Dance Hall,' shoved in by desperate Palace to replace dying 'Tight Shoes.'

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Man Hunt' (20th) (3d wk). Nice $3,000, after collecting $5,000 last week.

Hipp (Warners) (3,700; 30-35-42-55)—'Bride C.O.D.' (WB) (2d wk). Taking smart $9,000 as result of steady matinees, after nabbing excellent $12,000 last round.

Palace (RKO) (3,700; 30-35-42-55)—'Dance Hall' (20th). Not getting enough oats to keep the marquee lights burning; $3,000. Skedded to be yanked Monday (13). 'Tight Shoes' (U), which lasted only five days, made low-gross history for stand by getting less than $2,000.

State (Loew's) (3,450; 30-35-42-55)—'Barnacle Bill' (M-G). Good Friday and Saturday crowds, with worthwhile $10,500 on tap. Last week 'Caught Draft' (Par), ran away with summer's highest gross, $17,200.

Stillman (Loew's) (1,972; 30-35-42-55)—'Caught Draft' (Par). Shifted from State and sprinting fast for great $9,000. Last week 'Met Bombay' (M-G), also exceptional moveover, $8,000.

BALTO COOL, B.O. HOT; 'MIAMI' NEAT $6,000

Baltimore, July 15.

Cool weather on weekends hereabouts lifting downtown biz right out of the doldrums.

Still out front is 'Caught in the Draft,' at Keith's, with very little letup noted. Lone new entry of 'Moon Over Miami' at the New is also maintaining very healthy pace. Combo Hipp, after three-week period of remodeling, opens tomorrow (Wed.) with 'Tom, Dick and Harry' spliced to a stage layout headed by Dinah Shore.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Met Bombay' (M-G) (2d wk). Continuing in healthy manner to indicated $10,000, after chalking up big $16,600 on opening round.

Hippodrome (Rappaport) (2,240; 15-28-39-44-55-66)—'Tom, Dick and Harry' (RKO), plus stage layout headed by Dinah Shore, opens tomorrow (Wed.) after three-week shutdown.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Caught Draft' (Par) (2d wk). Maintaining pace to reach solid $11,000, after resounding $16,-800 on initial sesh.

New (Mechanic) (1,581; 15-28-35-44)—'Moon Miami' (20th). Town's lone new entry and okay for satisfying $8,000. Last week, third of 'Man Hunt' (20th), added mild $3,900 to round out three-week surprise stay.

[illegible] 55)—'Bride C.O.D.' (WB) (2d wk). Holding strongly to indicated $10,-000, after whacking out fine $18,800 on first time out.

NATIONAL B. O. SUMMARY

This Is National Holdover Week—'Draft', 'Bombay', 'Miami', Cagney-Davis, 'Man Hunt' All OK

[illegible] film rentals, somewhat lighter for the boxoffices. First runs, which hit a high mark during the holiday week-end, coasted an extra stanza wherever the top film showed sufficient strength.

Foremost in the list of films that are getting extra patronage in extended runs or moveovers to smaller main stem houses is 'Caught in the Draft' (Par). No theatre is asking exemption on this one. Some of the figures are eyebrow-lifters. For instance, Chicago, 3d week, $40,000, after previous stretches of 2d, $44,000, and 1st, $49,000. Strong stage shows helped, too. In Los Angeles, 3d week, $15,000; Portland, 3d, $4,900. Some of the other keys report as follows: Washington, 2d week big, and holding a 3d; Detroit, $16,000, after 1st smashing week of $26,000; Minneapolis, 2d, $6,000, 1st $13,200; Philadelphia, 2d $17,500, following wow $28,500, and Cleveland, 2d, $9,000, on top of initial $17,200. Giant figures.

'They Met in Bombay' (M-G) is standing up in all holdover spots, including Cincinnati, Providence, Louisville, San Francisco, Seattle, Portland, Denver and Indianapolis. At the UA, Chicago, 2d week was smash $14,000, after opening $18,000, and holding.

With 'Draft' and 'Bombay' passing off the first run niche, nothing quite so strong is in immediate view, and indications are for a dip in initial showings between now and Sept. 1 releases of the new season's product.

However, 'Moon Over Miami' (20th), 'Bride Came C. O. D.' (WB) and 'Man Hunt' (20th) are doing well enough. 'Miami' is in 2d weeks in Cincinnati, Denver, Memphis, Boston and Philadelphia. Plenty first runs yet to book. Detroit's $22,000, 1st week, shows the film has real pull. Perhaps more general exhib plugging would have lifted the picture over some of the spotty places, such as Providence, Seattle and Pittsburgh.

Value of Word-of-Mouth

As for the new Cagney-Davis combo in 'Bride,' receipts are better than press comment, which shows that word-of-mouth is still the best medium for spreading good (or bad) news. 'Bride' clicked $17,000 in Boston, big; in San Francisco, 2d week, $12,000, after opening, $19,500, smash, and has stayed a fort-

[illegible] geles.

'Man Hunt' runs from 'fair' and 'nice' to 'big.' It's held over in Brooklyn, Jersey City, and Kansas City. Only partial returns, so far, as the political writers say.

Of the newer releases, some estimate of which are to be found in telegraphic reports to VARIETY from scattered key cities, 'Shepherd of the Hills' (Par) carries buried gold. Don't let the title fool you. Played to date in only few houses. Kansas City, $8,300, and held; Seattle, $14,500, big and retained, and Memphis, 10 days, very sweet. Set up for the family trade, evidently.

'Underground' (WB) is above average in first reports, and 'Accent on Love' (20th), pleasing.

Not so hot are 'Three Cockeyed Sailors' (UA), 'Blossoms in the Dust,' which got in nobody's eyes in a first week in Philadelphia, sour $12,800, despite three weeks at Music Hall, N. Y.; 'Jungle Cavalcade' (RKO), 'Dance Hall' (20th), 'Broadway Limited' (UA), 'Hello Sucker' (U), 'Hit the Road' (U) and 'Too Many Blondes' (U).

Republic's 'Puddin' Head' and 'Lady From Louisiana' are strong support for duals and satisfactory singles with stage shows. Latter okay in Boston and Philadelphia first runs.

Special notes of the week: 'Citizen Kane' (RKO) took in $6,000 in single week as roadshow in Seattle. 'Big Store' led off in Omaha against all-holdover competition. 'Fantasia' (Disney-RKO) passed 24th week at the Carthay Circle, Los Angeles, to equal 'Gone With the Wind' run, although latter played two houses for long stretch. 'Barnacle Bill' (M-G) needs scraping, as first openings are light. 'In the Navy' (U) cleaning up in subsequents, and still in 5th week, first run, in Boston. 'Billy the Kid' socko in Brooklyn, $16,000; Jersey City, $18,000. 'Dictator,' (UA), 4th week in Montreal. 'Kiss Boys Goodbye' (Par) garnered big $20,000, first week, in Washington.

With lighter draft films for the remainder of the summer, smart bookers will start planning now for extra attractions. Bands still pulling strong.

'Man Hunt' $5,000, Only New Memphis Pic

Memphis, July 15.

This is holdover week on Main Street, with only one new film bowing in for a full stay, Loew's State doing right well with 'Man Hunt.'

Estimates for This Week

Warner (WB) (2,000; 10-33-44)—'Bride C.O.D.' (WB) (2nd wk). Davis-Cagney comedy holding up extremely well. Might get $4,000 for second session. Last week, $6,600, very good.

Palace (Loew) (2,200; 10-33-44)—'Moon Miami' (20th) (2nd wk.). This one also knocking at $4,000. Last week, $6,000, okay.

State (Loew) (2,600; 10-33-44)—'Man Hunt' (M-G). Rave notices and much discussion more than overcome lack of marquee names. Shoving toward good $5,000. Last week, 'Met Bombay' (M-G) (2nd wk.), $3,-500, okay.

Malco (Lightman) (2,800; 10-33-44)—'Shepherd Hills' (Par.) three days holdover, and 'Tight Shoes' (U), four days. Combo looks to weakish $3,500. Last week, 'Shepherd' (Par), $8,800, fine.

Strand (Lightman) (10-22-33)—'Roundup' (Par) and 'Roar Press' (Mono), split. Might get fair $1,-500. Last week, 'Wanted Wings' (Par) (2nd run), three days; 'Naval Academy' (Col), two days; 'Hello Sucker' (U), two days; $1,500, alright.

Gores' L.A. Buy; Theatre-Exchange Briefies From Divers Key Cities

Los Angeles, July 15.

Deal for $65,000 theatre in Roscoe, Cal., closed by Gore Bros., with Morris Ratner and Jack Kates, who own the site. Contract calls for 20-year lease involving rentals amounting to $120,000. Charles Gore will manage the house, situated between Burbank and San Fernando, a few miles north of Hollywood.

Vincent Russo reopening the Casino here July 17, after complete remodeling job which closed the house for six weeks.

John Keough building new film house in El Cajon, Cal., in addition to his theatres in San Diego, Ocean Beach and Chula Vista.

Bill Parker moved from sales offices of Universal in Seattle to Los Angeles exchange.

Lou Clark shifted by Fox-West Coast from the city management job in Ocean Park and Santa Monica to Westwood. George Lundberg, formerly at Westwood, took over Clark's old chore.

L. R. Whittamore, manager of the Fifth Ave., Inglewood, exchanged posts with Victor Adams, manager of the Inglewood, in the same town, both F-WC houses.

Summer Closings

Buffalo, July 15.

Temple, Ithaca, closed for summer by Cornell Theatres, Inc. Kallett shuttered the State, Fulton, for repairs.

Richard Foster, property man at Shea's Buffalo for the past 12 years, dead following an attack of pneumonia.

Operation of the Avon, Bainbridge, taken over by Norman Pearlman.

The Main Street theatre, Galeton, Pa., 600-seater, destroyed by fire several months ago, has been rebuilt and will reopen soon.

Community, Friendship, previously operated by Norman Fitzer, will be razed.

Carl Rindsen, manager Shea's Kenmore, elected director of Kenmore Rotary Club.

Nikitas Dipson's Lyceum at Bradford, Pa., formerly operated by Mort Shea, being remodeled and modernized.

Exhib Killed in Crash

Regina, Sask., July 15.

Donald Hannah, picture op of Imperial and Viscount, Sask., was instantly killed recently when the car in which he was riding was struck by a freight train. One other person was killed, one seriously hurt and one slightly hurt.

Mary Graham, manager of the Grand, Regina, hospitalized, replaced by L. Turoldo, manager of the Crescent, Winnipeg, pending recovery.

Evens-Harris to Cleve.

St. Louis, July 15.

Harold D. (Chick) Evens, manager, and James E. Harris, advertising and publicity director at Loew's, first-run M-G house here, have been transferred to Loew's State, Cleveland, effective Sunday (20). Rex Williams, newcomer, replaces Evens, while Harris' position will not be filled. Wallie Heim, chief of staff, will assume some of the minor details of the office that Harris is vacating.

Evens holds the all-time record for [illegible] local M-G deluxer. He was h[illegible] 11 years, many more than any predecessor. Harris, likewise holds a record, having served here for seven years, more than any other publicity and advertising director.

Koerner's O.O.

Chicago, July 15.

Charles Koerner in for an o.o. of the general RKO theatre situation in the midwest. Made a tour of the keys over the weekend along with Tom Gorman, manager of the midwest division.

Frankel Succeeds Lefko

Pittsburgh, July 15.

With promotion of Milton Lefko to branch managership of RKO office in Indianapolis, Irving Frankel named to succeed him here as company's Main Line salesman. Frankel was connected with Paramount here several years ago but lately has been on the Coast, where his last chore was peddling 'Birth of a Baby' in the west for Jack Skirball. Film Row gang tossed farewell testimonial dinner for Lefko last Monday (7) before departure for Indianapolis.

Vaughn O'Neill, from Loew house in Providence, named assistant to Marty Burnett, manager of Penn here. He replaced Walter Kessler, recently promoted to Loew's Stanton, O., as manager.

One of film colony's oldest employees in point of service farewelled the biz last week when Catherine Bohn (Mrs. Regis Flanagan) resigned her post with Republic. She has been associated with Jim Alexander, one of local Rep franchise holders, since 1920, and followed another vet Rep employee, Irene Fisher, in retirement by only few months. Gladys Jackson has been taken on as one of the replacements.

George W. Otte, manager of American, East Liverpool, O., volunteered and departs shortly for Fort Thomas, Ky. He's the son of George S. Otte, Wheeling, W. Va., showman who once managed old Pitt theatre here for George Shaffer.

Tom Ray quit 20th-Fox accessory department, succeeded by Henry Mulbauer, until recently with Jack Judd poster service company. Mulbauer becomes Joe Vandegrift's assistant at 20th. Replacing him with Judd outfit is Richard Hannan.

Briefies: Rep employees all bonused for exceeding their quota in Jim Alexander's 21st annual Round-Up Drive....Lou Krieger, indie distributor, okay again after receiving minor head injuries in auto accident....Carl Peppercorn, RKO office manager, was in West Penn hospital recently for checkup....Michael J. DeAngelis, theatre architect, here conferring with Rudy and Sam Navari on their new Frankstown Road house and also with Bart Dattola on new spot he's putting up in New Kensington.

WB Cuts Assessments

Albany, July 15.

Certiorari proceedings instituted by attorney Richard J. Graham, Jr., achieved another big slicing of assessments on the Strand, Ritz, Albany and Madison, all Warner theatres. Supreme Court Justice Francis J. Bergan inked orders, filed in the county clerk's office, snipping $262,000 off the valuations on the four pieces of property. The Strand, first run, had its assessment reduced $100,000 from the original levy of $430,000. The Ritz, No. 2 Warner house, got a $72,000 reduction, to $256,000. The Albany, one of Albany's oldest theatres, but in a valuable downtown spot, drew $65,000 repegging, to $105,000. The Madison, class nabe, was dropped in value from $185,000 to $100,000.

It was the fourth consecutive year certiorari proceedings had chopped down the assessments on the theatres.

Concurrently, Fabian announced his successor as manager of the Grand will be Joseph Saperstein. By coincidence, both men at one time or another managed the old Harmanus Bleecker Hall which was destroyed by fire last winter.

Cincy Filmers Fete Rosian

Cincinnati, July 15.

Film row and exhibitors in this exchange zone were well represented Monday (14) at a dinner in the Netherland-Plaza saluting recent advancement by Universal of Peter F. Rosian from branch manager to district manager. His successor, Harry H. Young, who was upped from salesman in the Columbus (O.) area, came in for a bow. Rosian is continuing his headquarters in Cincy.

More Metro Promotions

More Metro promotions announced over the weekend. This brings the total of recent advancements, all from within the ranks, to 47. Three office managers and one booker have been promoted to selling staff. The office managers are Michael Cramer, Denver; Howard Dunn, Des Moines, and Ralph Carmichael, Los Angeles; [illegible] booker, Sam Cooper, Salt Lake City. Succeeding these men are, respectively, James Micheletti, former first booker; Woodrow Sherrill, former first booker; Harold Weinberger, former student office manager, and Howard Cahoon, former second booker.

Bernard Gold, Denver, and Gerald Banta, Des Moines, promoted from second to first bookers. Advanced from student bookers to second bookers are Frank Dale, Denver; Kenneth Weldon, Des Moines, and John Moore, Salt Lake City. Leslie Zubiri, Salt Lake City, former assistant shipper, now chief shipper there.

Homer Hisey's Sick Leave

Memphis, July 15.

Ollie Williamson replaced Homer Hisey Monday (14) as branch manager here for Warner, Hisey taking sick leave after a breakdown. Williamson was formerly local manager. Had been in charge in Kansas City the past two years.

Hisey is a brother-in-law of Grad Sears.

IT'S LIEUT. COMMANDER NOW

Albany, N. Y., July 15.

Larry Cowen, for some years manager of Fabian's Grand and previously a theatre manager and publicity man in New York, has been notified by the Navy Selection Board of his nomination for promotion from lieutenant, senior grade, in the Naval Reserve, to lieutenant commander.

He has already taken a physical examination. Cowen is in charge of the Albany branch office of the Third Naval District, opened in June to obtain information of interest to the Navy.

More 'Movie Vacash'

Philadelphia, July 15.

The Philly Daily News this week adopted the Evening Bulletin's 'Movie Vacation' idea in its film advertisement page. A house ad topping the listing appeared in yesterday's (Mon) editions with the catchline: 'Tie Your Troubles Outside—Enjoy a Cool Vacation—Take a Trip to the Movies.'

Copy will be changed daily and the stunt will continue through Labor Day.

DETROIT DRIVE TO MAKE 'EM PIX-MINDED

Detroit, July 15.

Figuring you never can let conditions just remain static, United Detroit Theatres and Co-Operative Theatres of Michigan, controling upward of 100 houses here, have embarked on a special publicity and contest campaign 'to make the public more movie conscious.'

On the idea that the press still is the pictures' best friend, the two chains have united on the project to set up the movie advertising in the daily newspapers into four sections, reflecting the town's natural districts of downtown, north, west and east, to obtain special, pertinent film articles plus front page boxes calling attention to the programs. In return, the theatres not only are upping their advertising but all houses in the chains will run trailers for each paper calling attention to the new features.

The chains have set up their own film contest with such top prizes as $1,000 and $500. As yet unselected, they will choose a film of sound entertainment value, but not a major production, and the contest will be based on the idea it is a good film with a poor title. The fans are to pick a more fitting title for the picture and write an essay on why they think theirs is better.

UA PUB AND AD DEPT. FEELING THE AXEMAN

Axe was swinging in United Artists h.o. publicity-advertising department last week on orders of v.p. Harry Buckley to cut expenses. Company has little product for the department to work on at the moment.

Head-chopping caught only minor clerks in the initial application of the block but it is expected that some of the higher-paid employees will also go shortly. Field exploitation force had already been released some weeks ago.

WASN'T IT ALWAYS SO?

Flash-Your-Badge and Police Chiefs Get Oakleyed

Buffalo, July 15.

Show your badge and be admitted free. That's the rule for head coppers at Buffalo theatres when the New York State Police Chiefs' Association holds its annual convention here next Monday to Thursday (21-24) and the International Police Chiefs' organization dittos from Aug. 18 to 21.

Mayor's office asked the downtown houses to cooperate in this manner and the Motion Picture Theatre Owners of New York State picked up the idea for extension to all of their members' houses.

General membership meeting of the MPTO was held here yesterday (Tuesday) to discuss next season's buying, games and giveaways and to hear the report of president A. Charles Hayman on the recent national MPTO conclave in Hollywood.

Native Daughter

Fact that Brenda Marshall, starred for the first time in Warners' 'Singapore Woman,' was born in the Philippines, was used as an exploitation peg by one Manila exhibitor to push the film to 'A' picture returns.

Patently a programmer, Lyric theatre manager in Manila used several stunts on the 'local girl makes good in Hollywood' angle to get six big days' business

Rev. Dr. Peale's Tribute to H'wood An Excellent Public Relations Job

Shotgun 'Groom'—Nearly

Atlanta, July 15.

Jack Goldsmith, Warner Bros. publicity man, almost got himself in a shotgun wedding at St. Petersburg, Fla., recently, and with a theatre manager as the persuader. Goldsmith arranged a publicity stunt in connection with 'The Bride Came C.O.D.' It was all fixed for the bride to be carted to St. Pete by plans express (C.O.D.) to meet her spouse-to-be. However, at the last minute, the spouse said 'no go.'

It was then that the house manager suggested that Goldsmith take over.

SELTZER HEADS SPECIAL BALLY DEPT. FOR 'YORK'

Warner Bros. has set up a new roadshow division to handle 'Sergeant York' and any future 'big' pix. Frank Seltzer, formerly with Sam Goldwyn on the Coast, heads the division which will operate under Mort Blumenstock, eastern ad-publicity chief. Seltzer came on to N. Y. to take charge of his new duties last week.

Will Yolen, who has been on the Coast for Warners, arrived at the same time to handle the 'York' engagement at the Astor under Seltzer. Seltzer has been huddling with Grad Sears and S. Charles Einfeld on plans for additional two-a-day openings for this picture.

'York' is set to play Washington, Philadelphia, Chicago, Atlantic City, Cleveland and Nashville. Opening at Nashville will be held back until August when the Tennessee state American Legion convention opens with Milo Warner, national commander, present.

Boston and Detroit are also listed as early possibilities on two-a-day basis, with Detroit seemingly first in line. General release of the picture may be delayed until the first of next year because of the roadshowings.

While 'Sgt. York' doubtlessly will be sold on the 1941-42 lineup under the Consent Decree, Warners may sell it separately rather than placing it in any group of five.

D. C. Day-and-Date

Washington, July 15.

'Sergeant York,' opens its second major city engagement in Washington on July 30, day-and-date at the Earle, with special presentation, and at the Ambassador, on a grind policy. Admission prices will be the same in both spots, 75c. and $1.

Showings at the national capital are in line with Warner Bros.' policy of testing most advantageous exhibition pattern that fits the public.

Only other exhibition of the film [illegible] roadshowing twice daily, $2 top.

Machine Age Cuts In On WB District Mgrs.

Los Angeles, July 15.

District managers and their expense accounts are being reduced mechanically in the Warner Bros. film exchanges by the introduction of teletype machines. Idea is designed not only to eliminate high sales costs but to speed up communication between the New York distribution headquarters and offices scattered about the country.

Company is installing machines in all its branches at a cost of $1,000 each, a total running between $30,000 and $40,000.

$25 Bond Giveaways

Austin, Texas, July 15.

Gene Lacy, manager of the Drive-In, owned and operated here by Eddie Joseph, is stimulating the box-office here by awarding the lucky ticket holder each Tuesday night a $25 U.S. Defense bond.

Another stimulant used by Lacy is to phone 10 local people each day, their names picked at random from the phone book and ask them if they know the title of the picture playing at his house. If they know, two passes are mailed them.

Atlantic City, July 15.

Warner Bros. is credited with having pulled a clever bit of press-agentry as well as a neat public relations stunt for the entire film industry by the appointment of the Rev. Dr. Norman Vincent Peale as representative of the Protestant Church and technical adviser in shooting of 'One Foot in Heaven.' Pastor of the Marble Collegiate Church, New York, flew here over the weekend from the Coast to give the International Christian Endeavor Convention a hefty earful of what a 'hard-working, moral and sincere place Hollywood really is.'

Dr. Peale, selected for the WB assignment by a committee of Protestant clergymen, not only heaped praise on the boys and gals of Celluloidia, but impressed on Endeavorites that 'Heaven' must go down on their 'must-see' list.

'Make this picture a success, and it will lead to more pictures of this high grade. Do your part,' he urged. Film is being made from biog by Hartzell Spence of his father, a Methodist minister.

After praising director Irving Rapper, producer Robert Lord and stars Fredric March and Martha Scott, Dr. Peale listed '10 Things I Have Discovered About Hollywood.' They are:

1. 'That a minister can feel very much at home in Hollywood.
2. 'That it is the hardest working place I ever saw.
3. 'That the people are not blase and sophisticated, but wholesome, friendly, homeloving folks.
4. 'That the handful of actors who have the bad reputations, the few irresponsibles, do not represent Hollywood and are frowned upon by the motion picture community.
5. 'That it is more than a money-making industry, for its leaders and personnel find a satisfaction in getting over a 'a message' of Americanism and the better things.
6. 'That it is a vast, efficient place of business, where a great commodity is being produced for the pleasure of 80,000,000 Americans, and not a scene of revelry.
7. 'That to watch the making of a movie is one of the most interesting and fascinating experiences any man can have, and one marvels at the ingenuity and resourcefulness, the infinite patience and skill required. One's respect for the people who make the movies increases every day.
8. 'That Hollywood is on the way to learning that there is a high resourcefulness that need not 'drag in' a drinking scene to fill up a dull spot in action.
9. 'That the public doesn't know Hollywood and should demand a more accurate account than is usually pictured. Hollywood needs a campaign to sell it as it actually is to the country, for I believe the people are tired of doings of a few [illegible] girls who give the wrong impression of a great and decent industry. That Hollywood would gain in public favor and so in business and influence if the country could be shown its real character.
10. 'That Hollywood is a mine for sermonic material and it will live in the sermons of this one person in days to come.'

Condon and Horne Allied To Sell Musical Gadget

Dick Condon, who resigned recently as chief of the Walt Disney press department, has opened offices in New York to promote the sale of a novelty musical instrument, the 'Sing-A-Tina.' Hal Horne, Disney v.p. and eastern rep, who resigned at the same time, is associated financially in Condon's enterprise but is taking no active part in it. He is now vacationing in New Hampshire and expects to plane to the Coast in about a week to arrange a new connection.

Condon perfected the 'Sing-A-Tina,' which will sell for 25c or less, and has now leased out its manufacture, distribution and selling. He gets a royalty on each one and will concentrate on promoting sale of 2,000,000 by Jan 1 by having them plugged in films, legiters, radio, niteries, records, etc.

He hopes to have promotions of five other gadgets, none of them musical, running by end of the year.

Warners again...

and again...

"THE BRIDE CAME C.O.D."

has 'em holdover-happy in every situation! Brother, save some extra time for this one... you're gonna want to kiss 'The Bride'!

JAMES CAGNEY
BETTE DAVIS
in
"THE BRIDE CAME C.O.D."
with
STUART ERWIN • EUGENE PALLETTE
JACK CARSON • GEORGE TOBIAS
HARRY DAVENPORT
Directed by WILLIAM KEIGHLEY
Screen Play by Julius J. and Philip G. Epstein
From the Story by Kenneth Earl and M. M. Musselman
Music by Max Steiner
A Warner Bros.-First National Picture

"UNDER-GROUND"

Booked for two weeks—held for four—at New York's Globe Theater! And it's the same sensational story from coast to coast!

"UNDERGROUND"
with
JEFFREY LYNN • PHILIP DORN
KAAREN VERNE • MONA MARIS
Directed by VINCENT SHERMAN
Screen Play by Charles Grayson
Story by Edwin Justus Mayer and
Oliver H. P. Garrett
A Warner Bros.-First National Picture

"MAN-POWER"
and again...
The N.Y. Strand's biggest grosser in 3 months—the biggest summer attraction in 2 years! Held over, of course—and so will you!
EDW. G. ROBINSON
MARLENE DIETRICH
GEORGE RAFT
in
"MANPOWER"
with
ALAN HALE • FRANK McHUGH
Directed by RAOUL WALSH
A Warner Bros.-First National Picture
"DIVE BOMBER"
Coming right up and heading for new highs!
ERROL FLYNN
FRED MacMURRAY
in
"DIVE BOMBER"
In TECHNICOLOR
with
RALPH BELLAMY • ALEXIS SMITH
ROBERT ARMSTRONG • REGIS TOOMEY
ALLEN JENKINS
Directed by MICHAEL CURTIZ
A Warner Bros.-First National Picture
and again!
P.S.-we're sort of proud of our Sergeant, too!
SERGEANT YORK
JACK L. WARNER, In Charge of Production
HAL B. WALLIS, Executive Producer

Max Milder Would Head Warner Interest in Maxwell Theatre Buy; British Deal Remains Unconfirmed

London, July 15.

Max Milder, Warners' managing director in England, would head the Warner end of the film company's buy-in on the John Maxwell British theatre empire, according to reports here. According to the deal, which has as yet received no official confirmation, Warners would have the choice of appointing a joint managing director of the Associated British Cinemas, Ltd., whose controlling interest Maxwell's widow would continue to hold, in compliance with British government ruling that local interests retain corporate control on any foreign investments. ABC comprises approximately 350 houses.

The agreement, about which the New York home office of Warners steadfastly disclaims any knowledge, is reported here to include the purchase of half the Maxwell theatre holdings from the widow, comprising 2,000,000 shares, with the price, modified over first reports of $4,000,000, being $3,600,000. A big proportion would have to be paid in American dollars, the rest from frozen money.

It's reported that had Mrs. Maxwell wished to dispose of her entire holdings she could have obtained 2,000,000 pounds (about $8,000,000), but that the government objected, considering Warners' offer most favorably because the company had been very active in British propaganda.

Milder Evasive in H'wood

Hollywood, July 15.

Max Milder last week answered practically every query put to him at a press luncheon but the one carrying the highest interest to the trade at this time—'what about Warners' reported purchase of some 400 theatres in the Associated British circuit?' Milder told of how he had spent the past 20 months dodging Nazi bombs during raids on London. He was equally at ease in parrying the theatre-buy query.

'I was afraid that question would come up,' dodged Milder, 'and I cannot answer it. I will say, and this is the first time there' has been any acknowledgement of such a deal, that Warners is definitely interested, but it hasn't yet reached a stage where anything can be said.' He added further that 'this has been my baby for the past 10 months.'

Warners is now spending much more money on its productions at the Teddington studios than before the war, according to Milder, who implied it was not entirely due to an effort to use up impounded monies. 'I felt that our quota productions could come to mean something at the boxoffice in the United States if more care was used in turning them out.' He made a strong point of Warners not taking every advantage to withdraw money from England, stating the company had had a number of chances to transfer coin but instead had used it to either improve its properties there or obtain new ones.

Enthusiasm Over 'Minister'

Milder drew as example of the type of picture which can now be expected from Warners' English plant, 'The Prime Minister.' He was as enthusiastic as any publicity department attache in expressing his opinion of the film. Picture will be released in the U. S. during the fall by Warners, the first of its English-made product to get an U. S. release in a number of years.

'Minister' was brought in at a budget of better than 100,000 pounds, or roughly more than $400,000, and Milder declared that while the figure might not seem large as compared to Hollywood budgets, such an outlay commanded production values nearly double what the same sum could produce in Hollywood. Two other features recently finished, and for which Milder also has high hopes, are 'Atlantic Ferry' and 'So This Was Paris.' He briefly outlined plans for his next two London productions, 'The Story of Winston Churchill' and 'Flying Fortress.'

Mex Film Scripters Organize

Mexico City, July 15.

The 48 Mexican picture scripters have organized and become a branch of the National Dramatic Authors and Picture Workers Unions.

Headquarters here.

SAVE COMPOSER'S HOME

Fed, State Gov'ts Protect Memorial Home of Rosas from Floods

Mexico City, July 15.

Action of the federal and state governments saved from the obliteration that threatened it from torrential rains the cottage in Juventino Rosas, the Guanajuato state village that was the birthplace of Juventino Rosas, famous young Mexican composer who authored such celebrated waltzes as 'Over the Waves.' Rosas died young and destitute in Havana of yellow fever.

His home town was named for him and the cottage was given a plaque. It has been visited by numerous American tourists. Government and private cash aid has been rendered two of the composer's kin, his only survivors, who were found in dire want.

20TH SEEKS TO AID HOYTS ON FILM LAG

William T. Powers and Herschel Stuart, National Theatres execs, clippered from San Francisco Saturday (12) for Australia to huddle on Hoyts' theatre circuit affairs. National, a 20th-Fox subsidiary, owns controlling interest in the Anzac chain. John Cecil Graham, formerly Paramount managing director in Great Britain, recently named to an executive post with National Theatres, also is on the Coast and plans to make the trip to Sydney by boat. He's scheduled to act as liaison officer between Hoyts and National on Australian affairs.

Recent visit of Clay Hake, 20th-Fox managing director in Australia, to New York is reported to have given home-office officials an up-to-the-minute picture of developments in Australia, especially as it concerns 20th-Fox product and the product situation currently as it affects Hoyts and, of course, National. It's understood that present trek of the National officials is to readjust any product shortages which may have developed for Hoyts.

London Shows Hit Hard by Measure Rationing Clothing

London, June 29.

Clothes rationing has hit stage fare heavily here; it's figured as many as 20 shows are held up by the recent government order. Official attitude is producers will have to manage on rationing coupons from players themselves, which means players go without apparel for a year, since that supply would dress the show.

Ivor Novello is hardest hit with a mammoth musical in his usually lavish style. It doesn't stand a chance if no reprieve from statute is granted. Novello is also in a tangle over holdup in arrival from Lisbon of Isabel Jeans, slated for the lead. Actress left the U.S. months ago by Clipper, but hasn't been able to get air passage here from Portugal.

Del Carill in N. Y.

Hugo del Carill, a foremost Argentinian performer, arrived Monday (14) on the S.S. Argentina in New York en route—in an out-of-the-way manner—to Havana and a Cuban tour.

Del Carill is w.k. in B. A., in theatres and on the air, and since his Cuban dates are not until late this month he figured on taking in the N.Y. sights first, and thence reversing his course to the daiquiri belt.

'Kane' So-So in Havana, $2,100; 'Bishop' OK 1½G

Havana, July 8.

Picture grosses are decidedly up this week. 'Citizen Kane,' much publicized, did medium trade. Innuendoes and art of the pic seemingly are wasted in a foreign country.

Estimates for Week of July 1

Fausto, 'Citizen Kane' (RKO), $2,100, fair.

Encanto, 'Rage in Heaven' (MG), $1,800, okay.

America, 'So Ends Our Night' (UA), $2,600, good.

Radio-Cine, 'Cheers for Miss Bishop' (UA), $1,500, okay.

Payret 'Historia de una Noche' ('Story of a Night') (Argentine), $1,700, fair.

Nacional, 'Tarzan and His Mate' (M-G) (3 days), $750, n.s.h.

NATAN GETS FIVE YEARS

Vichy, July 15.

Bernard Natan has been sentenced to serve five years in prison, 10 years of forced French residence, has lost his citizenship and must pay a fine of 3,000 gold francs because of his responsibility in the bankruptcy of the Pathe-Natan film interests, according to a government announcement.

Simon Cerf, company manager, received a similar sentence as an accomplice. Peculiar feature of the sentence on Natan is that he was deprived of his authority as head of his family.

'CORN IS GREEN' OPENS TO SOCK BIZ IN B.A.

Buenos Aires, July 8.

'The Corn Is Green,' Ethel Barrymore's current vehicle on Broadway, this week became the first Broadway play to come to South America during the current season. It's midwinter here, seasons being the reverse of those in the northern half of the Americas.

Play, translated into Spanish by Francisco Bolla as 'Adios, Senorita Grey,' is being done at the Teatro Avenida by Lola Membrives, Spanish star, and her company and has drawn excellent notices and top biz of any legit show presented here this year. Decidedly British in background—story is set in a Welsh mining town—the play has some difficulties due to its point of view but most critics agreed that both in translation and playing the spirit of the original had been retained.

For the first time in Spanish, another Emlyn Williams' play, 'Night Must Fall,' has been presented here. English melodrama which has been done into a film, is being shown at the Odeon by the Compania Argentina de Comedias and has received good notices. Translation is by [illegible] D. Aspeitia. Williams wrote 'Corn'.

Majority of plays running at B.A.'s 27 other legit houses are national, Spanish or French translations. 'El Camino del Tabaco' (Tobacco Road) is still going strong with 165 performances, having moved from the Marconi to the Comedia.

Mexico Ruling Curbs Editing of U.S Films

New licensing rule for Mexico has been placed in effect, according to word received in N.Y. by foreign managers. Under this no license for showing in that country would be granted to a film which is especially edited for Mexican playdates. If the completed picture is not the same as the version shown elsewhere in the world market, the licensing officials would turn down the U.S. production.

New York executives believe the ruling will have a far-reaching effect in the Latin-American market because it may be copied by other Latin-American nations. Previously American producers employed 'protection' insertions that could be placed in copies of any picture sent to the Latin-Americas in case certain angles were rated as not being too favorable to Spanish interpretation.

Picture Propaganda Would Show How Democracies Live Compared To Existence in Dictator Countries

Buenos Aires, July 8.

No better way exists of fighting Nazi propaganda in South America than U.S. films which show how life in the democracies compares with existence in dictator-dominated countries, according to the theory behind special film showings recently inaugurated here and in other capitals of Latin America by many pro-democratic organizations. Idea is that it's about time somebody showed the other side of the story and varied the one-way diet of fear talk many Latins have been getting.

Method is different in each republic, but essentially the plan is for each organization sponsoring the idea to make available for South Americans special showings of selected films which, it is felt, will demonstrate not only the contrast between the totalitarians and the free countries but prove to those who have begun to doubt the ability of the non-dictator countries to hold up against the Nazi war machine that there's still plenty of the old fight left.

Latter theme—intended to act as an antidote for much of the Nazi fear propaganda—was behind the inaugural show put on by the Comision Inter-Aliada de Coordinacion here this week. Group is made up of British, Free French, Dutch, Yugo-slavian, Polish, Danish, Belgium and others either dominated by, or fighting, the Axis.

First Show

First show, held at the Cine Grand Splendid, was a diplomatic list affair, with many prominent Argentines also present. Presence of Sir Esmond Ovey, British Ambassador; Baron Louis Leclercq, Belgian Minister; Jonkheer P. E. Teppema, Netherlands' Minister; Dr. Isidor Canker, Jugoslav Minister; Dr. Fin Lund, Danish Minister, and others helped give the affair the social status admittedly important in attracting top-drawer Argentinea whose opinions it is important to win.

Norman Armour, U. S. Ambassador to Argentina, was not present, being currently in the States, but Second Embassy Secretary Sheldon Thomas reported for him.

Majority of pictures were from U.S. companies and included Metro's 'Nostradamus,' Columbia's shorts on development of U.S. power for defense, March of Time's R.A.F. reel and a 20th-Fox special on a President Roosevelt speech. Two British Olympic feature shorts were also shown and a running commentary was delivered by an announcer from Radio El Mundo.

Theme was that 'in the union of all free countries lies a seed which, growing, will develop into the strong tree of liberty and universal justice.' Pictures of U.S. shipyards [illegible] speed operation and shots of British factories still operating despite bombings drew most attention.

Features Later

Learned that full-length features are likely to be shown at future shows with plan under way to have weekly programs. Sponsors, who carefully guest-list invitees, have no intention of competing with regular theatres, it's explained, but feel much can be accomplished by special showings. Nazis have long used the private-showing method in many Latin countries, often giving combo champagne and film fests for high-ranking officials and civilians. Chile, aware of the stunt, recently issued orders that officials attending such showings in uniform were liable to discipline.

It's explained that while a majority of anti-dictator feature pictures are shown in regular theatres—'So Ends Our Night,' 'Mortal Storm,' 'Four Sons' are examples—others like 'Great Dictator' are banned here. It may be possible to arrange private showings of those nixed, but, regardless, even a re-showing of a pro-democracy film to an invited audience is considered highly valuable.

No special films are needed, it's added, those already produced or in the works being sufficient. The less they look like propaganda, the better. Nazis frequently have gotten boomerangs in their zeal to put across a point.

JAPS OSCAR 6 U. S. PIX

Assn. Names 10 Best Films Shown in 1940

Tokyo, June 15.

The Japan Motion Picture Magazine Association has selected the best 10 Japanese and foreign films and five culture pictures from those released in 1940, for which the Jap Oscar with a written recommendation will be offered.

In the class of foreign pix, those that have been chosen include 'Stage Coach,' 'Only Angels Have Wings,' 'Stanley and Livingstone,' 'Vernon and Irene Castle,' 'Golden Boy,' 'Men with Wings' (all U. S.), and 'La Charrette Fantome' (French).

RIGHTIST SWING FOR MEX PIC WORKERS

Mexico City, July 15.

A definite rightist swing is indicated for the national pic studios workers union and its chief, Enrique Solis, both having been accused of a red tinge, with the ousting from membership of the brother of Vicente Lombardo Toledano, former boss of the Confederation of Mexican Workers and Mexico's labor czar, who's now president of the Confederation of Latin-American Workers. The latter has recently come under fire of American labor leaders for his tactics with regard to allegedly blocking 'Pan-Americanism.'

Armando Lombardo Toledano, the brother, was banned from the union at a violent session which considered charges against him by operators of the Azteca studios here and several producers who rented that plant. Execs of the union found him guilty of 'deliberately' gumming things up in the studios' laboratory of which he was the chief. This obstruction, the studios owners and the producers complained, slowed the plant's work. Two of his assistants, A. Arbeu and Maria Villegas, one of the few women studio lab workers in Mexico, were suspended indefinitely. Lombardo Toledano has filed claim with the federal board of conciliation and arbitration against the union for ousting him and for damages against the studios and producers.

Absolve Theatre Aides In Mexico Panic That Killed 90, Injured 200

Mexico City, July 15.

The death last week of 90 persons, 40 of them women and 21 children, and the injury of 200 others, 50 seriously, was not the fault of the owners nor manager of the Cine Montes, a 2,000-seater nabe of Guadalajara, during a night performance, but was due to 'forces beyond human control,' reported the Guadalajara d.a. after an investigation.

The tragedy, the worst in the history of Mexican show biz, resulted from panic when lightning struck the cinema during the torrential thunderstorm that had driven scores to seek refuge in the hall.

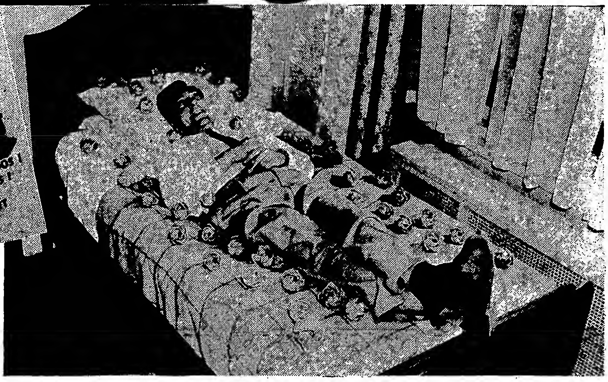
'Wanted Wings' Soars

Based on tremendous business already done in London and the Philippines, and the promising outlook in Australia, Paramount considers 'I Wanted Wings' as likely to become its greatest grosser in the foreign field this year.

Sh-h!

Don't tell a soul!

"I've just seen a preview of 'LIFE BEGINS FOR ANDY HARDY' and it's the best of them all."



LIFE'S A BED OF ROSES!

When you're an M-G-M Showman!

While
"They Met in Bombay"
Booms!
And
"Blossoms in the Dust"
beautifies the box-office!
(Three flowery weeks at Radio City Music Hall!)
Along comes a *Hardy Hit!*
Mickey's uproarious!
Judy's glorious!
(More garlands to the voice that thrills!)
And M-G-M's victorious!
Yes, our Summer Policy:
(No holding back pictures, just hold-over hits!)
Is the Talk of the Industry!

3d WEEK! CAPITOL!
Hold-Overs Everywhere
2nd WEEK AT
Baltimore, Cincinnati, Cleveland, Dayton, Harrisburg, New Haven, Norfolk, Philadelphia, Pittsburgh, Providence, Reading, Richmond, Rochester, Syracuse, Toledo, Wilmington, Worcester, Atlanta, Houston, Memphis, New Orleans, Nashville, Denver, Indianapolis, Kansas City, Los Angeles, Louisville, St. Louis, San Francisco, Seattle, Hartford, Milwaukee, Buffalo!

TRADE SHOWINGS

(From July 16-26)

(Alphabetically arranged according to Exchange City, and chronologically sequenced according to calendar date and hour of screenings. A ready reference for all exhibitors, embracing ALL the five major distributors under one table. This will be brought up to date each week, listing the schedule of releases for the ensuing 10 days from VARIETY's date of publication. Legend: T. for Theatre; P. R. for Projection Room.)

ALBANY

WED., JULY 16 (11 a.m.), 'Devil & Dan'l Webster' (RKO), Paramount T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Paramount T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Paramount T.
MON., JULY 21 (11 a.m.), 'Dr. Jekyll & Mr. Hyde' (MG), Paramount T.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

ATLANTA

WED., JULY 16 (11 a.m.), 'Lady Be Good' (MG), Rhodes Center T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), RKO P.R.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), RKO P.R.
FRI., JULY 18 (2 p.m.), 'Lady Be Good' (MG), Belmont T., Nashville.
MON., JULY 21 (11 a.m.), 'Dr. Jekyll' (MG), San Marco T., Jacksonville.
WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dr. Jekyll & Mr. Hyde' (MG), Rhodes Center T.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P. R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Dr. Jekyll-Mr. Hyde' (MG), Belmont T., Nashville.

BOSTON

WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Uptown T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Uptown T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), RKO P.R.
MON., JULY 21 (11 a.m.), 'Dr. Jekyll-Mr. Hyde' (MG), Capitol T., Augusta.
TUES., JULY 22 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (MG), Exeter Street T.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

BUFFALO

WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Bailey T.
THURS., JULY 17 (11 a.m.), 'Lady Be Good' (MG), Regent T., Syracuse.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Bailey T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Bailey T.
MON., JULY 21 (2:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (MG), Elmwood T.
WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Dr. Jekyll' (MG), Regent T., Syracuse.
THURS., JULY 24 (2:30 p.m.), 'Dr. Jekyll' (MG), Regent T., Syracuse.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

CHARLOTTE

WED., JULY 16 (10:30 a.m.), 'Lady Be Good' (MG), State T., Asheville.
WED., JULY 16 (10:30 a.m.), 'Lady Be Good' (MG), Wayne T., Goldsboro.
WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Visulite T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Visulite T.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Visulite T.
MON., JULY 21 (10:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (MG), Dilworth T.
[illegible] 'Dr. Jekyll' (MG), [illegible]
WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10:30 a.m.), 'Dr. Jekyll-Hyde' (M-G), State T., Asheville.
WED., JULY 23 (10:30 a.m.), 'Dr. Jekyll' (MG), Wayne T., Goldsboro.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

CHICAGO

WED., JULY 16 (10:45 a.m.), 'Devil & Dan'l Webster' (RKO), Studio T.
THURS., JULY 17 (10:45 a.m.) 'Father Takes a Wife' (RKO), Studio T.
FRI., JULY 18 (10:45 a.m.), 'Citizen Kane' (RKO), Studio T.
SAT., JULY 19 (10:45 a.m.), 'Lady Scarface' (RKO), Studio T.
TUES., JULY 22 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (10:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Studio T.
TUES., JULY 22 (10:30 a.m.), 'Dr. Jekyll-Mr. Hyde' (M-G), Mad. T., Peoria.
TUES., JULY 22 (10:30 a.m.), 'Dr. Jekyll-Mr. Hyde' (M-G), Orph T., Sp'field.
TUES., JULY 22 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (3:30 p.m.) 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

CINCINNATI

WED., JULY 16 (2 p.m.), 'Father Takes a Wife' (RKO), Mayfair T.
THURS., JULY 17 (2 p.m.), 'Citizen Kane' (RKO), Mayfair T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Mayfair T.
MON., JULY 21 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Orpheum T.
WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10 a.m.), 'Dr. Jekyll-Hyde' (M-G), Capitol T., Charleston.
WED., JULY 23 (1:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.

(Continued on page 20)

Nostalgic Yarns

Continued from page 3

directing. It is laid in the period from 1890 to 1940. Another in the same class, the Errol Flynn starrer, 'They Died With Their Boots On,' runs from 1857 to 1876 and is the story of Custer and his last stand. Nearing release is 'Bad Man of Missouri,' dealing with that state's celebrated Robin Hood bandits, the Younger brothers, portrayed by Wayne Morris, Dennis Morgan and Arthur Kennedy.

Warners' other period film is 'The Prime Minister,' the story of the English leader, Disraeli. John Gielgud and Diana Wynyard have the top roles. The picture was made in England at the Teddington studios.

Metro and 20th-Fox each has four pictures in this class.

Metro's 'Blossoms in the Dust' is the story of a Texas woman, portrayed by Greer Garson, which opens in 1906. At the same studio 'Smilin' Through,' world-war drama, is being made, with Jeanette MacDonald starred. Clark Gable and Lana Turner are busy in 'Honky Tonk,' tale of Colorado mining camps at the close of the last century, and Nelson Eddy is being starred in a new version of 'The Chocolate Soldier,' laid in old Vienna.

Pry Into the Old Days

The 20th-Fox schedule includes Jack Benny in 'Charley's Aunt,' an 1890 perennial; 'Belle Starr,' story of post-Civil War Reconstruction in Missouri; 'Wild Geese Calling,' screen adaptation of Martha Ostenso's best seller of some years ago, which puts Henry Fonda and Joan Bennett in a turn-of-the-century setting; and 'How Green Was My Valley,' the story of the Welsh miners, which starts about 25 years ago.

Three period pictures are on the fire at Paramount, where Cecil B. De Mille is filming 'Reap the Wild Wind,' which deals with the activities of the Key West wreckers back in 1842. Bing Crosby has just finished work in 'Birth of the Blues,' a story of New Orleans from 1898 to 1910. 'The Great Man's Lady' is a picture of pioneer days in which Barbara Stanwyck plays the role of a woman 100 years old.

'Badlands of Dakota,' starring Richard Dix and Frances Farmer, is a story of Wild Bill Hickok now being made at Universal, where Frank Lloyd has just finished a tale of the Oregon fur trade in the early 1800's called 'This Woman Is Mine.'

Of the major studios, only RKO and Columbia seem to have missed the drift, although Samuel Goldwyn is completing 'The Little Foxes,' starring Bette Davis, for RKO release. The Lillian Hellman play is laid around 1900. Goldwyn has also announced that he is going to make 'Seventh Cavalry,' in competition with Warners' 'They Died With Their Boots On.' In the Goldwyn picture Gary Cooper plays General Custer.

Countess Tolstoy

Continued from page 3

bitterness as she noted that the Foundation, needing funds so urgently in its effort to aid unfortunate countrymen who have fled the Soviets, has been unable to obtain contributions from producers and picture companies who have profited by her father's books and plays.

No royalties have ever been paid, in the absence of an international royalty and copyright agreement, on the Tolstoy stuff, she said, although some of the films have reaped a big b.o. take. Metro has produced five films on Tolstoy works, she remarked.

'I have never been able to talk to the 'big shots,' she said, humorously, 'but their secretaries have always assured me that my cause was just and that something would be done. Nothing ever has been done. I don't think, though, that the film companies like my speaking on the subject.'

Opening of the project was attended by 300, including Grand Duchess Marie. Ex-President Herbert Hoover is president of the Foundation and the Grand Duchess is chairman of the sponsoring committee of Reed Farm, with a special interest in the art and culture center being established there.

Most of the Foundation's funds—$50,000 has been raised in two years—has been going to aid emigres in the Vichy (France) area in recent months. Expenses for the first year of Reed Farm have been underwritten by Boris A. Bakhmeteff and Capt. Boris V. Sergievsky.

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

COPYRIGHT, 1940, BY VARIETY, INC. ALL RIGHTS RESERVED

Key to Type Abbreviations. M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

WEEK OF RELEASE—5/30/41			
Adventure in Washington (Col)	D	84	V. Bruce-H. Marshall
Billy the Kid (M-G) 5/28	W	94	R. Taylor-B. Donlevy
Silver Stallion (Mono) 5/18	W	60	D. Sharpe-J. Waldo
I Wanted Wings (Par) 3/26	D	131	R. Milland-V. Lake
Sunny (RKO) 5/21	MU	97	A. Neagle-R. Bolger
Blood and Sand (20th) 5/21	D	123	L. Darnell-T. Power
Abbott-Costello in the Navy (U) 6/4	C	85	Abbott-Costello
Million Dollar Baby (WB) 5/28	CD	102	P. Lane-J. Lynn
WEEK OF RELEASE—6/6/41			
Mata Hari (M-G)	D		G. Garbo-R. Novarro
Wrangler's Roost (Mono) 6/25	W	57	R. Corrigan-J. King
Saint's Vacation (RKO) 6/18	M	61	S. Gray-H. Sinclair
For Beauty's Sake (20th) 6/25	CD	66	M. Weaver-N. Sparks
Men of the Timberlands (U)	M		R. Arlen-A. Devine
Devil Dogs of the Air (WB) 2/12/35	D	90	J. Cagney-P. O'Brien
Shining Victory (WB) 5/28	D	78	J. Stephenson-G. Fitzgerald
WEEK OF RELEASE—6/13/41			
The Get-Away (M-G) 6/11	D	88	R. Sterling-D. Adams
Richest Man in Town (Col) 5/12	CD	70	F. Craven-J. Todd
Gang's All Here (Mono) 6/25	C	63	F. Darro-M. Moreland
One Night in Lisbon (Par) 5/14	D	96	M. Carroll-F. MacMurray
Cyclone on Horseback (RKO) 6/18	W	58	T. Holt-R. Whitley
Bride Wore Crutches (20th) 7/24/40	CD	54	L. Roberts-T. North
Tight Shoes (U) 6/11	C	67	J. Howard-B. Barnes
Broadway Limited (UA) 5/18	D	75	V. McLaglen-M. Woodworth
Out of the Fog (WB) 5/11	D	85	J. Garfield-I. Lupino
WEEK OF RELEASE—6/20/41			
Time Out for Rhythm (Col) 5/28	MU	74	R. Vallee-R. Lane
Hands Across the Rockies (Col)	W		Bill Elliot-M. Daily
The Big Store (M-G) 6/11	C	84	Marx Bros.-T. Martin
West Point Widow (Par) 5/11	CD	63	A. Shirley-R. Carlson
Reluctant Dragon (RKO) 5/11		73	Disney Cartoon
Nevada City (Rep) 7/16	W	58	R. Rogers-G. Hayes
Man Hunt (20th) 5/11	D	100	J. Bennett-W. Pidgeon
San Antonio Rose (U) 5/25	MU	62	R. Paige-J. Frazee
Passage from Hongkong (WB)	D		K. Douglas-L. Fairbanks
WEEK OF RELEASE—6/27/41			
Sweetheart of the Campus (Col) 6/25	MU	64	R. Keeler-O. Nelson
Medico of Painted Springs (Col) 5/25	W	59	C. Starrett-T. Walker
Wanderers of the West (Mono)	W		T. Keene-B. Miles
They Met in Bombay (M-G) 6/25	D	92	C. Gable-R. Russell
The Parson of Panamint (Par) 5/25	W	84	E. Drew-C. Ruggles
Jungle Cavalcade (RKO) 7/9	M	76	F. Buck
A Very Young Lady (20th) 6/30/41	CD	80	J. Withers-N. Kelly
Poison Pen (Rep) 7/2	D	66	F. Robson-R. Newton
Puddin' Head (Rep) 7/2	C	80	J. Canova-F. Lederer
Kansas Cyclone (Rep)	W		D. Barry-L. Merrick
Hit the Road (U) 7/9	D	62	G. George-B. MacLane
Underground (WB) 6/25	D	95	J. Lynn-K. Verne
WEEK OF RELEASE—7/4/41			
I Was a Prisoner on Devil's Island (Col)	D	70	D. Woods-S. Ellers
Barnacle Bill (M-G) 7/2	CD	90	W. Beery-V. Weidler
Murder by Invitation (Mono)	D		W. Ford-M. Marsh
Caught in the Draft (Par) 5/28	C	82	B. Hope-D. Lamour
Tom, Dick and Harry (RKO) 7/18	C	85	G. Rogers-G. Murphy
Moon Over Miami (20th) 6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U) 7/2	C	6	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB)	C		D. Morgan-J. Wyatt
WEEK OF RELEASE—7/11/41			
Two in a Taxi (Col)	D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	63	R. Arlen-E. Gabor
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep) 7/16	W	56	3 Mesquiteers
Mountain Moonlight (Rep)	CD		Weaver Bros. Elviry
Accent on Love (20th)	D	61	G. Montgomery-O. Massen
Hello, Sucker (U) 7/2	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	91	B. Davis-J. Cagney
WEEK OF RELEASE—7/18/41			
Blondie in Society [illegible]			P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep)	W		G. Autry-S. Burnette
Dance Hall (20th)	D	72	C. Romero-C. Landis
Raiders of the Desert (U)	W	60	R. Arlen-A. Devine
Rawhide Rangers (U)	W		J. M. Brown
Bullets for O'Hara (WB)	D		J. Perry-R. Pryor
WEEK OF RELEASE—7/25/41			
The Officer and the Lady (Col) 7/18	D	59	R. Hudson-R. Pryor
Ringside Maisie (M-G)	C		A. Sothern-G. Murphy
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Hurry, Charlie, Hurry (RKO) 7/9	C	65	L. Erroll-K. Howell
Ten Nights in a Bar Room (Rep)	M		R. Armstrong-L. Hayes
Bad Men of Missouri (WB)	D		J. Wyman-D. Morgan
WEEK OF RELEASE—8/1/41			
Thunder Over the Prairie (Col)	W		C. Starrett-E. O'Hearn
Blossoms in the Dust (M-G) 5/25	D	98	G. Garson-W. Pidgeon
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono)	W		R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par) 5/25	CD	83	M. Martin-D. Ameche
My Life With Caroline (RKO) 7/18	C	78	R. Colman-A. Lee
Rags to Riches (Rep)	M		A. Baxter-M. Carlisle
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown
WEEK OF RELEASE—8/8/41			
Ellery Queen and Perfect Crime (Col)	M	68	R. Bellamy-M. Lindsay
Mary Names the Day (M-G)	D		L. Ayres-L. Barrymore
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par)	W		W. Boyd-R. Hayden
Six Gun Gold (RKO)	W		T. Holt-L. White
Hold That Ghost (U)	C		Abbott-Costello
New Wine (UA)	MU		I. Massey-B. Barnes
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich
WEEK OF RELEASE—8/15/41			
Tillie the Toiler (Col)	C		K. Harris-W. Tracy
Medico Hits the Trail (Col)	W		C. Starrett
Life Begins for Andy Hardy (M-G)	C		M. Rooney-A. Rutherford
Aloma of the South Seas (Par)	RD		D. Lamour-J. Hall
This Woman Is Mine (U)	D		F. Tone-C. Bruce

THE ONE COMPANY THAT HAS 4 SMASHES IN THE FIELD RIGHT NOW!
"KISS THE BOYS GOODBYE"
"KISS THE BOYS GOODBYE"...at the Earle Theatre, Washington, outgrosses "North West Mounted Police", "Virginia" and "Zanzibar"!
"THE PARSON OF PANAMINT"
"PARSON OF PANAMINT"...in its first engagement at the Utah Theatre, Salt Lake City, hits 20% above "One Night in Lisbon"... running neck and neck with "Lady Eve"!
"THE SHEPHERD OF THE HILLS" IN TECHNICOLOR!
"SHEPHERD OF THE HILLS"...Tennessee Theatre, Knoxville...78% better than "Eve" ... 20% better than "Virginia"... 50% better than "Zanzibar"
Newman Theatre, Kansas City: 38% better than "Eve"... 46% better than "Virginia"
Pulaski Theatre, Little Rock: 75% better than "EVE"... 25% better than "Virginia"
Gillioz Theatre, Springfield Mo.: 81% better than "Eve"...50% better than "Virginia"
"CAUGHT IN THE DRAFT"
"CAUGHT IN THE DRAFT"... now breaking records in extended runs everywhere. Ahead of "Zanzibar", "Virginia", "Lady Eve", "Love Thy Neighbor"... ahead of practically any hit you can name!
THAT'S PARAMOUNT
Paramount Pictures
THE HOTTEST COMPANY IN THE BUSINESS!

Trade Showings

Continued from page 18

WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

CLEVELAND

WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Lake T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Lake T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Lake T.
TUES., JULY 22 (2 p.m.) 'Dr. Jekyll & Mr. Hyde' (M-G), Metropolitan T.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.

DALLAS

WED., JULY 16 (10:30 a.m.), 'Father Takes a Wife' (RKO), Texas T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Texas T.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Texas T.
MON., JULY 21 (2:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Roswin T.
TUES., JULY 22 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (9:30 a.m.), 'Jekyll & Hyde' (M-G), Texas T., San Antonio.
WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th) Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G) B'way T., Lubbock.

DENVER

WED., JULY 16 (2 p.m.), 'Father Takes a Wife' (RKO), Santa Fe T.
THURS., JULY 17 (2 p.m.), 'Citizen Kane' (RKO), Santa Fe T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Santa Fe T.
TUES., JULY 22 (1:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Santa Fe T.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

DES MOINES

WED. JULY 16 (2 p.m.), 'Devil & Dan'l Webster' (RKO), Forest T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Forest T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Forest T.
MON., JULY 21 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Forest T.
TUES., JULY 22 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

DETROIT

WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Majestic T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Majestic T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Majestic T.
MON., JULY 21 (1:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Majestic T.
TUES., JULY 22 (1:30 p.m.), 'Jekyll-Hyde' (M-G), Michigan T., Saginaw.
WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (1:30 p.m.), 'Jekyll-Hyde' (M-G), Eastown T., Gr. Rapids.
WED., JULY 23 (1:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (1:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

INDIANAPOLIS

WED., JULY 16 (11 ..n.), 'Father Takes a Wife' (RKO), St. Clair T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), St. Clair T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), St. Clair T.
MON., JULY 21 (1:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Talbott T.
TUES., JULY 22 (1:30 p.m.), 'Jekyll-Hyde' (M-G), Crescent T., Louisville.
WED., JULY 23 (1:30 p.m.), 'Charley's Aunt' (20th), Esquire T.
WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Esquire T.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Esquire T.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Esquire T.
FRI., JULY 25 (1:30 p.m.), 'Sun Valley Serenade' (20th), Esquire T.

KANSAS CITY

WED., JULY 16 (2:15 p.m.), 'Devil & Dan'l Webster' (RKO), Vogue T.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Vogue T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Vogue T.
MON., JULY 21 (1 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Vogue T.
TUES., JULY 22 (1 p.m.), 'Jekyll & Hyde' (M-G), Uptown T., Wichita.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

LOS ANGELES

WED., JULY 16 (2:15 p.m.), 'Father Takes a Wife' (RKO), Victoria T.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Victoria T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Victoria T.
MON., JULY 21 (10 a.m.), 'Dr. Jekyll & Hyde' (M-G), Strand T., Phoenix.
MON., JULY 21 (10:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Victoria T.
TUES., JULY 22 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

MEMPHIS

WED., JULY 16 (10:30 a.m.), 'Father Takes a Wife' (RKO), Ritz T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Ritz T.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Ritz T.
MON., JULY 21 (9:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Palace T.
TUES., JULY 22 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (11 a.m.), 'Jekyll & Hyde' (M-G), Prospect T., Little Rock.
TUES., JULY 22 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

MILWAUKEE

WED., JULY 16 (2:15 p.m.), 'Father Takes a Wife' (RKO), Tower T.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Tower T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Tower T.
TUES., JULY 22 (10:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Varsity T.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

MINNEAPOLIS

WED., JULY 16 (1:30 p.m.), 'Devil & Dan'l Webster' (RKO), St. L. P. T.
THURS., JULY 17 (1:30 p.m.), 'Father Takes a Wife' (RKO), St. Louis P. T.
FRI., JULY 18 (1:30 p.m.), 'Citizen Kane' (RKO), St. Louis Park T.
SAT., JULY 19 (10 a.m.), 'Lady Scarface' (RKO), St. Louis Park T.
TUES., JULY 22 (10:30 a.m.), 'Jekyll-Hyde' (M-G), State T., Sioux Falls.
TUES., JULY 22 (1:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Park T.
TUES., JULY 22 (1 p.m.), 'Jekyll-Hyde' (M-G), Pillar T., Valley City.
TUES., JULY 22 (1 p.m.), 'Jekyll & Hyde' (M-G), West T., Duluth.
WED., JULY 23 (11 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12:30 p.m.), 'Private Nurse' (20th), Exchange P.R
THURS., JULY 24 (2:30 pm.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

NEW HAVEN

WED., JULY 16 (11 a.m.), 'Devil & Daniel Webster' (RKO), Whalley T.
WED., JULY 16 (2:30 p.m.), 'Lady Be Good' (M-G), Lawrence T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Whalley T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Whalley T.
WED., JULY 23 (11 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (1 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Jekyll & Hyde' (M-G), Lawrence T.
WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

NEW ORLEANS

WED., JULY 16 (10 a.m.), 'Father Takes a Wife' (RKO), Coliseum T.
THURS., JULY 17 (10 a.m.), 'Citizen Kane' (RKO), Coliseum T.
FRI., JULY 18 (10 a.m.), 'Lady Scarface' (RKO), Coliseum T.
SUN., JULY 20 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Ray T., Jackson.
MON., JULY 21 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Clabon T.
TUES., JULY 22 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

NEW YORK CITY

WED., JULY 16 (10:45 a.m.), 'Lady Be Good' (M-G), Astor T.
THURS., JULY 17 (10:45 a.m.), 'Father Takes a Wife' (RKO), Broadway T.
FRI., JULY 18 (10:45 a.m.), 'Citizen Kane' (RKO), Broadway T.
SAT., JULY 19 (10:45 a.m.), 'Lady Scarface' (RKO), Broadway T.
WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10:45 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Astor T.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

OKLAHOMA CITY

WED., JULY 16 (9:30 a.m.), 'Lady Be Good' (M-G), Majestic T., Tulsa.
WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Uptown T.
THURS., JULY 17 (10:30 a.m.), 'Citizen Kane' (RKO), Uptown T.
FRI., JULY 18 (10:30 a.m.), 'Lady Scarface' (RKO), Uptown T.
MON., JULY 21 (10:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Uptown T.
WED., JULY 23 (9:30 a.m.), 'Jekyll & Hyde' (M-G), Majestic T., Tulsa.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

OMAHA

WED., JULY 16 (2 p.m.), 'Devil & Dan'l Webster' (RKO), Avenue T.
THURS., JULY 17 (2 p.m.), 'Citizen Kane' (RKO), Avenue T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Avenue T.
MON., JULY 21 (10:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Dundee T.
TUES., JULY 22 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.

(Continued on page 22)

BANKO EXEMPTIONS A LIFESAVER IN WIS.

Milwaukee, July 15.

Theatre operators who were under fire recently by state income tax officials, who claimed that 'bank night' expenditures had been illegally deducted from tax reports, breathed a real sigh of relief this past week when Tax Commissioner Elmer E. Barlow announced that, since the attorney-general had ruled the drawings were legal at the time they took place, the deductions made by the exhibs could stand. Bank nights recently were held by the Supreme Court to be illegal and theatres at once discontinued them.

Had Barlow ruled against the theatre men, many of them would have been bankrupted as the income tax reports involved covered a period of several years.

Alien Coin

Continued from page 2

burger, currently producing for United Artists; Signe Hasso, Swedish star; Michele Morgan, French, and Paul Henrie, at RKO, and the playwrights Alfred Polgar, Wilhelm Speyer, Leonhard Frank, Alfred Doeblin, Heinrich Mann and Alfred Neumann.

Most recent additions to the picture colony are Jean Gabin, actor, and Jean Renoir, director, both from France, under contract to 20th-Fox. Basserman came in from Vienna. Miss Massey is Hungarian, with a $2,500 weekly salary. Polgar is Viennese, and is at Metro, as is Leonhard Frank. Alfred Doeblin is with Warners, and so is Alfred Neumann, not related to Alfred Newman, the music director. Heinrich Mann, brother of Thomas Mann, is at Warners. Miss Gabor is Hungarian. Carl Brisson is Danish.

There are in Hollywood and in pictures many other nationals of belligerent or dominated European states, but most of them were in this country prior to the date fixed as the original boundary of the financial blackout.

Friendly Aliens

Neither by designation nor by any inference are these nationals regarded as anything but friendly aliens, and the regulations governing their funds and salaries are based on that kind of policy.

A minimum of $500 per month, or $125 per week, is allowed as a drawing account under general license issued through the Federal Reserve Bank and its member banks, as the officiating agency for the U. S. Treasury Dept. If an individual can prove that he requires more for legitimate business or living expenses in this country, it may be obtained under special license permit, up to unlimited amounts.

Barbara Hutton, Danish citizen since her marriage, for instance, with her menage of 26 servants and beach home here, is allowed $40,000 per month as drawing account.

Numbers of non-American citizens in the blackout category have submitted living and business expense requirements to Federal Reserve officials at San Francisco, through their local banks, and have secured or are in process of having okayed withdrawal amounts exceeding the general maximum of $500 per month. Basserman, for instance, is asking $2,000 for legitimate monthly expenses. One of the French directors had to have, and got, a special license in order to pay a year's house lease and buy an auto. Signe Hasso has upped her allowance.

Alien motion picture people under salary get none of their paycheck from studios directly. Their money is sent to their banks, which hereafter assumes all responsibility for carrying out the frozen fund regulations.

Chief purpose of the money impounding order, as one prominent banker explains it, is to protect relatives of nationals here from having pressure put upon them to force money into coffers of Axis powers and dominated countries. Definition of who are 'nationals' under the Treasury order is still rather vague, and various banks are still in process of classifying those subject to the freeze regulations. Bank in Beverly Hills, where many of the picture folk do business, has listed less than a dozen of its numerous alien depositors as amendable to the block-out.

First freezing order came in connection with invasion of Denmark on April 8, 1940. Successive blocking of funds for nations and nationals involved occurred thereafter as each new country was invaded and occupied by Germany.

YOU BET HE'S ALIVE! that National Screen Baby... alive with all kinds of ideas for making things hum around your theatre ★ *Trailers... Lobby Displays and General Theatre Advertising Accessories. Alive with ticket-selling magnetism* ★ Alive with that color...glamour...sparkle that makes your theatre glow with "pleasure-promise" ★ Put him to work for you. Let his energy... his pep... his experience... his creative force and talents spread the glad tidings that you've got a show ★ Advertise... publicize... exploit... make money. Tie in your theatre with a consistent... all-round... year-round selling campaign. Let the Prize Baby carry the torch of good business with... *THE THREE BEST-SELLERS IN THE BUSINESS!*

Trade Showings

Continued from page 20

TUES., JULY 22 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

PHILADELPHIA

WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Aldine T.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Aldine T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Aldine T.
MON., JULY 21 (2:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Aldine T.
WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

PITTSBURGH

WED., JULY 16 (11 a.m.), 'Lady Be Good' (M-G), Academy T., Meadville.
WED., JULY 16 (11 a.m.), 'Lady Be Good' (M-G), Morgan T., Morgantown.
WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Rialto T.
WED., JULY 16 (2 p.m.), 'Lady Be Good' (M-G), Rivoli T., Altoona.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Rialto T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Rialto T.
MON., JULY 21 (10:30 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Rialto T.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Jekyll & Hyde' (M-G), Academy T., Meadville.
WED., JULY 23 (11 a.m.), 'Jekyll & Hyde' (M-G), Morgan T., Morgantown.
WED., JULY 23 (2 p.m.), 'Dr. Jekyll & Hyde' (M-G), Rivoli T., Altoona.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (3:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

PORTLAND, ORE.

WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Esquire T.
WED., JULY 16 (1:30 p.m.), 'Lady Be Good' (M-G), Esquire T.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), Esquire T.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), Esquire T.
TUES., JULY 22 (9:30 a.m.), 'Charley's Aunt' (20th), Star Film Exchange.
TUES., JULY 22 (11 a.m.), 'Dressed to Kill' (20th), Star Film Exchange.
TUES., JULY 22 (2:15 p.m.), 'Charley's Aunt' (20th), Star Film Exchange.
TUES., JULY 22 (3:45 p.m.), 'Dressed to Kill' (20th), Star Film Exchange.
WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Star Film Exch'ge.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th), Star Film Exchange.
WED., JULY 23 (1:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Esquire T.
WED., JULY 23 (2:15 p.m.), 'Wild Geese Calling' (20th), Star Film Exch'ge.
WED., JULY 23 (3:45 p.m.), 'Private Nurse' (20th), Star Film Exchange.
THURS., JULY 24 (10 a.m.), 'Sun Val. Serenade' (20th), Star Film Exch'ge.
THURS., JULY 24 (2:15 p.m.), 'Sun Val. Serenade' (20th), Star F. Exch'ge.

ST. LOUIS

WED., JULY 16 (2:15 p.m.), 'Devil & Dan'l Webster' (RKO), S'Renco P.R.
THURS., JULY 17 (2:15 p.m.), 'Citizen Kane' (RKO), S'Renco P.R.
FRI., JULY 18 (2:15 p.m.), 'Lady Scarface' (RKO), S'Renco P.R.
MON., JULY 21 (1:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Norside T.
WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

SALT LAKE CITY

WED., JULY 16 (2 p.m.), 'Father Takes a Wife' (RKO), Southeast T.
THURS., JULY 17 (2 p.m.), 'Lady Be Good',(M-G), Fox T., Butte.
THURS., JULY 17 (2 p.m.), Citizen Kane' (RKO), Southeast T.
FRI., JULY 18 (2 p.m.), 'Lady Scarface' (RKO), Southeast T.
TUES., JULY 22 (10 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Studio T.
TUES., JULY 22 (1 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (2:30 p.m.), 'Dressed to Kill' (20th) Exchange P.R.
WED., JULY 23 (11 a.m.), Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (12:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Fox T., Butte.
FRI., JULY 25 (1 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

SAN FRANCISCO

WED., JULY 16 (1:30 p.m.), 'Father Take a Wife' (RKO), Alhambra T.
THURS., JULY 17 (1:30 p.m.), 'Citizen Kane' (RKO), Alhambra T.
FRI., JULY 18 (1:30 p.m.), 'Lady Scarface' (RKO), Alhambra T.
MON., JULY 21 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
MON., JULY 21 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
MON., JULY 21 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
MON., JULY 21 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Alhambra T.
WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

SEATTLE

WED., JULY 16 (11 a.m.), 'Father Takes a Wife' (RKO), Jewel Box Prev. T.
THURS., JULY 17 (9:30 a.m.), 'Lady Be Good' (M-G), State T., Spokane.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Jewel Box Prev. T.
FRI., JULY 18 (11 a.m.), 'Lady Scarface' (RKO), Jewel Box Prev. T.
TUES., JULY 22 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2:15 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
TUES., JULY 22 (3:45 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
TUES., JULY 22 (2:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Greenlake T.
WED., JULY 23 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2:15 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:45 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Jekyll & Hyde' (M-G), State T., Spokane.
THURS., JULY 24 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exch. P.R.
THURS., JULY 24 (2:15 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

SIOUX FALLS, S. D.

WED., JULY 16 (10:45 a.m.), 'Father Takes a Wife' (RKO), American P.R.
THURS., JULY 17 (10:45 a.m.), 'Citizen Kane' (RKO), American P.R.
FRI., JULY 18 (10:45 a.m.), 'Lady Scarface' (RKO), American P.R.

WASHINGTON

WED., JULY 16 (10 a.m.), 'Lady Be Good' (M-G), Park T., Roanoke.
WED., JULY 16 (10:30 a.m.), 'Devil & Dan'l Webster' (RKO), Circle T.
WED., JULY 16 (1 p.m.), 'Lady Be Good' (M-G), Circle T.
THURS., JULY 17 (10:15 a.m.), 'Lady Be Good' (M-G), Rialto T., Balt.
THURS., JULY 17 (11 a.m.), 'Citizen Kane' (RKO), Circle T.
FRI., JULY 18 (11 a.m.), 'Lady Be Good' (M-G), Capitol T., Richmond.
FRI., JULY 18 (11 a.m.), 'Parachute Battalion' (RKO), Circle T.
FRI., JULY 18 (12:15 p.m.), 'Father Takes a Wife' (RKO), Circle T.
SAT., JULY 19 (9:30 a.m.), 'Lady Scarface' (RKO), Circle T.
WED., JULY 23 (10 a.m.), 'Jekyll & Hyde' (M-G), Park T., Roanoke.
WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (1 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Circle T.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:15 a.m.), 'Jekyll & Hyde' (M-G), Rialto T., Balt.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Jekyll & Hyde' (M-G), Capitol T., Richmond.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.

Film Reviews

Continued from page 8

My Life With Caroline

the only meaningful one. Femme lead, Anna Lee, is a newcomer.

John van Druten and Arnold Belgard concocted the screenplay from a French legiter, 'Train pour Venise' ('Train for Venice') by Parisian scriveners Louis Verneuil and Georges Berr. Aside from changing the destination of the train from Venice to California—along with the entire locale from Europe to America—they've done a large-size switch on the plot, and not always for best results.

Preponderance of detail in the yarn slows it up and, despite the fact it runs only 78 minutes, it has a number of draggy moments that preclude the possibility that the most efficient possible cutting job was done. It's the old conflict between the minimum running time required to give a film A-picture rating and the quantity of story the authors have to tell.

Milestone's neat directorial tricks and mode of presentation are what give the story its real lift, although the 'artistic fringe' is going to see in them 'cheating.' Principal stunt is a flashback variation in which Colman turns to the audience and says: 'I'll explain all this to you later.' It is in his explanation that the story is unfurled. Idea of having a character talk directly to the audience, of course, is not new, but Milestone's handling of it is fresh and it serves to neatly work out the plot.

Although able to get lot of giggles on his little touches, what Milestone is unable to do is to get conviction out of his actors. In his effort to keep the comedy bouncing off his racquet without quite touching the strings, he has Colman and Miss Lee walking through their lines a bit too casually. Part of the blame for this, of course, must also lie on the players themselves.

Amusing yarn has Miss Lee the fickle wife of busy publisher, Colman. He gets a wire from her and recognizes that again in his absence she has fallen for an effete, rich, young man. He rushes to head off the affair before it leads to trouble and divorce. The skillful manner in which he upsets this particular romance is used by Colman to good-naturedly explain to the audience what he must continually do in his 'life with Caroline.'

Aside from their lack of hard-hitting, convincing playing, Colman and Miss Lee are well-suited to the parts. His appeal is as great as ever for both male and femme contingent. Breaker-inner Miss Lee gives the impression that she is rather too vapid and doll-faced for any stronger role than this. Charles Winninger's comedy, as her father, suffers, as does much of the film, by the lack of sparkling dialog. Reginald Gardiner is oke as the wife-stealer. It's Hugh O'Connell as a constantly-mystified butler, however, who stands out in the cast as a real laugh-getter.

Unusual—and perhaps a bit objectionable to those who don't like their propaganda smeared between halves of a domestic comedy—is an extraneous scene which finds Colman (a Britisher) fondling a bulldog. 'I don't know your name,' he says to the tough-looking pooch, 'so I'll call you Winston.' *Herb.*

KEEP SCATTERING

Hollywood, July 15.

Christy Cabanne continues his job as director of the Scattergood Baines picture, starring Guy Kibbee and produced by Jerrold Brandt for RKO release.

Third of the series, 'Scattergood Encounters Broadway,' goes into work July 21.

The Officer and the Lady

Hollywood, July 9.

Columbia release of Leon Barsha production. Features Rochelle Hudson, Bruce Bennett, Roger Pryor. Directed by Sam White. Screenplay by Lambert Hillyer and Joseph Hoffman; story by Hillyer; camera, George Meehan; editor, Richard Fantl; asst. director, Rex Bailey. Previewed in studio projection room, July 8, '41. Running time, 59 MINS.

Helen Regan	Rochelle Hudson
Bob Conlon	Bruce Bennett
Johnny Davis	Roger Pryor
Ace Quinn	Richard Fiske
Blake Standish	Sidney Blackmer
Bumps O'Neil	Tom Kennedy
Dan Regan	Oscar O'Shea
Frank	Joe McGuinn
Captain Hart	Charles Wilson
Dawson	William Hall

This is a cops-and-robber meller of familiar pattern that swings along at a fast clip, despite continual recourse to formula situations. A moderate budgeter for program purposes, picture will provide adequate support in the dual bookings and the action houses.

Story revolves around an honest cop, his girl, and the front guy for a holdup mob. Girl continually backs away from romance with the cop because her father had been invalided in service. Then there's the gangster crew which is eventually tracked down by the enterprising hero—and the climax where the girl and her father are abducted by an escaped convict.

Despite the obvious texture of the yarn, it romps along with plenty of action, fist-fights and auto chases to satisfy action-minded audiences. Picture is first feature directed by Sam White, former gag man and writer, who injects plenty of action into the hour's unreeling.

Bruce Bennett is the heroic cop; Rochelle Hudson the girl; Roger Pryor the gang leader disguising his activities through operation of a loan shark business; Sidney Blackmer the escaped convict; and Tom Kennedy a scatterbrained flatfoot. *Walt.*

LAW OF THE RANGE

(WITH SONGS)

Universal release of Will Cowan production. Stars Johnny Mack Brown; features Fuzzy Knight, Nell O'Day. Directed by Ray Taylor. Story, John Green; camera, Charles Van Enger; songs, Robert Crawford; Gomer Cool, Milton Rosen, Everett Carter. At New York theatre, N. Y., July 8, '41; dual. Running time, 59 MINS.

Steve	Johnny Mack Brown
Chaparral	Fuzzy Knight
Mary	Nell O'Day
The Kid	Roy Harris
Steve's Father	Pat O'Malley
Virginia	Elaine Morey
Hobart	Ethan Laidlaw
Squint Jamison	Al Bridges
Tim O'Brien	Hal Taliaferro
Lucille Walker and the Texas Rangers	

Since most westerns make money and 'Law of the Range' is a standard western, it's certain to pull a profit. It has the necessary ingredients—plenty of action, clear characters and an unbroken story line. It also has several recognizable hoss-opera players. Running time of 59 minutes is fitted to dual-bill needs.

Couple of novel plot angles to the yarn. One is that the conflict is better motivated than in many westerns. In the case of 'Law of the Range,' it's a combination of second-generation family feud and the eternal friction between the cattle and sheep men. An added and somewhat puzzling wrinkle is the presence of two ingenues in the story. Daughters of a rancher with whom the hero's family has long been feuding, one is in love with the hero and believes in him, while the other blames him for their old man's murder. This complicates the story unnecessarily, and, since there's only one male lead, leaves one ingenue unhooked at the fadeout. It would have been simpler story construction to have merged the two girls into a single character.

There are five songs in the picture, all logically spotted, but all nevertheless tending to slow the action. Texas Rangers, choral group cast as cowboys, handle three of the numbers. Fuzzy Knight joins in one of the three with the Texas Rangers and solos another, supplying his own guitar accompaniment. Fifth song is sung acceptably by Lucille Walker, as a sheep-town, beer-hall siren. All five numbers are kept brief.

Naturally, there's not much to be said for individual performances in a western. Johnny Mack Brown, brings an unusual degree of acting skill and authority to the role of the dead-shot hero. Besides vocalizing, Fuzzy Knight supplies his familiar brand of slapstick comedy. Nell O'Day is rightly headstrong as the wrongly-suspecting girl, while Elaine Morey has little to do but look pretty as her sister. Roy Harris shrewdly avoids overplaying the villain's villainy.

Cutting has eliminated any unnecessary footage, while the direction skillfully accelerates the action as it nears the climax. Photography takes occasional advantage of the picturesque countryside. One tip for the technical end—although the gun-toting cowboys maintain terrific fusillades, they apparently never have to reload their shootin' irons. That's a trick boys might pass along to the War Department. *Hobe.*

NEVADA CITY

Republic production and release. Stars Roy Rogers and George 'Gabby' Hayes. Directed by Joseph Kane. Screenplay by James Webb; camera, William Nobles; editor, Les Orlebeck; music, Cy Feuer. Reviewed at Colonial, Lincoln, Neb., July 2, '41. Running time, 58 MINS.

Cast: Roy Rogers, George 'Gabby' Hayes, Sally Payne, George Cleveland, Billy Lee, Joseph Crehan, Fred Kohler, Jr., Jack Ingram, Pierre Watkin.

Roy Rogers probably won't establish himself any more solidly with the action faithful after this number, nor will it injure his already sizable following. It's just a lukewarm western that can be taken or left alone. Biz possibility depends on amount of hypo applied.

Rogers and George 'Gabby' Hayes are a couple of stage drivers working for testy old Joseph Crehan, who bitterly resents the coming of the railroad and hates the iron horse and everybody who has anything to do with it. When Rogers and Hayes attempt to mediate the old boy's gripes with railroader George Cleveland, they're fired and go to work for the latter.

Meantime, villains of the piece play the stage against the railroad. There's the usual chase at end with the old-as-the-hills ride aboard dynamite-laden train that would blow up the tunnel, but it isn't handled too badly.

Outstanding in support are little Billy Lee and looker Sally Payne. Joseph Kane's direction moves along well and except for occasional spottiness, clicks. *Art.*

GANGS OF SONORA

Republic release of Louis Gray production. Stars Three Mesquiteers (Robert Livingston, Bob Steele and Rufe Davis). Directed by John English. Screenplay, Albert Desmond and Doris Schroeder, based on characters created by William Colt MacDonald; camera, Bud Thackery; editor, Roy Snyder; music, Cy Feuer. Previewed in Projection Room, N. Y., July 10, '41. Running time, 56 MINS.

Stony Brooke	Robert Livingston
Tucson Smith	Bob Steele
Lullaby Joslin	Rufe Davis
June Conners	June Johnson
David Conners	Ward 'Bud' McTaggart
Kansas Kate Conners	Helen MacKellar
Sam Tredwell	Robert Frazer
Ward Beecham	William Farnum
Jed Pickins	Budd Buster
Sheriff	Hal Price

Republic's three Mesquiteers are riding again, and this time it's the 'Gangs of Sonora' who've wished they'd never crossed the trio's path. It's a standard western starring Robert Livingston, Bob Steele and Rufe Davis as the justice-enforcing threesome. Story is somewhat better than usual for the series, though at times poor dialog, inferior acting by the lessers and some unauthentic situations relegate it to the lower half of the duals.

'Gangs' concerns the fight of Wyoming for entrance into the union and the usual town boss who seeks—and by foul means, of course—to frustrate that attempt. In the interim there's the killing by his gang of the town's crusading editor and his assistant, plus the eventual carrying on of the newspaper crusade by an elderly newspaperwoman whose son, a lawyer, is in league with the political chieftain.

Livingston, Steele and Davis do well enough, with Davis supplying the usual rube comedy. Helen MacKellar gives the best of the supporting performances as the crusading fourth-estater, though Ward 'Bud' McTaggart, as her son, eventually reconciled to the side of justice, is unsuited to the role. Robert Frazer, as the heavy, and William Farnum, in a too-brief role as the editor bumped off, perform creditably.

Despite the considerable action that takes place in the film, 'Gangs' seems longer than its 56 minutes. *Naka.*

COL. PICTS' REGULAR PFD.

Columbia Pictures maintained its \$2.75 annual dividend rate on the preferred stock last week by declaring the usual quarterly dividend of 68¾c. per share.

Divvy is payable Aug. 15 to stockholders of record Aug. 1.

Inside Stuff—Pictures

Just about a year ago J. C. Stein met Bette Davis for the first time at a Beverly Hills party in Fred Niblo's house. It was at that time that the Music Corp. of America president remarked to his wife that this was just the type of house he'd like to own, and it so happened that (1) last Xmas he bought the Niblo home, and (2) last week bought Bette Davis' contract. More literally, he took Miss Davis under MCA management since she hadn't been with Leland Hayward now for almost a year, and was actually a free agent since her Warner Bros. film deal is all set. Meantime, however, with MCA's acquisition, Stein will set her for radio and is also handling her 'outside' picture commitments.

Apropos of the Niblo (now Steins') home, their first formal function will be a 200-300 gala Aug. 3 in honor of Danny Kaye, who is under MCA contract. Comedian opens at Ciro's Aug. 7, but the Steins' big welcome-to-Hollywood party will precede the nitery engagement, which is only for one week.

A special master will be appointed to report findings to the N. Y. federal court in connection with a $210,000 suit of Pathe Laboratories, Inc., against Du Pont Film Mfg. Corp. Judge John C. Knox ordered the two parties to agree on the master and declared if no agreement could be reached, the court would then appoint someone.

Pathe claims it signed an agreement Feb. 3, 1935, to purchase cinematograph positive nitro-cellulose raw film at 30% over cost from DuPont. Over 77,000,000 feet were purchased and plaintiff asserts it was overcharged.

'Life With Father,' in its 87th week and holder of the current long-run record on Broadway, is still not for sale to films, producer Oscar Serlin let it be known last week. Serlin denied reports that Jesse L. Lasky or anyone else was about to buy the play.

Picture companies, which have long been after the show, put out new feelers after the Lasky rumor, and were given the same answer they have been receiving for more than 18 months: 'Not yet.' Serlin is said to be interested in eventually filming 'Father' himself.

Octavus Roy Cohen made a double sale of his Collier's serial, 'Tinsel Kid.' Metro first took it, then turned it back and he resold it to Republic which is utilizing it for Billy Conn. Title now is 'Pittsburgh Kid,' to line up with Conn's home town.

On the subject of athletic cinematic heroes, 'Tom Harmon of Michigan' is the great Mich. back's Columbia Pict. debut, while the life of Lou Gehrig is up before David O. Selznick, Par and Metro.

Freddie Schader, former Detroit theatre press agent who now is ballyhooing defense stamps and bonds for Michigan, has got around the ribbing given him by press pals who asked for a pair of Oakley bonds. He now hands out a neat certificate which reads, 'This certificate, plus $18.75, entitles the bearer to one $18.75 defense bond.' Several such 'passes' have been cashed in.

Insiders at RKO credit the idea of 'Frank Buck's Jungle Cavalcade' to Cy Kramer, of the print department. Feature, which is doing fairly good biz, is a compilation of the more hair-raising portions of all the footage shot by Buck in the past.

Jacques Tourneur, who drew paychecks at Metro for two years without directing a film, finally grew bored with inactivity and talked his way out of a renewal of his contract. Now he is at Republic working on a picture, with plenty more labor in the offing.

Whitney's Angle

Hollywood, July 15.

Action of Gunther Lessing, Disney attorney, in refusing the Government's offer to arbitrate the Screen Cartoonists Guild strike, was apparently taken without the knowledge of John Hay Whitney, one of the company's principal backers.

Whitney's agent, in charge of his theatrical investments, planed east Sunday night (13) with a report to his chief that the situation was about to be settled.

BODLE'S CHARGE ANENT BIOFF GETS BRUSHOFF

A plea by George Bodle, attorney for the Screen Cartoonists Guild, to have William Bioff, western representative of the International Alliance of Theatrical Stage Employees incarcerated for alleged intimidations of witnesses, apparently does not hold much water as far as the U. S. Attorney's office is concerned in N. Y., where Bioff and George Browne, president of the IATSE, await trial on Aug. 18. Queried on the wire sent to U. S. Attorney Mathias F. Correa, the U. S. Attorney's office issued a cautious statement to the effect that 'It is understood that when a complaint is made that either Bioff or Browne are intimidating or influencing Government witnesses in this case, the charges will be investigated and if true, the court's attention will be drawn to the matter.'

Behind this evasive wordage, it is understood, Bodle's complaint is based on the fight between Walt Disney's union and the producer. Witnesses intimidated in that case would have no bearing on the N.Y. case, which charges Bioff with violation of the anti-racketeering act, in allegedly extorting $550,000 from four major film companies under threats of calling a strike. No Government witnesses in the N.Y. action have been approached, it is understood, which takes the matter out of Correa's hands and places it in the jurisdiction of the California courts.

Gov't Holds Off Action in Disney Strike; Studio Alone in Balking Arbitration

Hollywood, July 15.

No further action by the Government in the Walt Disney strike is expected for a few days, as Stanley White, U. S. Labor Commissioner, left for Frisco after reporting the latest developments via long distance to Dr. John R. Steelman, director of the U. S. Conciliation Service, in Washington.

White said the arbitration proposal by the U. S. is acceptable to all parties except Disney. L. P. Lindelof, International president of Brotherhood of Painters, is contacting William Green, AFL prez, to have all its unions indorse Government's arbitration washup of the strike.

New move by Dr. Steelman to end the strike at the Walt Disney studio was expected from Washington today (Tuesday) following the refusal of the company yesterday to submit its dispute with the Screen Cartoonists Guild to arbitration by three persons from the Government service to be named by Dr. Steelman.

Guild promptly voted to accept arbitration and wired Dr. Steelman that the membership was willing to leave the matter entirely in the hands of the Government. Dr. Steelman's office was in contact with U. S. representatives here last night and was also reported discussing the situation with other Government agencies.

White has been on the scene for several days and has conferred with both company executives and labor leaders. In the meantime the proposed goodwill visit of Disney to South America is being held in abeyance by the Government. It was also reported that Government agents were particularly interested as to why the company should have offered a closed-shop agreement through Willie Bioff, Coast stagehands union chief, then withdraw it and refuse to submit it directly to the SCG.

It was generally believed that Dr. Steelman would reassert his request for arbitration and would point out to the company that representatives of the department had fully advised him as to all phases of the controversy. Moves to organize the Disney employes who did not join the strike were still under way yesterday, but leaders were said to favor affiliating with the SCG if a deal could be arranged that would end the walkout.

Advised of the company's refusal to submit to arbitration, Arthur Babbutt, chairman of the Disney unit of the Guild, said, 'The U. S. Government asked Walt Disney Productions and the union, in the national interest, to submit their dispute to Federal arbitration. We have accepted. Stripped of its verbiage, the company's reply is a refusal. The company's interest, in the eyes of Walt Disney, is evidently superior to the national interest. The company has made it clear that it would prefer to deal with Willie Bioff, a discredited labor racketeer, than with its own Government.

'We don't fear the results of an impartial investigation of our dispute. If Walt Disney and Gunther Lessing (his attorney) are so certain of the justice of their cause, why are they unwilling to present the facts to the Federal Government?'

Processing of Disney films by Technicolor halted over the weekend when the Studio Machinists voted to respect the picket line. Action came as a rebuke to Willie Bioff, who ordered work resumed after the cartoonists snubbed any deal in which he shuffled the cards. Understood the United Electrical, Radio and Machine Workers, Local 1418, instructed projectionists in 53 Los Angeles theatres not to screen Disney pictures during the strike. Union is a CIO affiliate. Los Angeles Industrial Council, with a membership of 100,000 CIO unionists, ordered Disney placed on the CIO 'unfair' list.

23% to go!

OUR drive for the U.S.O. is moving along—but not as fast as we had hoped! We're behind schedule! At this moment we have 77% of our quota . . . Let's get that other 23% in time to close the drive by the end of this week! Rush your donation, please!

Our industry has answered appeals from abroad; now let's come thru for our own American boys in our own American camps!

N. Y. MOTION PICTURE INDUSTRY

USO CAMPAIGN

for AMERICAN SOLDIERS, SAILORS and NATIONAL DEFENSE

JOSEPH HAZEN, *Chairman*

AUSTIN C. KEOUGH
W. C. MICHEL
ABE SCHNEIDER
HARRY BUCKLEY
SAMUEL RINZLER
GEORGE SKOURAS
RICHARD PATTERSON
OSCAR A. DOOB
MATTY FOX
B. S. MOSS
HARRY BRANDT
SI FABIAN
HERMAN ROBBINS

GIVE YOUR DONATION

To Your Committeeman

BUT DO IT NOW!

Lukewarm to Tradeshows

Continued from page 3

Wyckoff of the Walter Reade Circuit. He explained:

'I'm going to attend as many as I can of each company's first block of five. After that I don't know. But I do feel that in the initial block the distributors will set a formula for themselves that will make it possible to judge how they will group pictures in combinations after that.'

While a number of exhibs said they would see the first block by each company, and then probably give up the whole idea, Wyckoff declared that he would have a representative from his office at every screening. Probably one of the bookers, this person would make a short written report for the execs, Wyckoff stated.

Other circuit buyers also indicated their intention of having a rep from their offices attend all screenings and it appears probable that the tradeshows will eventually boil down to viewings for the circuits almost exclusively. It was circuit buyers, in fact, who made up most of the exhib audience at the screenings yesterday (Tuesday) and Monday. Some of them brought their entire staffs along for the teeoff.

Too Early

Most frequently-heard criticism of the RKO screenings was about the early hour—10:45 a.m. Charles Meyerson, of the Lyric, Oyster Bay, L. I., pointed out, for instance, that he had to get up at 7 a.m. to get to the showing on time. He said he had little intention of repeating the procedure.

Most frequently-suggested time was 11:30 or 11:45 a.m. Leo Brecher, operator of a number of houses in New York, thought they should be started at an hour, determined by the length of the film, to get the audience out at about 12:45 p.m.—in time for a 1 o'clock lunch date.

The early hour plus the fact that it was early in the week was the reason given for their absence by many of the theatremen who stayed away. Mondays, particularly, are said to be tough for exhibs to get out of their offices. It was for this reason that RKO is understood to have chosen one of its B efforts as a starter.

Many theatre ops had much more cynical reasons than the day of the week, however, for their disinterest. Abram Preiskel, Passaic, N. J., op (who only got to the screening because he recently sold his other houses and is now awaiting the completion of a new one), declared:

Cynic

'What's the use of coming? You have to buy the pictures anyway, whether they're good or bad. You are limited by competition to buying the product of certain companies and you need all of it to keep your theatre operating. You can't shut down just because you don't like some of the pictures you have to play.'

On the other band, Robert Goldblatt, operator of the Music Hall, Tarrytown, N. Y., sees real value in the screenings. He explained:

'When the salesman comes around to sell you a picture after this you can do the talking and let him do the [illegible] hear him tell you how good a picture is when you think it's a bust. Now you can tell him a thing or two about how the quality of his picture is because you've seen it. And you can buy it accordingly.'

Nevertheless, Goldblatt doesn't expect to get to many screenings. He might pick up one occasionally on Mondays and Fridays when he comes to New York to book, but otherwise it is physically impossible for him to make the 25-mile trip into Manhattan every day to see pictures, he said.

2½ Hours Too Long

Meyerson—who had a 2½-hour train ride from and to Oyster Bay—thought that only the top pictures in each block should be screened and that they should be dualed so they could be seen in one trip to town. 'If you can stand double features in your house,' he opined, 'I guess you can stand them at a tradeshow.'

Pix other than the toppers, which should be seen by an exhib so he can judge whether they are worth the percentage allocation into which they have been placed by the companies, Meyerson said, can be easily bought from tradepaper reviews.

Irving Lesser, manager of the Roxy, N. Y., was one of the less cynical of the theatremen at the initial screening. 'I'm going to attend every showing I can and certainly not miss any important pictures,' he said. 'I'm glad to go to the screenings because whether I play the company's pictures or not, I feel that I gain, in that way, an important contribution to my general knowledge of the business.'

Boston Turnout Meagre; Rely on Trade Reviews

Boston, July 15.

New England's initial tradeshowing Monday (15) saw the turnout of exhibs startlingly scant, less than 25. Potential attendance of exhibitors alone was more than 200 since the invites to the preview covered a heavily populated area included in a circle of 125 miles radius around Boston. Most of those came from such spots as Lowell, Providence and other towns within 25 miles of the Hub. Portsmouth, N. H., was the most distant city represented in the chummy morning audience in the Uptown theatre which RKO hired for the occasion.

Exchange officials hesitated to take the frosty reception as a criterion, noting that Tuesday is the favorite day here for the visiting firemen. However, subsequent tradeshowings are slated for the projection room, as far as RKO is concerned. Their new exchange was opened here last week and the screening room will accommodate 150.

Conversations with attending exhibs and film salesmen present today made it quite apparent that many New England theatre managers are going to attend relatively few tradeshowings. They will rely mostly upon the trade paper reviews and the word-of-mouth opinions of other showmen.

Conflicting Dates in Chi

Chicago, July 15.

Cress Smith was in from RKO home offices to o.o. the first Chicago tradeshow which was received excellently by exhibitors who indicate that they are going to be quite satisfied with the screening policy. Some 75 were on hand for the initial run. Metro's first showing here held today (Tuesday).

But the major problem that has already arisen is confliction of dates of screenings, since various companies failed to get together on schedules.

Detroit Worried Over 'A Critic Complex'

Detroit, July 15.

While a fair-sized portion of Michigan's exhibitors say 'let's wait and see how it works out,' plenty of grumbling and pertinent criticism has already manifest itself on the new tradeshow policy. Indications already are that plenty of the small town or single house exhibitors are going to sluff the shows because they can't afford the trips or time, and will continue to rely on the judgment of others on which they developed their business.

One of the oddest beefs here was that the tradeshowings would develop a 'critic complex' among the boys who did their buying by remote [illegible] exhibitors, who couldn't trust their own judgment and placed their confidence in trade-paper reviews, and those with canny eyes, will now get out of their own element, inflate and take some expensive croppers.

'They're going to go blind in more ways than one catching all the pictures,' it was pointed out.

Thus far few hinterlanders have evinced any strong interest in the new policy preferring to wait and see what happens in the first-runs still having the comfort of the time gap and the luxury of letting somebody else experiment.

St. Louis So-So

St. Louis, July 15.

First tradeshowings here attracted only fair interest at two showings. RKO led off in the a.m. with 'Parachute Battalion' and only 30 exhibs, 18 from out-of-town, were on hand. First of a series of Metro Monday screenings in the p.m. at a northside flicker, drew 75, divided about evenly between local and out-of-town house operators. Others who attended the p.m. screening, aside from bona fide exhibs, increased the attendance to 125. More than 400 invitations had been sent out for this affair.

Consensus among exhibs was that they would not lay over in town for several days to see screen fodder but if they 'happen to be in town' on a day when screenings were held they would have taken them in.

A difference of opinion among local exhibs over tradeshowing of the 1941-42 product exists. Fred Wehrenberg, prez of MPTOA of Eastern Missouri and Southern Illinois, and owner of a chain of nabes in the city and adjoining St. Louis County will not attend any of the numerous trade shows that are being held here. 'It's a waste of time, energy and money,' Wehrenberg declared. 'What I might like in a picture the customers won't and I'll continue to go along with reviews and grosses as reported in trade publications.

'I think the b.o. dope as printed in periodicals that exert their utmost to obtain the correct information on the earning power of the various screen features shown throughout the country is a true reflection of what the public likes and dislikes, and that's good enough for me. Members of our organization also feel that way and I don't believe there will be any SRO signs hung out at the tradeshowings.'

Louis Ansell, who with his brother Joseph operates the Ansell Bros. Circuit with three deluxe nabes in St. Louis, takes the opposite view. He said the tradeshowings, just a few blocks from his office, offers a convenience that cannot be overlooked.

Insurgent NW Compares Trades to Arbitration

Minneapolis, July 15.

Territory's independent exhibitors were supremely indifferent to first consent decree tradeshowing here—RKO's 'Parachute Battalion'—and remained away in droves. Showing even didn't attract more than handful of Minneapolis and St. Paul exhibitors and but few of the out-of-town exhibitors, who just happened to be here on business, took trouble to drop in. Many in attendance at St. Louis Park, de luxe suburban house, were exhibitor's wives, friends, etc.

Northwest Allied leaders say poor attendance bears out their predictions that bulk of exhibitors will not take time or, in case of out-of-towners, go to expense involved in attending tradeshowings, except, perhaps, in case of important big pictures.

'Like arbitration,' they assert, 'showings will be flops and independent exhibitors will have to depend more than ever on trade paper reviews.'

One Northwest Allied district, however, appointed a member to attend and bring back a report, but had difficulty in obtaining anyone willing to take assignment, according to Fred Strom, body's executive secretary, who also will furnish reports to members desiring them.

Pitt's Brushoff

Pittsburgh, July 15.

Tradeshowings under consent decree didn't clock a very impressive registration at the getaway here yesterday (14). Not more than an even two dozen exhibs, out of a possible 100, showed up and even some of them complained about the time they had to lose in seeing the pix. Several of the boys didn't think they could take it as a steady diet.

While most of companies used a downtown theatre seating 500 for the initial showings, looking to a sizeable turnout, it was the general [illegible] future screenings would be held in projection rooms since it's figured that coming exhib gatherings will be even smaller.

'Half of Them Wives'

San Francisco, July 15.

First consent screening drew about 75, nearly half of them wives. First indications are that few hinterlanders will bother to come in, especially from such distances as Reno and Southern Oregon.

Early indications here are that exchange screenings under the consent decree will make little change in previewing schedules so far as circuits are concerned. Fox West Coast and Golden State chain chiefs have been previewing nearly every afternoon for years.

Preliminary comment indicates that while they may look at a few more pictures for awhile, the routine of scanning the 'A's' and picking up necessary 'B' fillers will go on as usual.

Small Buffalo Turnouts

Buffalo, July 15.

Buffalo's first tradeshowing (RKO) at Dipson's Bailey for western N. Y. exhibitors saw less than 20 exhibitors, Buffalo theatre operators exclusively. Metro's initial showing at the Elmwood drew about 35 exhibitors.

Impression prevailing in trade circles here is that exhibitor interest in the tradeshows is at a low ebb and that if the initial showings, which are still a novelty, can command only such a small audience, the chances for more representative attendance at future screenings, when the novelty has worn off, seem exceedingly slim.

Prefer to Buy Blind

Charlotte, N. C., July 15.

Charlotte tradeshowings opened to mixed reaction. Fifteen exhibitors, representing 146 theatres, caught Monday opener, 'Lady Be Good,' which was good representation of 400 theatres in two states, as Metro will tradeshow also in Goldsboro, Asheville, and Columbia, S. C., this week for exhibitors in those areas.

However, many nearby exhibitors stayed away. Many exhibitors feel tradeshowing will take too much time and would prefer to buy blind as in past. Others were pleased with chance to look at films. Both exhibitors and distributors dubious on tradeshow accomplishments and regard present setup as 'experimental.'

Fair Albany Turnout

Albany, July 15.

Turnout for the first tradeshow in Albany ('Lady Be Good') at the Paramount was fair, but not big. Understood more than 250 invitations were sent out, but nothing like that number attended—or ever did in recent years in Albany. The circuits, particularly Warners and Fabian, were well represented.

Fact that Monday was a meeting day for the area house managers of those two chains brought a number of men into the city and they attended with their bosses. Independent exhibitors were present, but many of them were in to book, too. It is believed that few of the attendees made the trip just to witness the screening. One w.k. independent circuit plans to have a man here for all the showings, 'tis said. This is a departure from its custom.

Even B's Don't Draw Exhibs; Await 'Kane'

Philadelphia, July 15.

Opening day of tradeshowing proved a dud yesterday (Mon.) as far as Philly was concerned. Two pictures were screened at the Aldine (capacity 1,303) and each drew barely 60 exhibs. The films gandered were 'Parachute' (RKO) and 'Lady Be Good' (M-G).

Film industry here has shown very little advance interest in the entire tradeshow idea, in the first place. Screening of the pix early Monday morning didn't help either. Many exhibs leave town for the seashore over the weekend and don't return until late Monday afternoon.

Officials were at the gate to make sure that only bona fide exhibs were allowed in. House managers, friends and relatives of the exhibs were barred.

But very few leading exhibs attended. Upstaters here for booking refused to take time out to view the two films. Very few of them stayed over to see the rest of the pix, skedded for screening this week.

The reaction in the film colony here was generally negative. In the [illegible] tended many tradeshowings in the past. Most of them have had carte blanche to attend screenings at exchanges, but few ever took advantage of it. If there was a tradeshowing at a theatre, invitations were usually used by wives, daughters or friends of the exhibs.

The general belief here is that showing of top product like 'Citizen Kane,' skedded for Thursday (17), will be heavily attended, but the B's will get scant attention.

Waiting for An 'A' Pic

Milwaukee, July 15.

Some 50 of Wisconsin's 350 exhibitors with a good representation from out state towns, attended Monday's (14) opening tradeshow here. Heavier attendance indicated later in the week, with 'Citizen Kane' Thursday but draw too early to get general tradeshow reaction.

Budgetitis in Cincy Also

Cincinnati, July 15.

Cincy teed off Monday (14) with about 30 exhibs, mostly local, sitting in for RKO's Mayfair tradeshowing in unchilled, india smallie in Masonic Temple. In the afternoon, Metro's 'Lady Be Good' showed to about 125 at the RKO Paramount, air-cooled suburban deluxer. Many of the viewees were from out of town.

Reaction to tradeshowings in the long run is a matter of speculation. Cincy's zone has 480 possibilities out of about 600 buyers. They are sprinkled through Southern Ohio, Eastern Kentucky and into the western part of West Virginia. Most distant point serviced by exchanges here is White Sulphur Springs, W. Va., about 350 miles away.

Majority of folks along film row opine that exhibs will soon tire on journeying to certain pic parlors at specified times for the tradeshows, the procedure involving considerable time and expense to them. Also that the exhibs know what names are b.o. in their own towns.

Big Click in Northwest

Seattle, July 15.

Tradeshows in Seattle, for this area, inspired few complaints, but those in far distant towns feel the extra travel cost and expense, and they're hollering the most.

First tradeshow Monday (15) by RKO proved very successful, with local exhibitors outnumbered by outsiders who came from all parts of state. Buyers representing every chain in Washington attended. Decided preference shown for 11 a.m. screening over afternoon or evening. General reaction appeared favorable although revisions may be required to conserve time and expense for exhibitors.

15 in N. H. on Monday

New Haven, July 15.

Only about 15 exhibs showed up at first tradeshowing Monday (14) for 'Parachute Battalion' (RKO), and only one was from out-of-town. Theory is that the boys are holding back for 'Citizen Kane' which is due in Thursday (17).

Denver Likes 'Em

Denver, July 15.

About 35 attended the first tradeshowing of 'Parachute Battalion,' dozen of them out-of-towners.

Opinion is that this at least make it possible for exhibitors 'To See Before He Buys,' and can buy and book to better advantage than previously.

'Strain On Seat of Pants'

Louisville, July 15.

From casual conversations with local exhibs, they don't enthuse over the tradeshow plan, saying it's a strain on the seat of the pants to gander two and three pix, and an expense to travel to Indianapolis where one pic will be screened daily. Would mean spending several days there, which the local boys consider too expensive and inconvenient.

Exhibs from nearby towns—Elizabethtown (near Fort Knox, Ky.), Bardstown, and other smaller communities—attended the first tradeshow here today (15), and it will be some time before opinions crystalize as to whether they like the plan or not.

Meagre in Indpls.

Indianapolis, July 15.

About 10% attended the trade previews here, many exhibitors not staying the entire week to see product.

K. C. Turnout Mild

Kansas City, July 15.

Less than 50 exhibs attended the first RKO tradeshow here. There are 450 [illegible] ritory.

See-Buy Must Help Product

Nashville, July 15.

Indie ops are willing to give the tradeshows a fair trial and believe it will be an improvement over the former methods. The see-buy policy must cost more, but return of higher grosses, via better product, deemed inevitable.

OK in Cleveland

Cleveland, July 15.

One hundred exhibs flocked to Warners' Lake for RKO tradeshowing and majority of reactions were favorable.

Only grumblers here were from some nabe owners who couldn't attend, because of pressure of other business and because they weren't given enough advance notification, so they said. About 300 invitations were mailed out by Bernard Kranz, branch manager of local RKO exchange, for morning trade screenings of three of the pictures. Kranz reports they were sent out a week ago. Lake also located in a central location for convenience of all exhibs. Frank Drew, exchange head, sent out 500 invitations for afternoon showings of Metro product which started at East Side Metropolitan Tuesday (15).

Des Moines Reaction Good

Des Monies, July 15.

Estimated attendance at the first tradeshowing here was 60 and exhibitors reaction good.

Fewer Closings in N.Y. Sector This June Than In '40, Despite B.O. Beefs

Despite all the complaints about film theatre business last month, check by the N. Y. Film Board of Trade reveals that fewer houses closed during June than in the similar month of 1940. Break in the torrid weather also may enable several cinemas which threatened closing to remain open this month.

June closings included 12 in Manhattan, two in the Bronx, four in N. Y. State covered by the board, and three in New Jersey. The 14 houses shuttered in N. Y. are Airlines, Arrow, Century, Cine Roma, Clifton, Clinton, Carnegie Playhouse, Luxor, Midtown, Progress, Rivoli, Stanley, Ascot and Ogden. The film board also listed the Adams and Station, Newark; Empire, Rahway; Hudson, Cold Spring; Cameo, New Rochelle; Strand, North Tarrington; and State, Poughkeepsie, as closed last month.

PIX HOT FOR 'ABOVE SUSPICION'; OTHERS

Almost certain of purchase for filmization, with keen interest being shown by a number of companies, is 'Above Suspicion,' adventure-mystery published last Thursday (10). Story by Helen MacInnes is about an Oxford professor and his bride who, because their innocent appearance puts them 'above suspicion,' are sent by British Intelligence officers to pre-war Germany to track down a missing agent.

There's milder interest in 'Dollar Gold Piece' by Virgina Swain, wife of Phil Stong.

Lewis Milestone has purchased a mystery novel by Agatha Christie, 'N or M.' It was published by Dodd, Mead several weeks ago.

Barbara Podawicz, whose flight from Poland was lengthily detailed by Frederick Birchall in the New York Sunday Times of July 6, has outlined her adventures in a 15,000-word story now making the rounds of film companies. Labeled 'Flight to Freedom,' it is expected that it will be published as a mag serial and book before filming, in the event it should be bought.

20th Says 'No Ceiling On Budgets' for '41-42

Hollywood, July 15.

20th-Fox plans from 46 to 52 pictures in 1941-42 with no ceiling on budgets, but likely exceed this year when upwards of $25,000,000 was earmarked for 48 pictures. Group contemplated includes four British films.

Likely the studio may not go beyond 40 pictures, depending on sales response.

Sales crew is being told firmly that pictures from now on must be sold on merit, and studio will supply [illegible] films in history. Young players to be given strong buildup in 'A' pictures to bolster present roster of marquee names.

Kirchner, Receiver

Detroit, July 15.

Edgar E. Kirchner, manager-owner of the Family here for 30 years and former chief barker of the Detroit Variety Club, has been named as receiver for the Kramer theatre pending further litigation in the Federal courts over its operation. His job is to protect the interest of both Herman Kramer, Jr., suing for recovery of the house, and Ben Cohn and Samuel Shevlin, the former operators, who are warring through the courts over their rights.

Kirchner named Herman Danzig, present manager of the Delray theatre, to manage the Kramer.

Detroit Stickup

Detroit, July 15.

In the excitement of a holdup, Don Kuhn, manager of the downtown Broadway-Capitol here, gave chase to a bandit who had robbed the box office of $50 at 6:45 p. m. last Saturday. He had forgotten that a short while before he had transferred a large part of the day's receipts to the inside office.

The robber, armed with a pistol, escaped after commandeering a cab.

FORT WOOD'S THEATRE RAZED IN $30,000 FIRE

St. Louis, July 15.

More than 1,400 draftees attending a flicker show in theatre No. 4 in the engineers' replacement training center at Ft. Leonard Wood, near Lebanon, Mo., were routed by a fire Saturday (12) that destroyed the building at an estimated loss of $30,000. The blaze, believed to have been caused by a short circuit in the electric wiring, was discovered by Corp. William Massingill, Ft. Pierce, Fla., and Private Willis Anderson, Hazard, Ky., who were standing nearby.

The fire broke through the roof and officers who were among the audience in the theatre, stood on chairs and shouted orders for the evacuation of the building in an orderly manner. All fire fighting apparatus in the camp fought unsuccessfully to extinguish the blaze. The loss includes the motion picture equipment.

Theatre War

Continued from page 7

dian franchise for Metro-Goldwyn-Mayer films.

While the Loew-owned Uptown is currently operated by FP-Can., the lease expires Aug. 30, and it is claimed the house will be under Odeon operation the following Monday morning.

Paul Nathanson, son of N. L. Nathanson, has just returned from a five-weeks' visit to Western Canada and reports that Henry Morton, of Winnipeg, has associated himself with Odeon, this giving the new chain the Rialto, the Garrick and Beacon in Winnipeg and the Tivoli in Saskatoon. Three other theatres have also been secured in New Westminster, B. C.

Meanwhile, Clarence Robson, one of the directors who walked out of FP-Can. with Nathanson and who is now v.p. of Odeon, has also just returned from a raid on the Maritimes where he brought into the Odeon chain such houses as the Casino, Halifax; the Strand, Sydney; the Capitol and Empress, Moncton; and the Capitol in St. John's, Newfoundland.

In Toronto, Odeon has taken over the Midtown, Esquire, Mayfair, Astor, Grant, King, Bluebell, College and Fox; in Hamilton, the Windsor, Royal and York. Odeon has also acquired the Imperial, Ottawa; the Esquire, Brantford; the Capitol, Brampton.

Nat Taylor's Activities

Meanwhile, Nat Taylor and his 20th Century Theatres interests have blitzed into the picture. Prior to the present battle, they had 18 houses in Ontario and will now operate a group of houses for FP-Can. Taylor denies all stories that he will affiliate himself with N. L. Nathanson but admits that he will take over an undisclosed number of FP-Can. theatres, on an operating basis only and that this is a deal entirely separate from his and his associates' own 20th Century setup.

[illegible]at Taylor is a lawyer in his late thirties who was formerly secretary of the Motion Picture Theatres Association and later formed the Exhibitors' Cooperative, Ltd., this the first exhibitor cooperative buying organization in Canada. He was booking for 30 theatres when he and Oscar Hanson, then (1931) general manager for Tiffany, started Community Theatres with an initial group of 18 houses. When Taylor split with Hanson in 1935 to form his own Exhibitors Booking Association, the Community Theatre chain totalled some 60 houses.

Shortly after this, Hanson formed Hanson Theatres with N. L. Nathanson backing, acquired a further score of theatres and then made a deal with FP-Can to take over the entire group but he still to have their operation. Hanson resigned with Nathanson, leaving this group on the FP-Can. doorstep. With the wholesale walkout on FP-Can. of those who preferred to throw in their lot with Nathan, FP-Can. now finds itself terrifically short of experienced manpower and it is the majority of these former Hanson houses that Taylor and his 20th Century associates will now be operating for Famous.

On his own houses, Taylor says he has no individual solely backing him but that each unit or small group of units is backed by different partners on each proposition. His partners are all strictly independents but all are inter-related and all take a piece on each new proposition.

Ingersoll Flies

Continued from page 2

he soloed in several musical enterprises.

Harpo Marx rushed in the TWA way from L.A. Friday (11) for his seaboard home and a rest, while others who named the TWA planes their favorite flying freighters were Burris Jenkins, N.Y. Journal-American cartoonist, off to St. Louis; Spyros Skouras and Edward Zabel, of the 20th Century-Fox brain bureau, out to the end of the line; Al Jolson, also L.A. bound; and redheaded, slender K———— H—hurn, in from the Coast, under an alias, for an undivulged purpose 'somewhere in America.'

Dr. Norman Vincent Peale, pastor of the Marble Collegiate Church of New York, made it clear, even as he was stepping from TWO's Stratoliner from Los Angeles (Friday (11), that he considers the populace of the Hollywood film colony 'delightful, wholesome and home-loving people.' [Further details on Exploitation page].

Harry Davies' Trials

Here for more than a year, Harry Parr Davies, Grace Fields' accompanist, left on the mid-week Clipper for his native England.

Davies had been set to leave on a previous Clipper with Miss Fields but had no permit to leave from his Beverly Hills, Cal., draft board. After Clipper No. 1 sailed, the British Consul-General in New York gave him a green light, saying they would 'accept responsibility' for his departure. When the pianist lands in England, he faces conscription there. He would like to return with Miss Fields, come August, but can't if the British Ministry of Labor doesn't certify that his piano-plinking is necessary to the nation's well being.

In addition to all his other woes, Davies faces the fact that even if the British government figures his aid to Miss Fields is worth more to them than his gun in a trench, it is quite possible that Uncle Sam will nix the idea of the piano player's return.

New Yorker's Price Boost

Without a 'by-your-leave' or a 'go-fly-your-kite, bud' the Hotel New Yorker, this week, boosted prices in the Coffee Shop, one of the airport restaurants under its management.

The price increase was jubilantly noted by those who contend that the New Yorker management at the airport should be voided in favor of some eatery that shows 'more than passing interest' in consumer welfare; but not by the 4,200 employees at the airport who foot the bill.

The airport personnel, who must eat New Yorker food at New Yorker prices or leave the airport for Jackson Heights eateries, a movement which would consume practically all of their meal period with no moments left for the acquisition of foodstuffs, are gradually fomenting into a rebellious group that will stand but little more Eighth avenue temperament. One faction is planning to inform Mayor LaGuardia that, estimating each employee to have three friends whose vote he can swing, the local personnel controls a ballot of 16,800 votes. In political circles, a bloc of this type [illegible] actual total, when engaged in a negation, and Mayor LaGuardia, who only carried Queens County in the last ballot fracas, four years ago, by 40,966 votes, has reason to be concerned. With other political trends considered, the airport vote can, therefore, be a potent factor in any man's election.

The city's chief is reported to have routed Dock Commissioner John MacKenzie out of bed late Friday (11) for an old-fashioned talkeroo on the New Yorker situation and at this writing LaGuardia was still as high in the air as the new prices.

FINGER-POINTERS

Theatres Put Bingo Onus on Somebody Else

Detroit, July 15.

It has come to pass and exhibitors all over town have pasted the news item up in their boxoffices.

William Johnston filed suit for divorce from his wife, Mary, in Circuit Court here charging that she had forced 'im into bankruptcy playing bingo.

In his complaint, Johnston charged that his wife spent so much money on the numerous bingo games in Detroit that he was forced to file a bankruptcy proceeding. For another thing, he charged, she was out playing games so much she failed to prepare meals for him.

It's needless to add: churches here have bingo, theatres don't.

Too Much Grief Getting New Theatre Permit, Calls It Off; Bldg. in Dixie

Minneapolis, July 15.

Because of inability to obtain delivery of various building materials Joe Numero, former sound equipment and seat manufacturer, has withdrawn his application for a permit to build a new $50,000 nabe here. It was indicated that the application would have had rough sailing inasmuch as a city council policy in effect for the past five years has been to prohibit any additional theatre construction and inasmuch as circuit and independent exhibitors were lined up to wage a vigorous fight against its issuance. The contention is that the city already is considerably overseated and more showhouses would jeopardize present investments.

Numerous interests have been seeking theatre permits during the past several years and if the bars once were let down it's estimated that as many as 12 new theatres might be built.

Hable's Addition

Lynchburg, July 15.

Herman Hable, Winchester exhib, will give that burg another house. Permit has been issued for a $25,000 nabe.

Welch's New House

Atlanta, July 15.

Atlanta's latest, the Grove, opened here. Wendell Welch, who runs the Strand, Dallas, Ga., operates the new house, which seats 618.

ALBANY TO HAVE VARIETY CLUB AGAIN

Albany, July 15.

Steps to organize a Variety Club in Albany were taken at a meeting in the Fabian division office attended by circuit representatives, branch managers and other film men. Albany once before had a Variety Club—its headquarters were on the second floor of Harmanus Blecker Hall, destroyed by fire in the spring of 1940—but this was disbanded about five years ago. Full support for the new Variety Club was pledged at the Fabian office gathering.

Among those reported present were: Si Fabian, up from New York; Moe Silver, New York State zone manager of Warner theatres; Lou Golding, Fabian division manager; George Lynch, chief buyer for Schine circuit of Gloversville; Sid Kallett, of the Kallett Brothers' chain at Oneida, and the managers of Albany exchanges. About 25 attended. A charter has been assured the club, it is said.

Another meeting will be held on Sept. 15, when the Variety Club is expected to be formally organized.

Selznick's 'V'

Continued from page 1

paign which is slated to get under way on Sunday (20).

'V' film is understood to be next on Selznick's slate(probably via United Artists), preceding 'Claudia,' 'Jane Eyre' and probably 'Tales of Mystery and Romance.'

English shortwave radio has been pounding away at Nazi-occupied countries on the 'V.' scheme for weeks. It asks the citizenry to secretly organize under the 'Sign of the 'V'. Germans are to be driven mad by finding V's chalked on sidewalks, carved into trees, scratched on scraps of paper every time they turn their backs.

Even worse, the subjugated Europeans will tap their feet and fingers in the Morse code—three dots and a dash—V, if they follow instructions. And the campaign even has a theme song, Beethoven's Fifth Symphony, opening notes of which are in the rhythm of the Morse V. Everyone is to hum the bit of tune, from one end of Europe to the other, the British radio asks.

V, in addition to meaning 'Victory' in English and most European languages, can also in German mean 'vergeltung'—'revenge.'

Oscar Brachman, Veteran Showman, Died Insolvent

Milwaukee, July 15.

Although the late Oscar Brachman, realty man and builder of theatres, hotels and office buildings, was one of the biggest operators in Wisconsin, he died insolvent, according to notification given Friday (11) to Judge Charles A. Hansen. While the inventory listed assets of $44,000, claims against the estate total $1,155,760, mostly based on notes Brachman signed as guarantor in connection with ventures which collapsed during the depression. His wife, Florence, and son, Oscar Jr., shared $35,000 life insurance.

Among the theatres Brachman built was the Wisconsin, ace downtown house of the Fox group, while among his creditors is the M. L. Annenberg Investment Co., owner of the Oriental and Tower theatres, de luxe nabes.

HIGH AND DRY

Hollywood, July 15.

Johnny Weissmuller climbed out of his swimming pool and leaped into a tree for the new 'Tarzan' picture at Metro.

Maureen O'Sullivan has the femme role and Richard Thorpe directs.

New York Theatres

NOW PLAYING
GARY COOPER
—In—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
ASTOR BROADWAY and 45TH ST.
AIR-CONDITIONED

3RD WEEK
EDW. G. ROBINSON
MARLENE DIETRICH
GEORGE RAFT
In a New Warner Bros' Hit
"MAN POWER"
IN PERSON CAB CALLOWAY
STRAND B'way & 47 St.

RADIO CITY MUSIC HALL
GINGER ROGERS in
'Tom, Dick and Harry'
Spectacular Stage Productions

LOEW'S State
Last Times Wed.
Wm. POWELL
Myrna LOY
"LOVE CRAZY"
Plus
BIG STAGE SHOW
Starts Thur., July 17
Madeleine CARROLL
Fred MacMURRAY
"ONE NIGHT IN LISBON"
In Person
TED LEWIS and His Orch.

HELD OVER 4TH WEEK
HOPE · LAMOUR
CAUGHT IN THE DRAFT
IN PERSON
WILL BRADLEY AND BAND
JANE FROMAN
DANNY KAYE
Midnight Feature Nightly
PARAMOUNT

Air-Cooled Capitol Broadway 51st Street
HELD OVER! 3rd Big Week
Clark GABLE • Rosalind RUSSELL
'They Met in Bombay'
A Metro-Goldwyn-Mayer Picture

"SUPERB, BEAUTIFUL"—World-Tele.
FANTASIA
36th WEEK
AIR-CONDITIONED
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way CI 6-5353
Extra Show Sunday at 5:40 P. M.

FLY 'SUGGESTS' RADIO NOT AROUSE PUBLIC HOPES IN RUSSIAN VICTORIES

His 'Suggestions' Draw Tart Comment From Washington Newspapermen—Meantime FCC Subpoenas Out for Documents of Press-Owned Stations

Washington, July 15.

Washington and London don't want the people of the democracies to work up too much expectation about the Russian armies' ability to hold the German hordes. It is feared that by allowing temporary and perhaps misleading incidents to arouse widespread hopes the resultant letdown if the Nazis start winning will be bad for democratic morale. Last week James L. Fly, chairman of the Federal Communications Commission, attempted to do something about this problem. But his 'suggestions' to the wire services as given at an unprecedented press session brought him mostly adverse reaction.

The Commish chief summoned to his sanctum executives of Associated Press, United Press, International News Service, New York Herald-Tribune and New York Times, along with Albert L. Warner of CBS, Fulton Lewis of Mutual, and H. R. Baukage of NBC.

Combined resentment and disgust was expressed by the scribes, who muttered after the session they thought Fly's criticism was 'ridiculous' and he was extremely 'nervy' in thinking he has the right to pass judgment on the way the wire services report what goes on. If Fly is so presumptuous to believe he knows better than the veteran editors and correspondents, he's entitled to entertain such a feeling, the press group reacted, but that's no license to go fingerpointing at the press because it doesn't edit and revise high command communiques, propaganda [illegible], and foreign office statements.

Fly's Point

Fly's action was taken on the ground that radio in performing its public service, ought to be careful not to build up false hope in American minds. The way the commentators, newspapers, and wire services are reporting the Russo-German clash makes it look as if the Stalin line is impregnable, Fly tut-tutted. It's no such thing and the U. S. ought to be prepared for what the military experts declare will be an inevitable Nazi victory. That's the way Fly conceives 'public interest, convenience, and necessity.'

Though they were considerably exasperated, the press crowd made no direct comeback. Instead, they merely commented to the FCC boss there are various other phases of war coverage which are far more important. One of the scribes told Fly he thought the whole criticism was quite nonsensical and another commented after the meeting he considered the matter 'inconsequential.' The press association and newspaper bureau group indicated they'll go right along the way they have done, whether it meets Fly's wishes or not.

Meantime in its preparation for the newspaper ownership hearings, due to begin Wednesday (23), the FCC was revealed to have armed FCC agents with subpoenas of the omnibus variety—similar to those of the Black committee and other Congressional groups, making sweeping demands for records, correspondence, and private documents.

Resents Press Jargon

Washington, July 15.

Bewildered and somewhat infuriated dial-twister who doesn't like the traditional telegraphic signoff 'thirty,' used by several radio news commentators, gets another explanation of the origin of this cryptic expression but no particular sympathy from the FCC. Kilocycle cops have explained as usual they have no authority to ban the use of any particular expression.

The commish press force, however, has undertaken considerable research into the genesis of the farewell and bobbed up with what many old-time key-pounders think is a new and more logical account of how it came about. According to the FCC diggers, in the old days when hand-written copy was the style Washington telegraphers marked the end of each item with three X's. The Roman numeral for 30.

DOGGY DAN AWAY

Harold Betts Winds Up For Dog Food Account On Aug. 1

Chicago, July 15.

Harold Betts, the 'Doggy Dan' for Red Heart dog food on WMAQ here for more than three years, takes leave of the program on Aug. 1.

Will take a short vacash and then return to town for new connection, with likelihood that the agency, Henri, Hurst & McDonald, will have a new program ready for him by the fall.

Albert Perkins, Disneyite, Joins CBS as Script Aid; Other New Staff Scribes

Albert R. Perkins, until recently writer and story editor for Walt Disney in Hollywood, has joined CBS as assistant director of scripts. Before going with Disney, he was a scenarist for Universal and previous to that writer for 'March of Time' pictures and assistant script editor of the 'March of Time' radio series.

Other additions to the CBS script staff include Sylvia Berger, Jean Holloway and Harold Isaacs. Miss Berger was formerly a copy writer in the network's sales promotion department. Miss Holloway has written dramatic bits for the Kate Smith show and also scripted the serial, 'My Son and I.' She will do two of the forthcoming 'Forecast' series shows and may receive the Kate Smith series in the fall.

UP MAURIE WETZEL AT NBC; HARRIS TO GRANT

Chicago, July 15.

Maurie Wetzel, with NBC for years in various capacities, has been named the new assistant production manager of the central division, replacing Lloyd Harris, who resigned from NBC to join the Grant advertising agency as radio production chief.

Harris had been with NBC production organization for eight years and had been assistant production head since 1939.

L. J. Rowell Incorporates

Albany, July 15.

Rowell Shows for Radio, Inc., has been chartered to conduct a broadcasting business in New York.

Directors include Loren J. Rowell, Paula F. Rowell and Leo Bradspies.

ED EAST and POLLY

Two of Radio's top-notch merchandisers.

Just completing a most successful year of their KITCHEN QUIZ for WHITE ROSE TEA—WJZ. Back in September—Renewed for another year.

NBC ARTISTS SERVICE
RADIO CITY, NEW YORK

'THE BARTONS' SOLD TO P. & G.

Procter & Gamble has bought 'The Bartons,' sustainer serial out of Chicago via NBC-Blue (WJZ) and will begin sponsorship early in the fall. Duz will be the product and Compton is the agency.

Show is written by Harlan Ware and directed by Frank Papp. NBC owns it. Compton's idea is to continue Chicago origination.

George Coulouris Returns In Sept. as 'Drummond'

'Bulldog Drummond,' dramatic series for Howard clothes, returns Sept. 28 to its 6:30-7 p.m. spot on WOR-Mutual, with the same setup as last spring. Norman S. Livingston will produce-direct for the Redfield-Johnstone agency, with George Coulouris in the title part.

Show will be sponsored by Howard on WOR and seven other Mutual stations and will be available as a sustainer or on a local sponsorship basis to the rest of the network.

E. E. Hill, managing director of WTAG, has been named to act as representative for District One of the National Defense Committee.

Worrying About Morale

The use or the possible uses of radio to terrorize or upset the public has occupied the authorities in Washington for some time. It also is a matter of concern to broadcasters who have, since the Orson Welles demonstration, realized that fiction that sounds too real will, despite all labeling, cause widespread confusion.

In another connection, but not unrelated to the basic idea, Chairman Fly of the FCC last week tried (see adjoining column) to suggest that radio and wire services refrain from arousing hopes of Russian victories over the Nazis for fear of a subsequent collapse of democratic morale if the goosesteppers again triumph.

Items of pertinence to this general subject have been received by VARIETY from three sources this week; Montreal, where a small-scale Orson Welles incident in French is reported; Anderson, S. C., where WAIM wisely played down a mock-seizure of the town by make-believe Quislingists, and Washington, where the FCC continues to have trouble with amateur broadcasters who, being youngish, go in for practical jokes a lot. These tales follow:

Quebec's Excitement

Montreal, July 15.

An army recruiting program entitled 'If It Happened Here' broadcast last Wednesday (9) night in the French language opened with a house party scene wherein couples were dancing to music. Announcer cut in with a flash reporting Halifax bombed by Nazi raiders and the harbor aflame. Then followed other bulletins with Montreal represented as captured by enemy parachutists. Troop carriers were being shot down in the St. Lawrence valley.

Program was spotted on CBF and CHLP, Montreal; CKCH, Hull; CHNC, New Carlisle; CJBR, Rimouski; CBJ, Chicoutimi, and CBV, Quebec City, and thus blanketed the province of Quebec, parts of the Maritime Provinces and Ottawa. Hundreds throughout this area fell for the news and presently phone exchanges, police stations, newspapers and radio stations were stalled with callers asking confirmation and advice. Repeated radio explanations by all provincial stations, in English as well as in French, continued for balance of evening.

Skit producer Eddie Beaudry, who ended his opus with two youths regretting failure to enlist before the 'invasion,' said he couldn't understand why persons should have been frightened by the script but commented that 'perhaps it will do them good.'

WAIM Plays Safe

Anderson, S. C., July 15.

Station WAIM, local CBS affiliate, was 'seized' Friday (11) as 1,500 ROTC students and 'fifth columnists' staged a mock attack on the town. Although newspapers, railroad officials, stores and various other local enterprises co-operated in the defense-training stunt, WAIM toned down the radio coverage of the happenings, lest mass hysteria by listeners bring down FCC wrath.

Local papers, Independent-Tribune and Daily Mail ran special 'blitz' extras. In addition, Life, Time, the news services and a number of metropolitan papers, as well as Univeral, Metro and Paramount newsreel crews, covered it.

Treason As Comedy

Washington, July 15.

Continued crack-pottery of amateurs is reported by the Federal Communications Commission. Despite the fact that numerous hams have gotten themselves seriously involved with the Federal Bureau of Investigation and other lesser agencies checking on mysterious messages—many of which sound like sinister tips from Hitler agents—'pranksters' received a new spanking from the FCC which pointed out that 'the ether highways are now so effectively patrolled that trespassing or erratic driving theron is quickly detected.'

Latest ether pest was a student 'at a certain western university' who thought it was 'fun' to pretend he was 'Edgar Von Spiegel . . . engaged in mysterious activities,' Commish revealed. This youngster was placed in the clink for 24 hours, it was pointed out, and let go only after he had signed a 'confession' stating that he had been 'very foolish' in attempting to toy with the air waves.

Two other 'simple cases of unlicensed operation' were nipped in the bud with the apprehension of Ed Schrader, of Swainsboro, Ga., and Mario La Zazzera, of Springfield, Mass. Both kids pleaded guilty before a U.S. Commissioner and were released on $1,000 bond.

Commish is hoping that the recent epidemic of radio Benedict Arnolds will subside when the 'hammies' find out that the Commission's Defense Operations Section is doing a 24-hour job—assisted by F.B.I. spy-catchers who have little sympathy for the un-American tactics employed by young smarty-pants, it was indicated.

DEEMS TAYLOR TUNES CORWIN BIBLICAL PIECE

Deems Taylor is composing a special score for 'Samson,' one of a Biblical trilogy Norman Corwin is readying as part of his series for Columbia Workshop. It will include a prelude, cues and an epilog. Program is tentatively skedded for Aug. 3 It will be the first composition Taylor has written directly for radio.

Because Charles Laughton is being held on the Coast for retakes on his current picture, Corwin's Biblical trilogy had to be set back from its original starting date of next Sunday (20). Revised schedule now calls for the second piece, 'Esther,' an operetta with score by Lyn Murray, to be heard Aug. 10. Corwin then expects to plane to the Coast to do 'Job,' the final of the three, with Laughton.

Ira Avery Now Manages WOR's Nighttime Shows

Ira Avery, announcer at WOR, New York, has been appointed night manager of the station, with the status of assistant production manager to Arthur Whiteside, chief producer. Before joining WOR, he was assistant program director of WRVA, Richmond.

Frank Knight, whom Avery replaces as night manager, returns to the WOR announcing staff.

In Final Chapter to Brooklyn Chop Suey FCC Warns 'Careless Stations' of Ire

Washington, July 15.

Neither hostile propaganda nor lackadaisical attitude toward engineering rules will be countenanced, the FCC has warned in its opinion, winding up (it is hoped) the long argued Brooklyn chop suey cases by renewing licenses of both WCNW, Brooklyn, and WWRL, Woodside, Long Island. Final opinion in the proceeding, which dates back more than four years, constitutes a warning to foreign language stations and other operators who don't take Uncle Sam seriously.

While allowing both plants to remain on the air, the Commission took advantage of the opportunity presented by a rehearing to emphasize its views on various questions. Among the policy pronouncements were a reiteration that time-sharing plants are uneconomic and therefore unwise; that 'hit-or-miss operation' will not be overlooked, even though transgressions are of minor importance when weighed individually; and one-sided versions of vital questions may put the licensees in the dog-house.

In keeping with ideas suggested by isolationist senators at recent hearings on the anti-monopoly rules, the Commish served a blunt warning on stations catering to German populations. There is no proof that WWRL allows Nazi glorification in its programs, the regulators acknowledged, but if it does in the future punishment may be severe. The Commish said the accusations made by WWRL in the row over use of the 1600 kc ribbon were 'most serious' but upon investigation turned out to be nothing more than innuendoes and suspicions.

Broadcasters have 'a recognized duty to present well rounded programs on subjects which may be fairly said to constitute public controversies of the day within the framework of our democratic system of government,' the regulators declared. They added they 'will not tolerate hostile propagandizing in the interest of any foreign government which has repeatedly and flagrantly expressed its enmity to this country and to the continued existence of its basic system of government.'

On the matter of time-sharing, the Commish repeated it feels that facility-splitting is not 'a healthy situation' and such grants, with two transmitters in the same area dividing the opportunity, ought not be encouraged. In the 'Little Brooklyn' situation, however, no evidence justifies imposing an 'economic death penalty' on either WWRL or WCNW, but both stations will have to watch their step in the future if they want to preserve the status quo.

Commissioner Norman S. Case, dissenting from the final conclusion, agreed there was no substantiation for the propaganda charges against WWRL and said he believed WCNW was sufficiently guilty of technical derelictions to warrant being taken off the air.

WLW ASKS 650,000 WATTS

Arbitration Machinery Set Up As AFRA-WKRC Strike Is Settled

Cincinnati, July 15.

In a twofold agreement, the American Federation of Radio Artists has settled its strike against local station WKRC and provided a formula for the peaceable adjustment of all future disputes with Mutual affiliates. Agreement ending the local walkout was reached Saturday (12) and the performers who had been out returned to WKRC this morning (Tuesday). Deal with Mutual had been reached late last week in Chicago.

Pact between Mutual and AFRA, unanimously approved by the network stockholders, provides the following:

Both parties agree to arbitrate all disputes involving Mutual affiliate stations, with the arbitration proceedings to be conducted in New York by the American Arbitration Assn.

AFRA agrees not to strike against any affiliate consenting to such arbitration. If, upon failure to reach an agreement, the union concludes negotiations and demands arbitration of the issues, the affiliate station has five days in which to accept arbitration.

Mutual recognizes AFRA's right to strike, both locally and against network shows, against any affiliate not agreeing to arbitrate after the five days' notice.

All issues between AFRA and Mutual affiliates will come within the jurisdiction of the arbitration board, with the exception of AFRA-shop. The arbitrators are under absolute obligation to grant 100% AFRA-shop at any station where an AAA-conducted election shows AFRA has a majority.

Agreement is effective until Nov. 1, 1943, the expiration of AFRA's commercial and sustaining network codes.

Although AFRA thus relinquished its absolute power to bargain for pay scales and working conditions, the union gained Mutual recognition, at least under certain circumstances, of AFRA's right to strike against network programs fed to an 'unfair' station. This is regarded by AFRA as a far-reaching precedent.

Other Provisos

Agreement also provides:

Immediate AFRA-shop for all actors, singers and announcers, both staff and free-lance, but excluding such specialty talent as newscasters, sportscasters, commentators, masters of ceremonies and sidewalk quizzers.

Immediate reinstatement of all [illegible] ence between regular pay and strike benefits for the entire period of the strike.

Dissolution of the independent announcers' union, withdrawal of its

(Continued on page 30)

KOIL DRAMATIC REVIEW OF NEWS TO MUTUAL

Omaha, July 15.

KOIL is now feeding 58 stations of Mutual a weekly 'Parade of the News' dramatization written by Bruce Wallace and produced by Had Hughes. KOIL stock company includes Eldon Anspach, Frances Casey, Echo Guio, Larry Forsythe, Hart Jenks and Dorothy Bennett. Narrator is Harvey Cary.

Show goes on Thursday nights and strangely enough, the originating station (KOIL) has to wax it and play it back locally an hour later when it has open time.

HUMMERT HAS FLORIDA CITRUS ACCOUNT

Florida Citrus account has gone to the Blackett-Sample-Hummert agency in New York. The switchover from the Arthur Kudner agency takes effect Sept. 1.

Decision was made by a special committee of Florida politicos who visited New York last week. Besides B-S-H, the committee listened to presentations from McCann-Erickson, J. Walter Thompson and Kudner.

David Kempner will be B-S-H's executive on the account. No radio or space program has as yet been formulated. During the past season the Florida Citrus Commission bankrolled Mary Margaret McBride on CBS.

Industrial Peace Salute

Toledo, July 15.

The United States Chamber of Commerce is sponsoring a broadcast on the NBC Red to describe how the Toledo Industrial Peace Board will be heard Friday, July 18.

Program will originate in WSPD, Toledo, and will include a repre- [illegible] and a representative of the American Federation of Labor and a representative of the Committee for Industrial Organization. The Toledo Chamber of Commerce is in charge of arrangements.

MAY PLAY PART IN U.S. DEFENSE

Washington Understands War Department Is Sympathetic to Idea of Centrally Located Super-Power Transmitter as Morale Asset

DX ALSO BUSY

Cincinnati, July 15.

Station WLW, which has been operating after midnight since May 19 with experimental authorization for 750,000 watts, has now formally applied to the Federal Communications Commission for authority to use 650,000 watts regularly instead of its customary 50,000. If this request is granted by the FCC, super-power will again exist in America. WLW had to give up its former 500,000 watts.

Meantime in a separate connection Crosley's shortwaver, WLWO, has increasingly devoted itself to interpreting State Department wishes in the realm of international programming. Its latest expansion in this regard is beaming at Europe where Washington now feels American newscasts are especially useful.

For the European broadcasts WLWO will use a rhombic antenna of the kind not being utilized for airings to South America. Construction of the new antenna is nearing completion. It will have the greatest shortwave broadcasting power of any station in the Western Hemisphere.

News programs beamed across the Atlantic will be in English, German and French, plus Spanish as now used on broadcasts to Latin-American countries.

Tentative schedule of daily broadcasts to Europe carries from 11 a.m. to 4 p.m. From 9 a.m. to 11 a.m. and from 4 p.m. until the midnight sign-off time, the airings will be directed to South America. The newscasts are to be interspersed with music.

Washington Angle

Washington, July 15.

Application of WLW, Cincinnati for 650,000 watts is interpreted here as relate[illegible] national defense. It is believe[illegible] hat long experience in super-power operation, central location and trained personnel all give to WLW an appeal to some Washington personages, notably at the War Department, who would like to see the country in possession of a big station such as WLW's 650,000 watt petition envisages.

It is also understood here that a direct line from the War Department to WLW may be installed in the near future.

There have been conferences with regard to WLW's future, a future on a new and higher plane. The frequent presence in Washington of WLW's general manager, James Shouse, has been ascribed to other causes and the current visit of Cecil Carmichael for War Department conferences is described as a routine 'what can we do to help?' visit. But Washington hears there's a lot more behind the 650,000 watts petition than anybody is willing to admit at the moment.

Commish attitude is reported still unchanged and it is doubtful if any super-power application will be granted to anybody without hearings and considerable administration endorsement.

War department has been sounded out by other stations as well as WLW about special wires to pipe various defense programs, but nothing concrete is visible. Of course, State Department has long been anxious to see shortwavers capable of drowning Axis transmitters, as evidenced by support of Walter Lemmon's WRUL, Boston.

Older Webs Seek Mutual Accord As Necessary Step to Possible 'Monopoly' Issue Compromise

Columbia, NBC and Mutual have during the past week reached a closer accord on the set of compromises which are to be submitted to the Federal Communications Commission in connection with the latter's new rules on network-affiliated stations relations. The disposition toward co-operation and concession has improved decidedly since the meetings which took place between the three webs prior to July 4 and there are indications that the trio will have something concrete to present to FCC Chairman James L. Fly by the end of next week. The new rules are slated to go into effect Aug. 2.

In one regard the concessions will work the hardest on CBS, and that pertains to the designation of the hours which affiliated stations retain for their own sale. Columbia's contract requires an affiliate to make available for network sale any period extending from 10 a.m. to 11 p.m., in the case of NBC affiliates they have had held the right to withhold certain daytime and evening period periods from network sale since 1935.

Washington, July 15.

Definite, though conditional, promise to postpone the anti-monopoly reform rules to facilitate reaching a compromise, was made to NBC last week through the auspices of Senate Interstate Commerce Committee Chairman Burton K. Wheeler. At the same time, more hope of an un-

(Continued on page 30)

CAROL IRWIN WED TO PAUL HOLLISTER

Hollywood, July 15.

Carol Irwin, Young & Rubicam daytime radio head, was married to Paul Hollister, vice-president and partner of J. Sterling Getchell agency, 'sometime this week somewhere in Nevada.' She obtained a divorce in Reno last week from Lyn Murray, radio composer-conductor.

Couple left for New York today (Tuesday). Miss Irwin is 'very definitely' continuing at Y.&R. Hollister was divorced from a previous wife about 18 months ago.

NEWSPAPERS FIGHTING FCC

Washington, July 15.

Late today (Tuesday) the American Newspaper Publishers Assn. stepped in to demand a stay of FCC hearings on the issue of newspaper ownership of radio stations. It raises legalistic points to this effect:

The FCC has no right to demand and no authority to enforce investigation of or discrimination against press as distinct from any other kind of ownership of stations.

Newspapers in general are pretty exasperated about the FCC prowling. On their own behalf, many publishers are instructing their Washington correspondents to keep close watch on the Commish when the hearings get under way, while the American Newspaper Publishers Association is due to change its stand and will seek to intervene in the proceedings on behalf of all publishers, not merely those with radio interests. Elisha Hanson, general counsel, was ordered last week by the head men to prepare a petition challenging the Commish right to lay down a policy that singles out any particular class of licensee and to make an effort to have the entire inquiry called off.

Entry of the ANPA is in the nature of a rescue mission. At the outset, the station-owning publishers didn't want the others to come in, figuring that might jeopardize their own properties because of the bitter animosity between the publishing fraternity and the New Deal. By the same token, non-broadcasting newspaper owners saw no reason to help out a competitive industry. Now the NAPA has been placed in the position of pulling the Hough committee's chestnuts out of the fire. Hanson's firm has practiced regularly before the Commish for a long time, while Thomas D. Thatcher, the Hough crowd's principal legal schemer, has little acquaintance with the FCC.

FCC Calls on WDAF, KCKN

Kansas City, July 15.

FCC is carrying out its investigation of newspaper-owned radio stations as announced some weeks ago, sent representatives to visit WDAF and KCKN last week. Callers primary interest was in news scripts, commentators and service features.

WDAF is the property of the Kansas City Star. KCKN is an Arthur Capper property.

Actor Joe Du Mond Opens Station; Henry Wallace Set for a Speech

Burlington, Ia., July 15.

New station here, WBUR, is readying for its big official opening on July 30. General manager is Joe DuMond. Henry Wallace, Vice-President of the United States and a native Iowan, has agreed to make the keynote address. Though the station is not as yet network-affiliated, NBC will pick up the dedicatory services and the Vice-President's speech.

DuMond, in coming to Iowa, is returning to his native country, after having been in Chicago for years on an NBC Coast-to-Coast network with his original character presentation and show, 'Josh Higgins of Finchville.'

DuMond will do his 'Josh Higgins' show on WBUR and the show has already been snapped up by a sponsor, the Benner Tea Co., a regional store chain.

BILL BAILEY OF WLW AS ED KIRBY AIDE

Cincinnati, July 15.

William Dowdell succeeds J. N. (Bill) Bailey as news editor of the Crosley stations. Bailey is joining the radio branch of the War department's bureau of public relations, and awaits momentary call to report in Washington to Ed Kirby.

Dowdell joined Crosley newsroom two months ago, after serving for several years as city editor of the Cincy Post. Under his direction are 20 news writers and announcers.

Harry Horlick set for several weeks on the Ford summer series. Paul Kapp agented.

Milton Berle-Chas. Laughton Contract Gives Mutual Hollywood Name Show

J. Walter Thompson agency is still trying to close contracts for the cast that will compose the variety show that Ballentine Ale will start on Mutual out of Hollywood in September. The spot will be the half hour before the Friday night fight broadcasts, namely 9:30 to 10.

Milton Berle and Charles Laughton will share the burden of the crossfire. Bob Crosby's band is the musical prospect.

CBS was the first to get a crack at the business but the agency withdrew its bid for time when that network started laying down the required restraints for beer copy. The NBC-Blue claims that it was also offered the account but that it turned it down, partly because of the fire that it is under in Washington in connection with the FCC's rule against dual ownership of networks.

MYRON KIRK JOINS STACK-GOBLE, N. Y.

Myron Kirk has joined the Stack-Goble agency in New York as v.p. in charge of new business.

His previous agency connections were Sherman K. Ellis and Ruthrauff & Ryan.

W. S. WOODS ON WEBR

Buffalo, July 15.

William Seaver Woods, for 28 years editor-in-chief of Literary Digest, has come out of retirement at nearby Ft. Erie, Ont., home to put weekly comment series on WEBR.

Woods authored volume on 'Blunders of the First World War.' WEBR stint concerns dittos of World War II.

Code for Radio Writers

The following 'statement of practices' (non binding guide for advertising agencies) is the fruit of prolonged discussions between the American Association of Advertising Agencies in New York and the Authors' League of America. Principal clauses follow:

UNORDERED SINGLE-SHOT SCRIPTS

When a radio writer submits to an agency a single-shot script, the writer should grant the agency an exclusive option for ten days. In return the agency should decide as soon as possible on one of the following courses: (1) Reject the script. (2) Secure a continuation of the exclusive option by paying the writer an agreed-upon sum per month, which may be treated as an advance. (3) Accept the script, in which case the broadcast fee should be agreed on and a contract entered into, providing for payment of the full broadcast fee on or before a specified date.

If the writer has not heard from the agency at the expiration of the ten-day exclusive period, it is understood that the script is being held on a non-exclusive basis and that the writer is free to submit it elsewhere.

ORDERED SINGLE-SHOT SCRIPTS

When an agency orders a script from a writer, it should commit itself to the payment of an agreed-upon sum as an advance fee. This payment should give the agency an exclusive option for an agreed-upon period.

UNORDERED OUTLINES, ETC., FOR PROPOSED SERIES

Submission of material of this sort does not of itself imply an exclusive option. The agency should therefore decide as soon as possible on one of three sources: (1) Reject the submitted material. (2) Ask for the privilege of continuing to hold the material on a non-exclusive basis. (3) Arrive at an agreement by which the agency may hold the script on an exclusive basis. An exclusive option period for no fee, if requested by the agency, should not exceed two weeks.

ORDERED AUDITION SCRIPTS

When an agency wishes to order from a writer a script by which to audition a series it proposes to sell, agency and writer should agree on the following points: (1) the fee to be paid for the audition script; (2) the terms and conditions under which the writer is to write the series in case his audition script results in sale of the series.

If after six months the audition script has not resulted in a sale, whatever material in the script is the contribution of the writer should revert to him.

PAYMENT OF FEES

The advance on an ordered script should be paid within two weeks after the delivery of the completed script. Payments for options on unordered scripts should be made monthly. Payment of the full broadcast fee should be completed within sixty days of the acceptance of the script, or within two weeks after the broadcast, whichever is sooner.

BROADCASTING RIGHTS

A contract between an agency and a writer covering the broadcasting rights in a script or series should specify whether the broadcast or broadcasts are to be 'local,' 'regional,' 'national,' or 'international.' The contract should also specify a time-limit, after which the broadcasting rights revert to the author.

The contract may also provide for additional broadcasting rights and options, such as: the right to broadcast the script or series again after the expiration of the time-limit; the right to retain control of the broadcasting rights of a script or series—that is, to approve or veto its use under other auspices—for a specified period beyond the time-limit; or other broadcasting rights or options.

RE-WRITES

Agency instructions concerning the re-writing of accepted, ordered, optioned, or contracted scripts should be specific, so that unnecessary re-writes can be avoided.

Because of their special nature, serial scripts should be approved, rejected, or changes requested within an agreed-upon period after their submission. If, after that period, changes are requested which necessitate revision of subsequent scripts which the writer is required to have prepared, such revisions should be paid for except when changes are due to extraordinary causes beyond agency's control.

AUTHORSHIP CREDITS

The contract between agency and writer should specify whether or not air credit is to be given to the writer.

TERMINATION OF SERIES CONTRACTS

Rights of originating author: Contract between agency and a writer who has originated a series—either serial or non-serial—should provide for payment of specified fees in the event the agency terminates the writer's contract but continues the series.

Payment for scripts written in advance: When a contract is terminated, the writer should be paid for any scripts already submitted in accordance with written instructions.

ARBITRATION OF DISPUTES

The American Association of Advertising Agencies, the Radio Writers' Guild, and the Authors' League of America endorse the principle of arbitrating disputes. These organizations will be ready at all times to facilitate such arbitration.

KRNT-KSO IN IBEW CONTRACT

Chicago, July 15.

Charles Warriner, president of the local of the Associated Broadcast Technicians Unit of the International Brotherhood of Electrical Workers, and national business manager Russ Rennaker, last week concluded terms for technicians with Des Moines Register-Tribune stations, KRNT and KSO.

On the new deal, negotiated through Luther Hill, adjustments were made retroactive to May 1 and call for salary increases up to 30%, vacations with pay, sick benefits and a closed shop.

N.A.B. Sales Mgrs. In Revamp of Its Exec Committee of 7 Reps

Sales Managers Division of the National Association of Broadcasters has so revised its seven-man executive committee as to allow a wider representation of station levels and networks. Eugene Carr, of WGAR, Cleveland, is the chairman.

John M. Outler, Jr., WSB, Atlanta, will represent the large stations; E. Y. Flanigan, WSPD, Toledo, the medium and Robert MacKenzie, WCMI, Ashland, Ky., the smaller outlets. Arthur H. Hayes, of WABC, N. Y., will be CBS' delegate; George F. Frey, NBC's and Linus Travers of the Yankee Network, Mutual's.

IBEW COMPLETES PACTS WITH WCFL AND WGRC

Associated Broadcast Technicians, radio technician unit of the International Brotherhood of Electrical Workers (AFL), signed contracts covering engineers at stations last week. One pact is with WGRC, New Albany, Ind., and the other is with WCFL, Chicago.

Deal with WGRC covers men in the studios at Louisville and calls for union shop, vacations with pay and wage boosts up to about 15%. Steve Cisler, president, signed for the station. Contract with WCFL involved a raise of about 10% over the previous flat scale. Walter Reed represented ABTU on both agreements.

'Prizes and Penalties'

Regina, Sask., July 15.

'Prizes and Penalties,' half-hour quiz and stunt show aired over CJRM, Regina, weekly, now takes place on the stage of the Rex theatre each Friday. Western Furs, Ltd., sponsors.

Fred Luce of the sales department of CJRM is m. c.

Dale Carnegie on WCAU In October for Air Test By Correspondence School

Philadelphia, July 15.

Dale Carnegie, author of 'How to Win Friends and Influence People,' will be sponsored by International Correspondence Schools on a half-hour weekly recorded series to be given a 13-week test over WCAU, local Columbia outlet. Self-improvement advocate will do a short talk for each chapter, followed by interviews with workers in different jobs. N. W. Ayer is the agency.

Series will be heard 7-7:30 Thursday nights, beginning Oct. 2 and, if successful, will be extended to other cities. Idea of ICS is to plug its mail courses by ballyhooing interest in various different lines of employment. Results will be judged according to the actual financial returns from inquiries and enrollments, rather than mail response or popularity rating.

AFRA HITCH IN WMCA'S MIDNIGHT REVUE PLANS

Walter Craig, program director of WMCA, New York, has made inquiries of the American Federation of Radio Artists on the scale that would apply to vaudeville turns appearing on a 11-12 p.m. live talent revue. Craig has been thinking in terms of a bill running to perhaps eight acts or more.

AFRA interpretation that the full-hour rate would have to be paid each performer conflicted with Craig's idea that, by using the turns only briefly, the quarter-hour rate could apply. Not certain whether AFRA ruling shoots the price too high for WMCA.

Craig hoped to have a midnight show to mark WMCA apart from the regular diet of dance music on the other stations.

Markets Sponsor Healey

Schenectady, N. Y., July 15.

Col. Jim Healey, who recently began a series of news commentaries, and philosophy over WGY at 6:45 a.m., thrice weekly, for Union-Leader tobacco, will launch another for Central Markets (operating a chain of super markets in Northeastern New York) on WTRY, Troy, July 21. This will be a thrice-weekly affair on the 6:30-6:45 p.m. block.

Leighton & Nelson is the agency for Central Markets.

GAYLAN DRAKE TO KNX

Will Succeed Fletcher Wiley in Los Angeles Participation Set-up

San Francisco, July 15.

It is expected here that Fletcher Wiley, housewives' delight, will shortly retire from his participating Protective League show which has been a daytimer on KNX, Los Angeles, for several years, with Gaylan Drake, his hired counterpart on KSFO, San Francisco, stepping into the master's shoes. Wiley currently is on vacation, with Hugh Gibson pitch-hitting.

Who'll take over Drake's 15 KSFO sponsors here is still up in the air. Choice Frisco assignment is believed tossup between Gibson and Gordon Owen, head of Frisco office of Radio Sales.

Invades Enemy Area

San Francisco, July 15.

Florida Citrus Commish is invading the Frisco market with 65 one-minute ET-spots on KSFO.

Placed by Arthur Kudner, Inc., N. Y.

KBUR
IOWA'S ANSWER TO THE
NEW
BURLINGTON MARKET
The NEW Site of One of the Government's Largest Ordnance Plants

One Half Million Increase of New Spendable Dollars Per Week!

TWENTY THOUSAND NEW CONSUMERS and still more NEW ones rushing in for BURLINGTON'S NEW GOLD!

KBUR
offers you the most dominant vehicle with which to garner your share of these NEW DOLLARS.

KBUR is one of the FINEST local stations in America. FINEST because of PROGRAMMING and SUPERIOR MERCHANDISING service.

To get your share of the NEW DOLLARS in the NEW BURLINGTON market, you'll need to use IOWA'S NEWEST radio station . . .

KBUR
BURLINGTON BROADCASTING CO.
BURLINGTON, IOWA JOE DU MOND, Gen. Mgr.

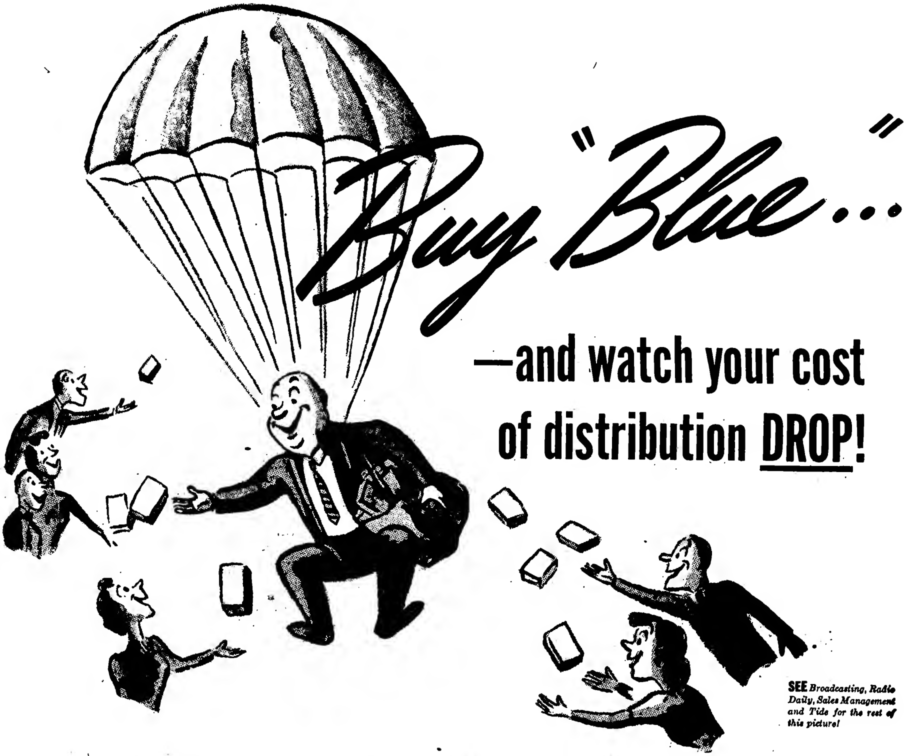
Light Metal MEANS Heavy Buying!

Bombers are needed . . . and bombers need aluminum. Other defense needs, too, send out pressing demands for this vital metal.

In answer, the Aluminum Company of America steps up production at its Alcoa plant, just 12 miles from Knoxville. The plant size is being doubled, the personnel more than doubled . . . and operation continues every hour of the week.

Aluminum, the life of the defense program, means new life for buying power in the Knoxville area . . . a buying power *reached and sold* by Tennessee's oldest radio station, owned and operated by Scripps-Howard Radio, Inc.

CBS WNOX 990Kc
KNOXVILLE, TENNESSEE
5000 W. Day; 500 Night
C. P. Granted 10,000 W. Fulltime
Affiliated with Knoxville News-Sentinel
National Representative
The Branham Company



—and watch your cost of distribution DROP!

SEE *Broadcasting, Radio Daily, Sales Management and Tide for the rest of this picture!*

FROM alarm clocks to zithers, the high cost of distribution is affecting every manufacturer in every industry. Sales may expand, but with rising labor and raw material costs, and retail price ceilings, profit margins are in danger of extinction.

The answer to this "production-price-profit" problem is not higher prices to the consumer, as many manufacturers have learned . . .

The answer is *lower distribution costs.*

Radio has proved the most economical way to move goods from producer to consumer, and the Blue Network is the natural choice for a manufacturer who wishes to lower his cost of distribution right now.

Why pick the Blue, you ask? For four very good reasons.

1 **You'll be MARKET-WISE.** The Blue covers the places where you can sell in greatest volume at a profit. The Blue concentrates its coverage in Money Markets, where the nation's buying power is heaviest.

2 **You'll be POWER-WISE.** The Blue is thrifty with power. Where some other networks offer a larger number of 50 kw stations, the Blue concentrates its high-power stations in the areas where power is most needed—conserves it elsewhere.

3 **You'll be BUDGET-WISE.** The Blue's concentrated coverage and its famous "Blue Plate" discount plan combine to give you national coverage at the lowest cost of any medium entering the home. You can now "go national" on a modest budget, which means you have more left to spend for your program.

4 **You'll be, PROGRAM-WISE.** First, because the Blue's editorial policy stresses the finest schedule of news, sports and public service programs on the air. Second, because Blue commercials (as proved by their evening CAB *average* of 10) have built an audience as loyal as it is large, and cost their sponsors 44% less per quarter hour than their major network competition.

THUS, in a nutshell (or two): On the Blue you get *effective* coverage of productive markets at *profitably* low cost. Buy Blue and you take that first major step toward lower distribution costs—and more "sales thru the air with the greatest of ease."

National Broadcasting Company • *A Radio Corporation of America Service*

THE SHOW "BUY" OF THE MONTH—"SPIN AND WIN WITH JIMMY FLYNN"... A fast-moving quiz program in a carnival atmosphere . . . Fun, music, prizes, everything but the popcorn . . . Now touring the army camps, this popular show is heard via the BLUE NETWORK Saturday 9:00-9:30 P. M. (NYT)

THE Blue NETWORK OF NBC

Sales thru the Blue with the greatest of ease

'One-Way Voltaire' Charge Is Denied By Wheeler; Was Craney's Own Idea to Bar Winchell in Montana

Washington, July 15.

Accusations of one of the war intervention lobbies that Senator Burton K. Wheeler, uncompromising Montana isolationist, brought about turn-down of the Walter Winchell feature by Ed Craney, owner of three plants in his home state, drew a flat denial last week. Through one of his secretaries, the Democratic solon, who has denounced radio for giving too much of a break to war-mongers, said emphatically he had nothing to do with Craney's action and had only sketchy knowledge of it in advance.

The Winchell charges echoed in a Great Falls paper, came from Fight for Freedom, Inc. Peter Cusick, secretary of the outfit, defended Wheeler's right to speak anywhere he wants but in pulling the old Voltaire precept added the Senator should concede his opponents the same privileges.

Craney told Wheeler some time ago he was thinking of taking Winchell off his three outlets (KGIR, Butte; KRBM, Bozeman, and KPFA, Helena), according to one of Wheeler's closest friends. The Senator gave no personal comment and Craney took the action entirely on his own hook, intimates of the solon insist.

Repercussions in Montana

Petitions urging the FCC to revoke the licenses of three Montana stations that recently dropped the Walter Winchell program are being circulated by the Great Falls (Mont.) News and other papers in the state, according to Fight for Freedom, Inc., of New York.

It is claimed by the News editor that the polls of Montana voters showed that a substantial majority of those who supported Wheeler at the last election would not do so again. Besides the News, other Montana papers that have editorially attacked Wheeler include the Glasgow Messenger, and the Western News, of Hamilton.

WHAS
50,000 WATTS
LOUISVILLE
CBS
Sales power in the "opportunity market" of the nation
Ask any Edw. Petry office for more information about WHAS, one of the sixteen CBS 50,000 watt stations.

WKRC At Peace

Continued from page 27

Labor Board petition and admission of all its members into AFRA.

Immunity from punishment or reprisal by AFRA of all performers who continued to work on WKRC during the strike.

Mediation of all other issues by William H. Davis, of the U. S. Mediation Service, or someone appointed by him.

Mediation sessions are expected to get under way within the next couple of days, with AFRA in the meanwhile resuming organization efforts, interrupted by the WKRC strike, at other Cincinnati stations. At a mass rally tonight at the Gibson hotel the terms of the agreements with WKRC and Mutual will be explained by Emily Holt, national executive secretary, who will remain here to conduct the organizing campaign, and George Heller, associate executive secretary, who planed in from New York today, will speak.

Same For NBC, CBS

It was indicated at the AFRA national headquarters in New York yesterday (Tuesday) that the union would probably offer both NBC and Columbia the same compulsory arbitration agreement that had been reached with Mutual.

DIZZY DEAN CALLS 'EM

Eccentric Ballplayer Hired In St. Louis Sports Rivalry of Beer Spon

St. Louis, July 15.

Herman Jerome 'Dizzy' Dean, erstwhile pitcher and coach for the Chicago Cubs, made his debut as a baseball gabber and analyst Thursday (10) over KWK for Falstaff Brewing Co. in a deal set by the Sherman K. Ellis Agency, Chicago. Optioned up to 30 months at $25,000 for the span, deal returns 'Dizzy' Dean to the burg in which he gained his greatest baseball laurels.

In his own peculiar interpretation of the English language he socked over his first play-by-play, when the Browns and Yanks engaged in a night contest here. It was just another breeze for Diz.

KRAFT ORDERS BLUE ½-HOUR

Kraft Cheese Co. has given the NBC-Blue an order for the Sunday 7:30-8 p.m. period starting in September.

The program, which is being readied by the Needham, Louis & Brorby agency of Chicago, will plug Parkay Margarine.

Lady Esther Account Has Hopes Freddy Martin Can Start Series in the East

Lady Esther still has hopes of getting Freddy Martin into New York for the debut of his commercial series on CBS Aug. 4. The Music Corp. of America is in a booking tangle with the Ambassador hotel, where Martin is now spotted, and if MCA can effect a release from his contract he will be booked into a New York hotel. A second choice, as far as the account is concerned, would be a Chicago spot.

Advertiser would like to have the band in one of these two towns because of the permanent stand of the femme who does the Lady Esther plugs on the program. She wants to stay in New York and even if the band originated from Chicago she could still be conveniently cut in from this point. With the band on the Coast, the wire circuit would have to be reversed each time the program got around to the blurb.

William Nelson Breaks In

Chicago, July 15.

William Nelson has been added to the promotion staff of WLS. This is his first radio job.

He is the son of Ed Nelson, time buyer for the Wade ad agency here.

Swing Back July 25

Raymond Gram Swing, Mutual commentator currently airing from London, will return to this country via clipper on July 25.

He'll take to the ether the same night to resume his regular White Owl series.

Goldsmith Wants Package Status

Author of 'Aldrich Family' Seeking Revision of Relationship with General Foods

Clifford Goldsmith's contract as writer of 'The Aldrich Family' expires this fall and the new agreement which he intends to negotiate with General Foods via Young & Rubicam will change his status. Instead of continuing on Y&R's payroll as the writer Goldsmith wants to become the outright owner of the show. Under such an arrangement he would be dealing with the account on a package basis, taking over the responsibility of paying for the cast and the direction.

Under the present contract Goldsmith holds the exclusive right to the authorship of the 'Aldrich' scripts. The 'Aldrich' series started on the Kate Smith show (CBS) during the 1938-39 season and in July, 1939, it went on NBC as a half-hour stanza.

TOOTHPASTE'S RADIO EXEC

Starkist Already Sponsors Some 15 Local Amateur Programs

San Antonio, July 15.

Jack Chapman, formerly with the sales staff of station WQAI has been appointed radio sales director of the Starkist Flotation Toothpaste Co. Chapman will travel throughout the United States building broadcasts for the toothpaste.

At the present time outfit is using amateur hours on about 15 stations in Texas and Louisiana.

Port Arthur, Texas—Recent additions to the announcing staff at station KPAC is Herb Dahlen and Howard Fisher. Fisher comes from KFDA, Amarillo.

Music-and-Advertising by Wire For Westchester County Grocers

Storecasts, the newly created organization which sells spot announcements on wired radio, has already tied up three supermarkets in Westchester County, N. Y. Latter are the larger White Plains stores in the First National Grocery chain. Storecasts' big selling argument is that through its medium the advertiser for the first time has a chance to talk to the prospective customer at the point of sale, in other words while in the store.

The project entails no expense to the store, nor does the grocer share in advertising revenue. His benefit is that shoppers are entertained with musical fare while on premises.

The wired service in the three White Plains stores is Muzak's. Storecasts pays Muzak a flat fee for the service to the store.

'Monopoly' Delay?

Continued from page 27

derstanding between the three major chains was reflected by negotiators who still have not tried to find out just what sort of modification might be agreeable to FCC Chairman James L. Fly.

At a hushed-up meeting under Wheeler's sponsorship, Fly told Niles Trammell and Frank M. Russell of NBC he would be glad to have somebody request a stay of the effective date (now set at Aug. 2) and will be sympathetic to a petition for delay since there seem to be brighter prospects of mutually-acceptable substitutes for some of the hotly argued commandments.

Question remaining unanswered, though, is whether the chains would waive—even tacitly—any of their rights to go into court with a challenge of the FCC's jurisdiction and the validity of the rules. If they sit down with the Comimsh to try for a modification, some industry lawyers fear they would be signing away some of their legal rights. Fly is said in some quarters to have declared the Commish will not take advantage of the demurring broadcasters.

The wisdom of the present course being, follows in search for a settlement is questioned by some in industry circles. Instead of spending a lot of time trying to work out some peace plan among themselves, the fighting chains ought to huddle first with Fly and ascertain on just what terms he might be willing to trade. Instead of doing this, the networks appear to be counting on Senator Wheeler to carry the ball for them, thinking the Montana Senator is more with them than against them and that he can practically command Fly to back down.

At this stage, Wheeler seems to have been completely convinced that option time should not be wholly verboten but still isn't sold on the need for any exclusivity in web-affiliate arrangements. He may string along on some compromise allowing exclusive ties in cities where there are enough good plants so that every chain has an outlet, though in his conferences with the network people he still questions if public interest is served by denying independent-owned stations the right to obtain programs from more than one skein.

The possible settlement, at least what is being used currently as working model, is the set of proposed alternative rules that Louis G. Caldwell offered the Commish last fall when oral argument took place. Chief feature of these would be a quantitative limit on the amount of option time—the MBS attorney did not recommend any specific figure—and allowing exclusivity only in places where every web has facilities that are qualitatively comparable (similar power and frequency assignments). This would mean on the present basis exclusivity in cities with four high-powered plants, though the exact figure probably couldn't be written into the rules because of the chance another combo might come along. A similar quantitative limit might be placed on network ownership of outlets, though Mutual isn't as concerned about that phase.

Most of the talk so far has dealt with the questions of exclusivity and option time. There have been brief discussions about network ownership but none about dualism and the fate of NBC's Blue skein. Latter seems to be something between NBC and the Commish, with Mutual and CBS both agreeing on a single network policy.

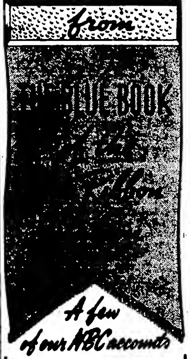
Aluminum For Defense

Springfield, Mass., July 15.

Officials of the three local radio stations have been enlisted to assist in publicizing the 'aluminum for defense' drive here. Appointed to the publicity committee were Albert W. Marlin of WMAS, Wayne Henry Latham of WSPR, and H. E. Randol of WBZA.

The trio will arrange spot announcements and regular broadcasts in behalf of the drive.

Hazel Scott comes from Ritz, Boston July 20 for Ed Sullivan's Silver program. Sylvia Froos for the 27th.

ATLANTA
a Fort Industry Market
DRAMA


• ORPHANS OF DIVORCE (Dr. Lyons)
• JUST PLAIN BILL (Anacin and Just Plain Bill)
• MOTHER O'MINE (Clapp's Baby Food)
• DRAMA BEHIND THE NEWS (American Chicle Co.)
• EASY ACES (Anacin)
• I LOVE A MYSTERY (Fleischmann's)
• INNER SANCTUM (Carter Medicine)
You're in Good Company on the Blue Ribbon Station
A Fort Industry Station
WAGA

CANADIAN SPOT BIZ SHIFTS

U.S. SALES REPS FEELING PINCH

War Conditions, Establishment of Canadian Branches of American Firms, and CBC's Bargain Rates for Hook-Ups All Adversely Affecting Spot Placements From Yank Side

50% OFF?

Station reps report that the spot business booked out of the States on Canadian stations for the past six months has been 50% under what it was for the like period of 1940. One rep stated last week that whereas his Canadian business a year ago represented 25% of his gross that end of his bookings is now down to the point where it figures less than 5% of his gross overturn.

The American reps with Dominion station alliances credit the drastic downbeat in spot expenditures from this side to three things. They are:

1. Defense requirements in Canada have curtailed many normal industries and stemmed the flow of money for imports with the result that American manufacturers have been discouraged from advertising their wares in the Dominion.

2. Many American concerns have established branches in Canada and it has become almost an axiom that as soon as a branch manager has got himself established to the point where he thinks he knows the territory's merchandising problems he demands that he be allowed to place his own advertising.

3. The Canadian Broadcasting Corp. has put its price for station hookups so low that advertisers in the States have found it more economical to buy such a hookup from the CBC than to place their business on a spot basis. For instance, for the same money that an American station rep would require for the first 13 markets an advertiser can now buy in a CBC hookup not only these same 13 markets but 14 others, making altogether 27 markets.

SEEKS WAVE VACATED BY KXYZ, HOUSTON

Houston, July 15.

H. C. Cockburn, real estate and oil man is seeking the facilities vacated by station KXYZ here in a recent power and wave length move granted by the Federal Communications Commissions to KXYZ.

Cockburn has applied to the FCC for a new fulltime station, regional, to operate here with 1,000 watts on 1,470 kilocycles under the name of the San Jacinto Broadcasting Co.

Besides KXYZ, this city has KPRC and KTRH.

WHYN, Holyoke, Debuts Supplementary Studios

Holyoke, Mass., July 15.

Studios of WHYN at the transmitter in South Hadley Falls were dedicated formally Sunday afternoon (13) with a program which included music by the Army Base Glee Club of Boston, the 191st Cavalry band from Fort Devens, and a double quartet from the Boston army base.

Charles N. DeRose, station manager, and the staff held open house throughout the day.

Steubenville Sets Rep

Steubenville, O., July 15.

WSTV, Steubenville, O., has appointed International Radio Sales as national representative, effective immediately.

Station operates on 1340 kilocycles, with 250 watts power, unlimited time.

Everett Station Readying

Everett, Wash., July 15.

Construction of studios and transmitter of KEVE, new 500 watt station here, is proceeding with building expected to be completed by Aug. 10. New station will be on 1460 kc. Lloyd Walgren will be general manager, and Cliff Hansen, now news editor at KOL, Seattle, operations manager.

Present plans call for much local production, news periods on the half hour and hour, and remote lines into several nearby towns. A 1,000 watt Western Electric transmitter is being installed.

Everett is about 30 miles north of Seattle.

WJR MAN HELPS CKLW OUT OF ENGINEER CRISIS

Detroit, July 15.

George Funkey, remote engineer for CKLW which handled the American-National League annual All-Star game for Mutual, was suddenly stricken with colitis and hurriedly off to the hospital just before the game.

In the emergency, WJR (CBS), loaned out its remote engineer, Kenneth Neubrecht, who as a night worker was roused out of bed and hurried into the game.

San Antonio—Jerry Lee has been added to the announcing staff of station WOAI.

'No Charge for Defense Programs Should Be Asked or Expected'—N.A.B

Washington, July 15.

Radio doesn't want any of the Government cash being spent to finance advertisements to attract navy recruits, defense workers, etc., the National Association of Broadcasters executive committee so declared itself on Monday (14). Any demand for payment for radio programs boosting defense activities 'might restrict rather than enhance the most effective utilization of broadcasting during the present emergency' industry spokesmen declared.

Committee suggested stations should continue donating facilities but should also blow radio's own horn by informing listeners that all Government and defense programs are being carried without cost to taxpayers.

Florence George on Kraft show July 24. Her husband, Everett Crosby, agented the deal.

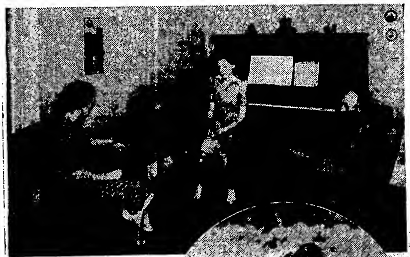
"MEET HUGH MOORE AND FAMILY"

The family of Hugh Moore of Franklin County, Kentucky is representative of the progressive WLW rural audience in the famed Blue Grass region. Mr. Moore is a member of the Franklin County Farm Bureau and his wife is active in the Homemakers Club of the community.

The Moores have two grown children, Barbara 19, who is a junior at Kentucky State University and Hugh, Jr. who is 23 and is at present Secretary-Treasurer and chief clerk of the Franklin County Agricultural Conservation Association.

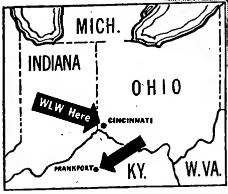
Although the Moores live over a hundred miles southwest of Cincinnati, they depend upon the clear channel facilities of WLW to bring them their favorite programs of entertainment, news, weather and stock market reports.

Thirteen-year-old Anne Moore is shown here taking a few minutes of relaxation after a busy day at Bridgeport High School where she is a sophomore. The WLW programs which particularly meet with Anne's approval are Light of the World and Fibber McGee and Molly.



When it comes to radio entertainment the tastes of the Moore family parallel closely. Mr. and Mrs. Moore and Anne spend many enjoyable evenings together listening to their favorite WLW programs—such programs as The Boone County Jamboree, Plantation Party and Walter Winchell's Jergens Journal.

The fact that the rich blue grass soil is excellent for raising strawberries is attested to by Mrs. Moore who is shown here gathering the berries for a shortcake. For relaxation, Mrs. Moore turns to WLW for her favorite programs, among which are Ma Perkins and One Man's Family.



Hugh Moore and his fine team of mules are seen here in a tobacco field that will yield a crop next August for the cigarettes of the nation. Like all farmers in the WLW area, Mr. Moore is particularly interested in the weather and stock market reports that are broadcast by the Nation's Station at times when it is convenient for the farmer to listen.

REPRESENTATIVES: New York — Transamerican Broadcasting & Television Corp. Chicago — WLW, 230 N. Michigan Avenue. San Francisco — International Radio Sales.

WLW THE NATION'S *most Merchandise-able* STATION

From the Production Centres

IN NEW YORK CITY . . .

Harold J. Kratzert, chief engineer, and Marshall Shantz, announcer, of WJTN, Jamestown, N. Y., assigned again to handle coast-to-coast NBC broadcasts of the Chautauqua Symphony Orchestra....George Zachary and Marlan Shockley (Mrs. Zachary) to Cape Cod for brief visit.... Anthony Ross, cop of in the legit 'Arsenic and Old Lace,' playing a gangster in WOR-Mutual's serial, 'We Are Always Young'....Zita Johann added to same cast....Enny De Vries, continental singer formerly on WWRL, added to NBC's short-wave 'French Hour' series....Leola Beulow taking holiday from scripting for World Broadcasting to sit in on preparations for the tryout of her legit play, 'Thank Your Stars,' at Goshen (N.Y.) Community playhouse, for a week starting Monday (21)....Sandra Gould to the Coast for screen test and to line up stores to handle her jewelry designs....Mutual network headquarters in New York opened its own mailing room, distinct from WOR's, in charge of Ed Gross.

Lyn Murray making another series of musical spot recordings for Swan soap . . . Laurence S. Harding out of hospital and assisting Earle McGill on production of 'Millions for Defense' . . . Also collaborated with Wendell Adams on a new song, 'Daybreak,' published by Marks . . . Kay Wiley, ingenue of the Studio Players, dramatic group at WWRL, appearing in the Jean Muir-Sanford Meisner strawhat troupe at Suffern, N. Y. . . . Ross Sisters doing new five-weekly series on NBC-Blue (WJZ).

Billy Hillpot, NBC-Blue program exec, vacationing at Squam Lake, N. H. . . . Phil Carlin, NBC-Red program director, back from Guilford (Conn.) fishing vacation, and Tommy Velotta, his assistant, goes away this week . . . The Robinsons, choral octet, doing new Sunday morning series on WINS . . . Patti Chapin doing vocal series Saturday afternoons from WTIC, Hartford, on NBC-Red . . . 'Behind the Mike' off the air for two weeks, with 'Stars in the Afternoon' replacing it Sunday afternoons on NBC-Blue . . . William Wilgus producing new 'Allen Prescott' variety show on WJZ-NBC, with Lee Bloomgarden assisting on the script.

'Cavalcade of Literature,' recorded Shakespearean series by Maurice Evans, John Barrymore, John Gielgud and the Orson Welles-Mercury Theatre troupe, being aired Saturday nights by WNYC . . . Next Wednesday (23) night's 'Millions for Defense' show will have Alexander Woollcott, Irving Berlin, Helen Jepson, Albert Spalding and Ilka Chase from the east, with Abbott and Costello and Raymond Massey from the Coast...'Sherlock Holmes' returns Oct. 5 to NBC-Red for Bromo-Seltzer.

Paul Talbot in cast of new 'Aunt Jenny' series, running several weeks. . . Florence Reed starred in tonight's (Wednesday) 'Grand Central Station' . . . Al Shean tops next week's (23) cast . . . Ira Ashley directs the series . . . Bill Jefferay, WAAT announcer, to marry Audrey Druhmel, a Powers model . . . Ted Bates left Thursday (10) for three weeks of fishing off Newfoundland . . . 'Deadline Dramas' goes off WEAF-NBC after this Sunday (20) night's show.

Bob Kieve, the Harvard stude who works summers in the WAAT special events department, appointed publicity director of Intercollegiate Broadcasting System, the chain of intra-university wired radio stations . . . Clarence Fuhrman orch, with Bonnie Stewart vocaling, doing 'We Present' program Wednesday nights out of KYW, Philly, via NBC-Red . . . Gloria Whitney, former Russ Morgan vocalist, doing two-a-week series on WHN. . . . Bill Stern cruising up the Sound for three weeks . . . Jack McCarthy subbing on his sports shows.

Cornelia Otis Skinner guesting tomorrow night (Thursday) on 'Sky Over Britain' on WOR-Mutual . . . Clarence Menser, NBC production director, to Coast for a couple of weeks . . . James M. Minifie, chief of the N. Y. Herald Tribune office in London, currently on sick leave in New York, will take over the Raymond Gram Swing spot on WOR-Mutual next Tuesday-Wednesday (22-23) . . . Swing is due back July 25 in the U. S. . . . Lewis Titterton, NBC script head, on jury duty . . . Stockton Hellffrich, his assistant, to be a father soon . . . C. J. Ingram, radio editor of the Jersey (City) Journal, off the air permanently . . . He did 'Stardust' series on WAAT for nearly 11 years.

Benay Venuta, who was on the 'Quizzer Baseball' for the opening stanza two weeks ago, returns effective tonight (Wednesday) for the remaining seven broadcasts . . . Major Bowes still recuping from operation, so Morton Gould continues as replacement . . . Ed East dropped his 'Kitchen Quiz' and 'Breakfast in Bedlam' for two weeks' vacation, but completing the 'Colgate Spotlight' series Saturday nights . . . 'Kitchen Quiz' returns in September for White Rose tea . . . Mary Mason back from the Coast and to Newport for appearance next week in 'Male Animal,' then does 'Maudie' series for Wonder bread, starting Aug. 14 . . . Bert Kalmar, Jr., announcer-actor-writer son of the film songwriter, scripting-producing 'Tent Show,' backstage carney story series on WINS Friday nights, starting this week (18), with Robert Kerr and Gertrude Crippen rounding out the three-person cast.

IN HOLLYWOOD . . .

With time on his hands, having completed his Paramount picture and his race track at Del Mar not opening until first of next month, Bing Crosby decided to stay on Kraft Music Hall beyond his original summer exit last week. He now drops off July 31 for his quarterly loafing spell and through the season takes five weeks off at his discretion as per contract....Jerry Lester has been put under a term contract by J. Walter Thompson and becomes a regular on Kraft, filling tha spot vacated by Bob Burns, who heads his own show for Campbell soup. Understand Burns will get a buildup as Will Rogers' successor in his 'Arkansaw Traveler' character....Hal Block in from the east to write the comedy spots for guesters on 'Millions For Defense.' Lined up for early shots are Charlie Chaplin, Burns and Allen, Fibber McGee and Molly, Jack Benny and Abbott and Costello....Bob Brewster and Cal Kuhl traded producer jobs on J. Walter Thompson shows. Kuhl returns to Kraft and Brewster goes into the control room on the Tommy Riggs Coast show for Old Gold.... Blocked in its efforts to broadcast the concerts and operas in the current Symphonies Under the Stars series in Hollywood Bowl, Don Lee tied up the dress rehearsals for the entire Mutual network. Mike picks up the warmups without benefit of advance preparation or scrips, with Eddie Albright on the narration end....Kraft Music Hall renewed for another year....David Broekman here for a few weeks to warm up his baton for an imminent musical program from the east....Bob Jennings 'just looking over' the Hollywood scene for the Kastor agency, of which he is the radio head....Tom Revere ditto for Benton & Bowles....Crane Wilbur, head man on 'Big Town, cruising in Alaskan waters with the missus....Werner Janssen mounts the podium for six programs of Standard Symphony over the Don Lee net when he concludes his South American tour....Don Gilman, Don Wilson and Martha Tilton helped KOB, Albuquerque, dedicate its 50,000-watt transmitter....Bill Goodwin, Wen Niles and Don Prindle dug down in the poke for alfalfa acreage in the San Joaquin valley. Biggest landowner of the kilocycle high-incomers is Al Pearce.... Radio City, Jr., getting a casing from C. L. Menser, of NBC, New York.... Jack Benny skimming over the trails to Waukegan, with his film stand-in at the wheel. Bill Morrow took the air route to visit his ma in Palatine, Ill....Don Thompson, NBC's special events head in Hollywood, into active service as naval lieutenant.

IN SAN FRANCISCO . . .

H. M. Jackson, San Francisco lad who is now manager for Radio Sales in Chicago, becomes a bridegroom Saturday (19)....the gal is Mary Brooks of G. Sumner Lynn agency, N.Y.....KYA extending its remotes far afield to cover tour of Dude Martin ranchers, latest pickups being from Redwood City and Sonoma....Lois Moran, former film star, waxing operatic at Photo & Sound....Eddie House, KROW singing organist, has contributed a ditty, 'Dig Down, Keep 'Em Smiling,' to the USO....House is author of a recently published number, 'I'm In Love With the Sound Effects Man' ....Direct mail exhibit of NBC Hollywood (Bob McAndrews, ex-KPO) won first prize at PACA convention in Santa Barbara with KGO-KPO (Jack Campbell) coming in second....Gordon Owen, head of Radio Sales, booked to speak on 'Effect of FCC Decisions on Broadcasting' before Financial Statisticians of Frisco this week....Dick Aurandt's tune, 'There'll Never Be a Blackout of Democracy' adopted by Pacific Coast Committee of USO as themesong....KGO-KPO studios now piping two weekly production shows transcontinentally with inauguration of 'Open House,' airing from the War Department theatre at the Presidio here....second is 'Beautiful Music' with Ricardo's orch and woman commentator.

Bus-load of local talent treks to Salinas Friday (18) to entertain and be entertained at the annual rodeo. Larry Keating of KGO-KPO will m.c. Others participating are Mary Door, Tommy Franklin, KLS; Art Fadden, Judy Dean, Ira Blue, Ralph and Sherwood Brunton, KJBS-KQW; Paul West, Harlan Dunning, Peggy Foley, KSFO; Bob Bence, KFRC; Fred Briggs, Ruth Keator, Carl Neilson, Lillian Holmes, Lou Simon, KYA; Lew Keplinger, Jack Patten, KSAN; Will Aubrey, Camilla Romo, Agatha Turley, Gladys Simpson, Elizabeth Russell, Sonia Shaw, Babette, Ruth Sprague; Wayne & Grant, Lee Strahorn, Kay Barr, NBC; Arthur Westlund, KRE....With FCC okay to jump power from 1,000 to 5,000 watts, KROW is installing a three-tower directional antenna, said first of its kind on the Coast, to beam toward inland territories and cut down waste wattage over the Pacific Ocean....KSAN has sold a give-away show to Sun Spot, soft drink outfit, calling for handout of 18 six-bottle cartons of the beverage nightly. Sponsor has a five-minute slot at 5:10 p.m. during which 18 names are called at random from the phone book. To collect those named must phone or write for their prize within 24 hours.... KSAN has sold a semi-pro liva talent show to Blossom Brand Honey, a 15-minute weekly slot pegged by Holmes & Barton. Quarter uses vocalists and a dramatic sketch.

IN CHICAGO . . .

With Joe Emerson on a short vacash to his North Carolina farm, the 'Hymns of All Churches' program proceeds with the staff choir and Pierre Andre as special kibitzer....Frayn Utley of WBBM with femme chatter program tagged 'A Woman's Viewpoint'....Stella White, former continuity chief for WIND, has authored new 15-minute five-a-week strip titled 'Draft Wifa'....Ross Davidson, son of announcer David Ross, joins WBBM here as spieler for tha summer saason, returning to the U. of Wisconsin in tha fall....Frank Parker in to warble for the convention of E. R. Squibb firm....Harry Kopf back from quick Wisconsin fishing trip.

ULMER OUT, SO KTBC OKAYED

Washington, July 15.

The Federal Communications Commission last week restored KTBC, Austin, Tex., to tha one-year license category. Tha station had been in bad standing with the commission as a result of the dummy corporations jam which forced the exit of Rev. James G. Ulmer from the broadcasting business. Present holders of the KTBC license is the State Capitol Broadcasting Association, Inc., with R. B. Anderson, R. A. Stuart and A. W. Walker, Jr., as stockholders.

Main reason which the FCC gave for taking the station out of the temporary license class and granting it one that runs until June 1, 1942, was that Ulmer had completely disassociated himself from the operation and would not ba connected with it in any way in the future.

Ulmer had made it a practica of inducing local business men and and civic leaders to appear as licensee while he took over actual control and operation of the stations. Most of the other stations involved have also had their long term licenses restored.

Bessie Love Retirement Ends; Appears on BBC

London, June 29.

Bessie Love, silent film star, will air the lead in Henry James' story, 'Four Meetings.'

It's her first radio chore this side, coming out of retirement in the first place to do a picture bit for Warners here.

Jan King, Frances Searle In Seattle Partnership

Seattle, July 15.

Jan King, former sales promotion man and station manager, has teamed with Frances Searle, former space buyer for the Coast agency, to form a new advertising agency, Jan King Associates, with offices here. Outfit will also act as station reps.

Before assisting P. C. Handerson on sales promotion for Goodrich rubber, King was manager of KPAB, Laredo, Texas.

Joe Weed Reps WSUN

WSUN, St. Petersburg-Tampa, has appointed Weed & Co. as its national sales reps. Assignment becama effective yesterday (Tuesday).

Station, which is owned by the St. Petersburg municipality, operates at 5,000 watts full time on 620 kc, and is affiliated with the NBC-Blue.

TELEVISION RACKETEERS TO JAIL

Washington, July 15.

Federal prosecutors last week brought about imprisonment of five promoters in allegedly selling fraudulent stock of the Television & Electric Corp. of America and Television & Projector Corp., first of the successful efforts to prevent mulcting investors through sale of paper in video equipment firms. Several other get-rich-quick schemes involving either aural or visual radio are said to be under investigation.

Guilty pleas were returned in Federal District Court for Eastern Tennessee after indictments obtained by the Securities & Exchange Commission and the Justice Department. Defendants were accused of violating the Securities Act of 1933 by misrepresenting the stability of the enterprises. Indictment said false statements were made concerning the earning power of Television & Projector, the development of a receiver for general home use, and listing on the New York Stock Exchange. Previously the defendants were convicted but got a new trial from the appellate court because of alleged prejudice on the part of jurymen.

Two year sentences were handed Harold F. Stone of New York, one of the underwriters of the paper, and E. T. Shaw, Sam G. Kennedy, and John G. Anderson of Knoxville. Elias P. Stone of New York, joint underwriter, drew 11 months 29 days.

In recent years there have been several incidents of stock promotion on behalf of radio broadcasting and manufacturing companies with little more than a paper existence and fantastically ambitious plans. Lack of coordination between the FCC and the SEC made it difficult to put a stop to these gouges before they had brought in considerable sums. Understood that now whenever an application from a radio or video outfit comes in, the SEC checks with the FCC to find out whether the promoters are on the up-and-up.

DORSEY TOPS MILLER IN BLOCK'S ELECTION

Tommy Dorsey has replaced Glenn Miller as winner of the semi-annual popularity poll of band leaders, conducted by Martin Block, whose recorded 'Make-Believe Ballroom' is heard over WNEW, New York. Dorsey ran second to Miller in the last two polls.

Third place was won by Jimmy Dorsey, with Vaughn Monroe, Benny Goodman, Sammy Kaye, Artie Shaw, Harry James, Gene Krupa and Alvino Rey following in that order. Dorsey will guest on 'Ballroom' tonight (Wednesday).

Italy barred NBC newscasts Tuesday. Day before CBS was back on air from Berlin after two-week spat with Axis censors.

KFEL DENVER 5000 WATTS MUTUAL NETWORK
News and Views by
John B. Hughes
9 a. m. Monday Thru Friday
Sponsored by Aspertane

MAXINE SULLIVAN
CURRENTLY PERSONAL APPEARANCE
TOUR OF ONE NIGHTERS
(Started July 3rd)
GUEST STAR
FORD SUMMER PROGRAM
SUNDAY, AUGUST 24TH
9 P.M., E.D.S.T.
DECCA RECORDS
Personal Management -:- COLUMBIA ARTISTS, INC.

WBAL's 50 Kw. Biggest Thing In Shrinking Balto

Baltimore, July 15.

Network has taken a lacing here although local and national spot more than held their own. WBAL finally completed its extensive expansion and went 50,000 watts full time this week.

WCBM: Royal Crown Cola through BBD&O, 22 spots a week for 13 weeks; Kitty Hughes (milinery) through Courtland D. Ferguson, 260 spots; Jos. Amoiski (Philco & Norge) through Harry J. Patz, 195 spots.

WBAL: Royal Crown Cola through BBD&O, 200 one-minute transcriptions; Ralston Purina Co., via White Adv., 57 quarter-hour programs; Md. Pharmaceutical Co. (Rem & Rel) through Jos Katz, 301 one-minute transcriptions; Macfadden Publications (Liberty) through Erwin Wasey, 156 one hundred-word spots.

WCAO: S. & N. Katz (jewelers) through Jos. Katz, renewed seven p.m. spots a week; Crosse & Blackwell through Harry J. Patz, seven spots a week for year.

WFBR: Rockwell Candy through Federal Adv., renewed participations on women's programs; Peter Paul (Mounds) through Platt-Forbes, 52 five-minute news periods; Medical-Dental Exchange, through Henry Kaufman, 24 spots a week.

Comparative Unit Count

	July 12.	July 5.	% of Change.
Network ..	7,665	8,210	— 6.8
Local	4,739	4,732	+ 0.1
Nat'l Spot..	1,936	2,210	—12.4
Total	14,340	15,152	— 5.4

(Included: WBAL, WCAO, WCBM, WFBR)

TOURIST ASSOCIATION SET ON CKLW, DETROIT

Detroit, July 15.

Continuing to show improvement national spot business climbed better than 3% during tha past week to hang up a gain of close to 5% in the past two weeks. The improvement here was considered significant by stations for the category is the sole ona behind the listings of 1940 and the bettered position is reflective of a more generally sound position than a year ago.

Local business dipped but the loss was not considered major since the category still is running 2,000 units above the previous year's level at this season. Network tima also is up 700 units over a year ago although the week showed another recession. National spot, finally improving, is approximately 600 units off the 1940 pace. However, a considerable portion of the Detroit skid is reflectiva of ona station having a wide range of ups and downs.

CKLW: Southeastern Michigan Tourist Association, 'Wings Over Michigan,' 30 minutes, seven a week, four weeks renewal, through Robert Powell Agency; Currier Lumber Co., 'Dream House,' musical, quarter hour, Sundays, 13 weks, direct.

Comparative Unit Count

	July 12	July 5	% of Change
Network ...	7,823	7,954	—1.6
Local	12,490	12,976	—3.7
Nat'l Spot..	4,718	4,561	+3.4
Total	25,031	25,491	—1.8

IT'S YAWNY TIME IN UTAH

Not Much Activity—Some Biz Drops Off, Not Much Comes In

Salt Lake City, July 15.

This is tha season of not much doing and the station unit counts show it clearly. Typical perhaps is the story at the youngest and smallest station, KUTA, where the ebb and flow includes the dropping of some locals compensated by small loads of announcements for the Salt Lake City Celebration, Hut Sut and Thompson Shoe and a renewal on Marlin safety razor copy from Craven & Heddrick.

Comparative Unit Count

	July 12.	July 5.	% of Change.
Network ..	6,524	6,467	+0.9
Local	2,213	2,410	—8.2
Nat'l Spot..	1,227	1,287	—4.7
Total	9,964	10,164	—1.9

(Included: KDYL, KSL, KUTA)

BRADYS AND O'MALLEYS

Sure and It's Fine Music They're A-Sponsoring on WDAS, Philly

Philadelphia, July 15.

Three firms have purchased 30-minuta programs of Irish music on WDAS starting next week. The broadcasts employ the Four Provinces Irish Orchestra with Station Manager Pat Stanton as m.c. The new bankrollers are Brady's, Inc. (furniture), Finaren & Haley (paint manufacturers), and tha O'Malley Coal Company. The contracts are to run for 13 weeks.

The P. Lorillard Company renewed its 15-minute sports program handled by Kerby Cushing on KYW, to run for an additional 13 weeks. The account was placed by Lennen & Mitchell.

Comparative Unit Count

	July 12.	July 5	% of Change.
Network ...	9,653	10,045	—3.9
Local	19,881	20,610	—3.5
Nat'l Spot..	4,553	4,429	+2.8
Total	34,087	35,084	—2.8

HAAN TYLER'S TRIPS EAST

San Francisco, July 15.

Haan Tyler, KSFO sales manager, off to Chi and Gotham Friday (18) on the first of a series of semi-annual jaunts to eastern markets.

Will spend a week in each spot, headquartering in Petry offices, and returning here Aug. 5.

'Young Women of All Ages' On KIRO, Seattle, For Bests Dept. Store

Seattle, July 15.

Business dropped off here the past week, due mostly to the summer lay-off of some network shows; KOL losing 'Hollywood Whispers' and 'Captain Midnight.' Local business up a little to partly offset drops and national spots are holding their own.

KIRO sold Bests, local women's department store a half hour Sunday show for an indefinite run. Program is 'Young Women of All Ages,' a round table discussion bee. Carroll Foster acts as moderator.

Foster's 'Background for War' recap of war news, has been upped to four times a week from former twice weekly schedule. Ben Tipp, jeweler, bankrolls.

Comparative Unit Count

	July 12.	July 5	% of Change.
Network ...	7,185	7,360	—2.4
Local	6,833	6,782	+0.8
Nat'l Spot..	742	730	+1.6
Total	14,760	14,872	—0.8

(Included: KIRO, KOL, KRSC)

WKBH, LaCrosse, Wis., last week started the 'Mystery Man' series for General Mills on a basis of five quarter hours a week.

San Francisco Market Is Perky

Standard Oil Symphony Hangs in Balance 15 Days As KFRC Has Nerves

San Francisco, July 15.

Things were boiling on Frisco's radio row this weak and it wasn't the summer heat.

Fletcher Wiley's Campbell Soup contract, which requires him to give up his Housewives' Protective League on KNX, touched off a string of changes at CBS here. Galen Drake, Wiley's branch broadcaster on KSFO, moves south into his master's Hollywood pitch starting Aug. 4. Tha local 60-minute show, with 15 participating sponsors, will be continued by KSFO on its own, with Gordon Owen coming over from Radio Sales for the choice chore.

Owen only recently was responsibla for the establishment of a Radio Sales office in Frisco as a result of jumping national spot contracts out of this area 400% in less than a year. Chap has an equally good record as mike talent and combination of his twin abilities should give KSFO a one-man goldmine.

At KFRC, Boss Bill Pabst was preparing to breathe again as the Standard Symphony (Standard Oil of Cal.) renewal appeared in the bag after a 15-day extension during which everybody had anxious hours. CBS was approached but couldn't see the guaranteed time deal sought by the oiler, and for a time it looked as though the show might land back on NBC Red. KFRC-Don Lee has done a magnificent production job for Standard during the past year and has made every possible concession, including guaranteed time, but the show has still hovered around a 3.7 Hooper compared to the 8 and 9 it used to have on NBC. In addition the agency (McCann-Erickson) has planted another of its shows (Death Valley Days) opposite the last half-hour of the symph on CBS, which caused some frowns. At last report, however, contracts were ready for the ink.

Comparative Unit Count

	July 12	July 5	% of Change
Network ..	8,975	9,005	—0.3
Local	3,964	3,924	+0.8
Nat'l Spot..	1,586	1,619	—2
Total	14,525	14,548	—0.2

(Included: KFRC, KGO, KJBS, KPO, KSFO)

It's 6 of DON LEE and a half dozen of the other

AMONG THE TOP 14 HOOPER RATED PACIFIC COAST EVENING SHOWS DON LEE TIES FOR FIRST PLACE

DON LEE		COLUMBIA		NBC RED	
9.8	Lone Ranger			13.2	Signal Carnival
9.2	Quiz of Two Cities			11.2	Tommy Riggs
7.8	9 p.m. News			10.9	Hawthorne House
7.0	News & Views			9.4	Night Editor
5.7	Linkletter in Hollywood	6.2	Hollywood [illegible]	8.0	Richfield Reporter
5.7	J. B. Hughes	5.7	Bill Henry	6.4	Point Sublime

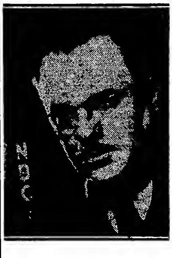
The above figures are for the metropolitan areas of Los Angeles, San Francisco, Seattle and Portland and do not take into consideration the 28 additional markets where Don Lee has practically exclusive coverage. This is another good reason why those "Free to Choose" buy Don Lee for the most complete, effective coverage of the Pacific Coast.

5515 MELROSE AVE., HOLLYWOOD
THOMAS S. LEE, Pres.
LEWIS ALLEN WEISS, Vice-Pres. & Gen. Mgr.
JOHN BLAIR & CO., National Representatives

Mutual DON LEE

MONEY-BACK GUARANTEE!

On This Outstanding Radio Artist



Colonel

JIM HEALEY

ACE NEWS COMMENTATOR

and Poet-Philosopher

★ ★ ★ ★ ★

No Hooks! No Catches!
YOU Be the Judge!

●

COLONEL JIM HEALEY'S OFFER:

'I WANT A NETWORK' SPONSOR. I don't care how big the network, as long as the product merits my personal endorsement.

I'll take a thirteen-week contract at minimum rates. At the end of thirteen weeks, you, the client, must feel that I've done a good job, must renew, or I'll return every last thin dime you've paid me!"

CAN HEALEY DO THE JOB?

●

Look at the

RECORD!

Now Sponsored:

● P. Lorillard: Three daytime quarter hours per week, WGY.

● Central (Super) Markets: Three evening quarter hours per week, WTRY.

Previous Sponsors:

● Sun Oil Co., 6½ years.

● Penn Tobacco Co., 2 years.

● The Hudson Coal Co., 1 year (NBC Red Network).

● William W. Lee & Co., 1 year (two stations).

● Fort Orange Chemical Co., 1 year.

● ALSO: Sponsored various stations by KNOX GELATINE CO., SAND SPRINGS CORP., PETER SCHUYLER CIGARS, SARATOGA VICHY SPRING CO. (Seasonal Campaigns.)

●

Twenty-Three Years' Major Newspaper Experience

REPORTER
EDITOR
COLUMNIST

★ ★ ★ ★ ★ ★ ★ ★

Continuously Sponsored on One or More Stations 1933-1941

RATES Are RIGHT!

For Full Particulars Write:

Colonel JIM HEALEY

5 TURNER PLACE

ALBANY, NEW YORK

SATURDAY MORNING VAUDEVILLE THEATRE
With Charles Kemper, Jess Mack, Dick Todd, The Polka Dots (4), Anita Boyer, Symphonettes (3), Joan Shea, Jim Ameche, D'Artega's Orchestra
Revue
30 Mins.
LEVER (SPRY and RINSO)
Saturday, 11:30 a.m.
WEAF-NBC, New York
(Ruthrauff & Ryan)

The vaudeville here is more in the title than the show, which is hardly different from the established revue format radio has largely adhered to up to now. The adjective 'streamlined' may explain things.

First show (12) had seven acts, including m.c. Jim Ameche, and a vocal afterpiece. It managed to have some novelty via the inclusion of impersonator Joan Shea, who did a nice job, and The Polka Dots, four-man harmonica band who symphonically treated the 'Anvil Chorus,' while Charles Kemper and Jess Mack, who will evidently be regulars on the program, handled the comedy end well with byplay based on a Times Square traffic incident. Other regulars, besides Ameche, are Dick Todd, baritone; Anita Boyer, singer, and the Symphonettes, femme harmony trio. All of them did well on the opening program. Todd sounds much like Bing Crosby.

In the program's favor is the show's pacing, with each act held to a minimum of time. Thus the singers did only one number each, and then joined together for the 'Manhattan' finale. This show's big problem will be in the booking if it's intended to give it even a faint resemblance to vaudeville. The holding over of the comedy team and three singing acts leaves the casting director little room to give the show new blood every week, and there are few novelty acts that can be classed as suitable radio material. If it's to be vaudeville, where's the hoofing, jugglers and acrobats? What's most probable is that vaudeville will also soon be forgotten on the air and this show will be a revue in name as well as in fact.

Its best chance for popularity is its spotting, with Saturday filler its only competition. Lots of workers home Saturday a.m., and there must be plenty of housewives who would prefer to bend an ear to a song than have their ears bent by the soap operas.

This show also has soap sponsorship and the commercial copy is corny but painless. *Scho.*

'AMERICA PREFERRED'
With Pierre Van Paassen, Herbert Gaston, Jarmila Novotna, Major Alexander de Seversky, Dean Alfange, Edna Ferber, Maurice Maeterlinck, Henry Bernstein, Countess Alexandra Tolstoy, David Lu, Claude Rains
45 Mins.
Sustaining
Sunday 12 Noon
WOR-Mutual, New York

Series started Sunday (13) noon in cooperation between the Treasury Department and Mutual is ostensibly to push the sale of defense bonds and stamps, but probably also to unify even more the American people, particularly the foreign-born American people. The program is 'dedicated to the men and women of many lands who bave made America their home.' Pierre Van Paassen explained 'there are no preferred Americans,' but this is to be a program of who believe in 'America Preferred.'

That's a rather extensive and intangible theme for a radio show, but Sunday's debut edition measured up to the challenge fairly well, considering everything. As always on a program of this kind, the production was rough in spots, as the amateur and semi-pro broadcasters attempted to mesh gears with the inevitably limited rehearsal. But there were several genuinely moving bits, nearly all provided by show biz professionals, it might be added. Subsequent stanzas will continue Van Paassen as m.c., with numerous name guests, mostly foreign-born Americans. Irvin Sulds, of the Treasury Department, is producing.

After an intro by Van Paassen, whose voice, pronunciation and speech characteristics are not dissimilar to those of Leopold Stokowski, there was a thank-you spiel from Washington by Herbert Gaston, assistant secretary of the Treasury. Then Czech-born Jarmila Novotna sang an area from Alban Berg's 'Wosseck' (and later 'Going Home' from the 'New World'). After a get-together statement by Greek-born Dean Alfange, Major Alexander de Seversky spoke at length and instructively on various phases of the air defense program, and Edna Ferber read a terse, vigorous and inspiring plea for religious and racial tolerance.

Maurice Maeterlinck spoke in French, with Van Paassen giving a paraphrased explanation. Henry Bernstein spoke briefly of the value of freedom to writers, Countess Alexandra Tolstoy mentioned the bonds between American and Russian art, thought and religion, and David Lu, Chinese correspondent in Washington, compared the Chinese fight to the cause of democracy against aggression everywhere. As a finale, Claude Rains read a speech composed of notable quotes from addresses by Winston Churchill.
Hobe.

20 Winks

Plenty of Gershwin music on the New York air last week, despite the ASCAP ban, in anniversary tribute to the passing of the young composer. The small stations played records, Mutual chipped in from both coasts, and no one broadcast the annual Lewisohn Stadium concert. Oscar Levant was at the piano for the Stadium affair and one music critic heralded him as the final word on Gershwin. If that is so, Levant has done some sharpening up the past year, for the last time this department heard him on the air he stumbled his way through the Concerto. Another critic mentioned that the Stadium popularity of the 'Porgy and Bess' numbers indicated that this would be a good time to revive the show. With whose dough, brother?... When Morton Gould does Gershwin what goes 'round and 'round may be Gershwin, but what comes out is Gould. It was pretty bad and the Gershwinites will probably never forgive him for what he did to 'Fascinating Rhythm.' David Rose, from Hollywood, was more legitimate in putting about six Gershwin tunes together and delivering as written. Linked nicely by orchestration, and well played, it made easy listening...At 4 a.m. a Philadelphia station sells bicycles. What kind of kids do they have over there?...Dolly Dawn is using Mel Allen's baseball opening...Igor Gorin, the singer, is on WGN of a Saturday night. Remember Gorin? He was at Metro when Allen Jones sang loud, but Igor Gorin sang louder than Allen Jones, and Nelson Eddy sang louder than God.

Shudders of the week: Those Mutual a.m. quarter hour hit-and-run band episodes. The bands are in and out, and obvious that the situation needs attention... Martin Block (WNEW) and his matinee interviews. A waste of time if they're all like the one with Benny Goodman. Band leaders are not Fred Allens. They need help, and it's up to the guy in charge of the program to see that they get it. The boys better give these interruptions some thought or quit interrupting. Dull interviews chase a lot of people.

'BRITISH WAR RELIEF SHOW'
Transoceanic
45 Mins.
Sunday, 4:15 p.m.
WEAF-NBC, New York

British servicemen may be a lot easier to please than American audiences. And they probably enjoyed the half-hour morale-builder staged for them by the British War Relief Society in New York Sunday (13) afternoon. It was mild entertainment, however, by U. S. standards. And the 15-minute afterpiece contributed from London by British performers added little. Whole show, sponsored in England by the Entertainment National Service Association (equivalent of the USO) ran an hour, but the 15-minutes from London, preceding the American participation was not carried by NBC.

New York portion of the broadcast was a quickie concoction tossed together when the original show slated from Hollywood was cancelled. And, with nothing but cuffo material to work with, producers Ed Pola (NBC) and Merrill Denison (British War Relief) had a time. Likewise the performers.

Gertrude Lawrence, the star of the proceedings, contributed principally a sketch, 'Let's Elope,' by Paul Phillips, of the NBC scripts department. It started nowhere and got nowhere. Miss Lawrence was aided by Alexander Clark.

Jay C. Flippen and Happy Felton, who succeeded Olsen and Johnson in the New York 'Hellzapoppin' company, suffered equally from the lack of material. Even in a bomb-shelter—or mebbe especially in a bomb-shelter—those gags weren't funny. Musical portions of program, provided by The Charioteers and Harold Stern's orch (also from 'Hellz') and singers Mary Small and Barbara Mahr, were much better.

London's contribution was billed to include Jack Buchanan and Gracie Fields, but both were unavailable. Evelyn Laye, Leslie Henson, Stanley Holloway and Maggie Teyte filled in with songs and patter. Holloway took up most of the 15 minutes with a lengthy comical poem on Churchill and the British spirit, but the difficulties of transmission plus his thick Lancashire dialect made it tough on American audiences.

BWR will continue to put on these Sunday afternoon shows every few weeks. With the quantity of English talent available in this country and more time to prepare, future programs should be better. *Herb*

QUIZZERS' BASEBALL
With Glenda Farrell, Budd Hulick, Harry Von Zell
Quiz
30 Mins.
IPANA-SAL HEPATICA
Wednesday, 9 p.m.
WEAF-NBC, New York
(Young & Rubicam)

It's the good old summer time when network accounts put their expense shows under wraps and almost anything passes for entertainment. This cute little conceit, a pinchhitter for Eddie Cantor, comes by way of a small midwest station, and is about as titillating to the adrenals as a game of parchesi. To make sure the listeners are kept awake, those responsible for the program have recruited the stentorian tonsils of Harry Von Zell. From him comes a steady gibberish about pop balls being hit into center field, 'three strikes, you're out!' and a flock of other baseball nomenclature that serves no other purpose but to hold down the franchise to the program's title.

The mechanics of the program revolves around two teams of participants, one captained by Glenda Farrell and representing Sal Hepatica and the other, captained by Budd Hulick in the name of dear old Ipana toothpaste. The questions are graded according to their simplicity or difficulty, with the answer counting anything from a base hit to a home run. The team that collects the most runs divvies up $100, while the losing team splits $50.

Neither Miss Farrell nor Hulick get much of a chance to cut loose with comedy didos or side chatter. The pitching of questions is carried out with almost dead seriousness. Peter Van Steeden breaks in occasionally with a little music. *Odec.*

'A DATE WITH JUDY'
With Ann Gillis, Paul McGrath, Margaret Brayton, Dix Davis, Mercedes McCambridge, Bill Goodwin.
30 Mins.
PEPSODENT
Tuesday, 10 p.m.
WEAF-NBC, New York
(Lord & Thomas)

As a summer replacement for Bob Hope, Pepsodent is trying to get by with this slavish and embarrassingly inferior imitation of 'The Aldrich Family.' It's called 'A Date with Judy' and, despite a strong cast, about the only things to be said in its favor are that it probably costs very little and suffices to hold the network spot (if not the audience) until fall.

Single switch from the 'Aldrich' pattern is that the juve lead on this series is the girl, Judy. Where Henry Aldrich has a sister getting in his hair, Judy has a kid brother, Randolph. Where Henry has a pal, Homer, Judy has a chattering gal chum. Where Henry has a father and mother whom he continually drives into a frenzy, Judy has ditto. On Tuesday (8) night's chapter, the frenzy-driving took the form of spreading, via a 'newspaper' printed by the kid brother and his pals, a story that her mother was eloping with an old sweetheart.

Whole thing was unbelievable. Characters didn't seem real, the action wasn't credible and the mother's phone confab in Judy's presence was improperly motivated. The latter bit, the key of the yarn, seemed deliberately intended to mislead the kid. Instead of the proper illusion, the listener tended to get a mental picture of a couple of collaborators, with an old 'Aldrich' script open on the table, feverishly toiling to cram in sufficient plot complications and comedy situations. Since the basic situation was inherently false, the humor tended to be transparent.

With unconvincing material, the cast was naturally beaten from the start. Ann Gillis, as Judy, and Margaret Brayton, as Mrs. Foster, had no recourse but to play up the frivolous quality of the parts, as there was no other angle to take. But that accentuated the silly character of the whole story. Paul McGrath fared a trifle, but only a trifle, better as the father, but Dix Davis' pseudo-adult lines as the kid brother were ridiculously stilted. Mercedes McCambridge played a small girl-friend part.

Bill Goodwin read the Pepsodent commercials, a brief opener, a long middle one and an interminable close. Jerry Schwartz and Aleen Leslie get billing as authors. *Hobe.*

Follow Up Comment

Gloria Swanson, subbing Saturday (12) morning on 'Voice of Broadway' over CBS for maternitying Dorothy Kilgallen, continued the program's usual emphasis on the 'glamor' of show business. Chosen the previous Saturday (in a neat bit of timing by Miss Kilgallen) as the 'best dressed woman of the week,' Miss Swanson named as her choice for the same honors Constance Talmadge. She then told several innocuous stories about Broadway and Hollywood, including a sentimental lollypop, which, if true, makes a something-or-other of Lew Ayres. After being interviewed by the announcer, she offered as her 'exclusive news of the week' the revelation that reports that Victor Mature and the former Martha Stephenson Kemp have separated are untrue. Since personal gossip now seems to be acceptable on the networks, it's at least welcome to have it in the form of a denial of scandal. That's not quite as bad taste. Being an actress of experience and skill, Miss Swanson has a pleasant and clear voice.

Phil Spitalny's Sunday night (13) broadcast for General Electric was from Pine Camp, Watertown, N. Y., before a crowd of 20,000. Working in a specially constructed shell on the parade grounds, the acoustics were surprisingly good. The U. S. army men's 'welcome' to the Spitalnyites was a parody on 'Little Brown Jug' which Pvt. Myron Testament vocalized preceding the main burthen of the Spitalny concert. Spitalny himself had a deftly arranged instrumental-vocal program, topped by an inspirational 'Onward Christian Soldiers,' appropriate to the Sabbath eve. Incidentally, Spitalny like Sammy Kaye earlier in the day, proves that the restriction of certain music works no great handicap on him, in particular, since the full, svelte instrumentation lends itself well to treatment of standards, classics and such 'popular' music as is radio-licensed.

Bob Emery is now devoting the second half of his 'Rainbow House' program 11-12 a.m. Saturdays over WOR-Mutual to a show by kids from the Edwin Gould Foundation, in the Bronx, N. Y. That concluding 30 minutes is mostly by British refugee youngsters and is short-waved to England via WRUL, Boston. It's a fairly new wrinkle for the seven-year-old series. Emery calls it 'Rainbow 'Cross the Sea.' As caught Saturday (12) morning, the moppets seemed already to have shed some of their British reserve. Under Emery's skillfully unostentatious sparkplugging, they laughed and kidded, providing a lively and, at moments, touchingly gallant interval. Highlight was supplied by a very young, but unquenchable, ex-Viennese lad, who with un-British spontaneity, shouted a piping 'there'll always be an England' message. As the finale of the program, the various English urchins send greetings to their parents.

WBNX NEW YORK

. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.

5000 WATTS

'THE O'NEILLS'

By JANE WEST

NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE LAUGHTER TEARS AND HEART-THROBS

Presented by Ivory Soap 99

LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
COAST TO COAST

Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

RAYMOND CLAPPER
With William Hillman
Comment
15 Mins.
Sustaining
Monday-Thursday, 9:30 p.m.
WJZ-NBC, New York

New joint comment series four nights a week on NBC-Blue (WJZ) brings Washington views by Raymond Clapper, Scripps-Howard columnist in the Capitol, and the foreign angle by William Hillman, editor of international affairs for Collier's mag. As heard Tuesday (8) night, it was only fair, though it will probably improve as the boys gain experience in the new medium and are encouraged to remove their commentary wraps.

Clapper, originating his portion from Washington, revealed a nasal voice and a tendency to become monotonous as he waded steadily through his script. He did nothing to hide the fact that he was reading his stuff and is obviously ignorant of the tricks of phrasing and inflection by which a trained speaker gives variation and color to his spiel. His remarks had a fairly fresh approach and, of course, had authority.

Hillman, talking from New York, had a more direct manner of talking, accentuated by a stronger voice. He has a rather positive style of expression and tends to pound out his statements. His opinions seemed hardly novel, but possibly for that reason rather sound. Curiously, the presence of two commentators seemed not to increase the individuality of the program, but even to lessen it. At least on the basis of that one hearing, the show requires considerable strengthening to attract much attention. However, it has no commentator competition at that 9:30 p.m. spot. *Hobe.*

JOAN BENOIT
Songs
15 Mins.
Sustaining
Sunday, 4 p.m.
WEAF-NBC, New York

One of the NBC staff artists, Joan Benoit, is currently getting a sustaining play as a buildup for possible sale by the artists' bureau. She's a lyric soprano with a pleasing voice, nice range, warm tone, flexibility and good diction. On the questionable basis of a single hearing Sunday (13) afternoon, she seems to lack a distinctive air personality, but greater confidence might bring that.

She hardly projects enough to carry her own commercial, but would be plenty good enough to fill a spot in a musical production. Orchestral accompaniment wasn't identified on program heard. *Hobe.*

WBIG Faces

Here he is...and nothing can wipe that smile off his face as long as contracts continue to come in.

His name is James B. Sollum, and he is particular about seeing that clients get one hundred percent, plus, for their advertising dollars over WBIG!

He knows his market and he'll tell you whether or not a product will sell.

The MAGIC CIRCLE

5000 richly laden watts, night and day . . . now! . . . to cover the richest and most populous area in all the South-east.

A Columbia Broadcasting System affiliate.

WBIG
GREENSBORO, N.C.

'ARABIAN NIGHTS'
With Marlene Dietrich, Wilbur Hatch Orchestra
One Hour
FORECAST NO. 1
Monday, 9 p.m.
WABC-CBS, New York

No cast credits were given on this program. It was all Marlene Dietrich. Which seemed unkind to Rimsky-Korsakoff, who did more than anybody else with his familiar and haunting Oriental music to make Columbia's 'Arabian Nights' idea come to life.

This is the sort of thing that takes daring. It is the sort of off-the-beaten-path kind of broadcasting that has a claim on sympathetic critical listening. But when the hour was over the old debbil 'yes, but—' presided over the post mortem.

Yes, but Marlene Dietrich keeps sounding like Potsdam, not Persia. Yes, but there is more drama in the score than the script. Yes, but the actors in the montage effects keep sounding like radio actors, not the babble of the rabble in the fable. Yes, but, does it take seven minutes of captioning to capture an Oriental mood? And, finally, but perhaps not important, do Oriental lovers use the emotional accent of high-minded middle-class Americans? Because the love scenes didn't sound ancient or Arabian, but modern and Middle-town.

Greatest asset of this program idea is perhaps not built-in by the CBS Forecast but rather those things that the listener puts into it out of the memories of his childhood, out of memories of Douglas Fairbanks' 'Thief of Bagdad' and out of all the romantic eyewash about the deep Euphrates borscht circuit that has been dished for the past two generations. But if escapology is timely stuff, and it is, it may, of course, be fairly argued that the Book of Genesis for escapology is the 'Arabian Nights.'

Intended, presumably, as a half-hour program, the Forecast in this case included a background half and a tale-spinning half. The slow pace at the start seemed like padding and seemed to conspicuously violate a first rule of broadcasting: 'get into your story fast.' However, it is possible the auspices were trying to drop the tempo purposely to achieve a time-to-spare languor suitable for the 'Arabian Nights.' Well, all right.

This is not the passionate saturnalia of the Ballet Russe Scheherezade. In the radio version the princess loves her sultan very tenderly and realizes very generously that he only kills his wives at midnight because he is a man of his word and took a bloody oath to do so. No gray-skinned gentlemen-slaves pop out from behind the lattice walls in the radio version to jump and leap and squirm and groan and finally die from a spear-thrust and a Rimsky-Korsakoff crescendo. But the music and the other associations of the 'Arabian Nights' are all there and way ahead of Marlene.

The unfolding tale did occasionally evoke a very fair intensity of interest although too much the 'starring vehicle' throughout. There were many indications that the piece had been generously rehearsed and much cogitated upon. *Land.*

'HIGHWAY FOR AMERICANS'
With Paul Muni, Santos Ortega, John Gibson, William Pringle, George Tiplady, Carl Eastman, Marjorie Quayle, Jackie Ayres, Jack McBride, Albert Aley, Peter Donald, Charles Webster
25 Mins.
Sustaining
Sunday, 2:35 p.m.
WABC-CBS, New York

Single time broadcast Sunday (13) afternoon over CBS from New York was in cooperation with the U. S. Office of Emergency Management, whose radio director, Bernard C. Schoenfeld, wrote the script. It was called 'Highway for Americans' and was intended to show the vital contribution of the little people to American history and the pervading force of American humor in building the nation. Paul Muna was the narrator-star of the piece, which was directed by Earle McGill, with a score by Bernard Herrmann.

Show was in two fairly distinct parts, which tended to weaken its continuity and over-all pull. First portion, apparently carrying out the idea of the little people's contribution, was a story about how an aged citizen of a Pennsylvania frontier hamlet saved his fellow-townsmen from disaster in the perilous days at the turn of the 19th century. This sequence, convincingly written and deftly played, rose to an exciting climax as the old pioneer returned to his anxious townsmen and the cry arose, 'Wake up, wake up, everybody; Old Man Smiley's back.'

Second part, intended to show the place humor has had in the development of America, was split into numerous short scenes, with obscure people, such as a couple of old vaudevillians, or historical characters, including Ben Franklin.

Except for its drastic switch in theme, the program was scripted skillfully and with admirable feeling. Paul Muni's narration was deftly varied and persuasive, while Peter Donald, William Pringle, Santos Ortega and Carl Eastman stood out among the actors. McGill's direction was expert and Herrmann's score was admirable throughout. *Hobe.*

JOSE RENATO
Guitar Virtuoso
15 Mins.
Sustaining
Sunday, 12:30 p.m.
WOR-MBS, New York

The beauty and mood-weaving charm of the guitar, as played by this undoubted virtuoso, reminds the listener of two facts: (1) the guitar is not the contemptible instrument of orthodox evaluation when it is performed by a master, and (2) radio in general provides almost no instrumental virtuosity solo-wise. The latter would seem to be overlooking a bet to give the public something superfine at nominal cost (with exceptions for those concert figures who scorn anything under four figures per concerto).

Renato wandered gracefully and enchantingly through the lush pastures of Mendelsohn, Mozart, et al. It is often said that no good music exists for the guitar as such because composers never considered it worthy.

The guitar virtuoso must thus transpose the pieces written for violins, etc. Renato knows how. *Land.*

RICARDO ORCHESTRA
With Zella Lane
30 Mins.
Sustaining
Monday, 9:30 p.m.
KGO-NBC Blue, San Francisco

This one goes transcontinental out of Frisco. Using Ricardo (Harvey Peterson) and the 18-piece NBC house band, technique is a continuous flow of music, bridged and segued with passages in which harp predominates. Musically, it's posh stuff. Ricardo has a flair for musical color and this particular house band is unique.

Setup uses a woman commentator (Zella Lane) backgrounded by the music. Miss Lane's voice is pitched toward the lower registers, which is important, and the poetic intros are held to a minimum, which heightens the effectiveness. Occasional vocals are used for musical contrast, but the orchestra predominates. It's a smoothly produced offering with beaucoup possibilities. *Wern.*

'A SLIGHT CASE OF IVORY'
With Walter Gross, Bob Hannon, Anita Boyer
30 Mins.
Sustaining
Sundays, 4 p.m.
WABC-CBS, New York

Stressing the 'pianistic genius' of orchestra leader Walter Gross and his orchestra, this program was on the blare side. Came near achieving a dive-bomber effect. Gross and Howard Smith teamed on two pianos for 'I Went Out of My Way' while Anita Boyer, a singer with a limited range, expressed 'You Talk Too Much' and 'Time and Time Again.'

Bob Hannon, pleasant - voiced tenor, did what he could with 'Til Reveille' and 'Sometime,' battling his way through the din of the band. An unrecognizable arrangement of 'Intermezzo' was also presented by the orchestra.

'BURL IVES COFFEE CLUB'
With Burl Ives, Juan Arvizu, Walter Gross, Delta Rhythm Boys, Genevieve Rowe
Popular and Semi-Classical Songs
30 Mins.
Sustaining
Saturday, 10 a.m.
WABC-CBS, New York

This Saturday (problem) morning program combines enough in its half hour to run a gauntlet from jazz to classics and back again. It's well produced and has a quality of informality of with click tendencies.

Burl Ives, possessor of a light pleasing tenorish voice is an expert interpretator of early American folk songs. As the m.c. he delivered a smash job of 'Robin, He Married a Wife from the West' and 'The Gray Goose,' songs which opened and closed the program, and gave it a decided send off.

Juan Arvizu, Latin-American stylist is much better than most of his contemporaries, lacking only power to be the possessor of a real tenor voice. He sang 'Paula, que buena estas' and 'Maria Elena' well, exhibiting a fine spun legato and expert control over his pianissimos. Tenor's quality is lucious, and he should do okay in the radio field.

Walter Gross as the pianist played 'Intermezzo' and 'Let Me Off Uptown,' his performance suffering only by comparison to the excellent work of his colleagues. Guest star was Genevieve Rowe, who exhibited her fine lyric soprano in 'Has Sorrow Thy Young Days Shaded.' Program moves fast with ne'er a letup.

JIMMIE FIDLER
Film Gossip
15 Mins.—Regional
TAYTON'S COSMETICS
Friday, 8:30 p.m.
KNX, Hollywood
(B. B. D. & O.)

Sticking to his old formula, without one iota of change, Fidler is again retailing the gab and tattle of the cinema set. That he will again blast those who fall into his disfavor was indicated in his resume of what is to come. He justified this phase of his Hollywood roundup by saying 'those who parade their private lives in public' will fall under his scrutiny.

Starting off temperately, he devoted his editorial to 'the new' Joan Crawford and went on a terrific pitch for Metro, lauding its execs for resurrecting the star from oblivion. The bell rating for pictures is back, as will be the 'notes from my little black book.' Its pages weren't very fertile with choice chit chat on the opener, considering that the advance publicity stated that 'the noted reporter usually operates with a staff of from five to eight reporters.'

Bill Goodwin sells the commercials, pounding on them with all the fervor and frequency of a daytime strip show. Fidler's tattle airs over six stations of the Columbia Pacific network. He's in on a straight salary and percentage of sales, surplus beyond normal. Sponsor is new to the cosmetic field and before the air series started had Fidler making personals in dime stores. Fidler is back after nearly a year off the kilocycles. *Helm.*

ELISABETH RETHBERG
With Alfred Wallenstein and WOR Symphony Orchestra
Operatic Arias
30 Mins.
Sustaining
Friday, 9:30-10 p.m.
WOR, New York

This program, with the singing of Elisabeth Rethberg, considered by many the finest lyric soprano the Met has possessed in the past two decades, will have tremendous receptivity among serious music lovers. Presented under the auspices of WOR's resourceful and showmanly maestro, Alfred Wallenstein, it marks a progressive step by a local station in presenting complete concert hall-type recital on the air.

To any but those deeply interested in classical singing, the program may not have much punch, for Wallenstein refuses to sacrifice quality for popularity, and much of the program of Beethoven, Schubert, and Schumann will be unfamiliar to casual listeners.

Program opened with Beethoven's aria, 'Ah Perfido,' which was sung with the fire and spirit characteristic of Miss Rethberg. Aria ranges over two octaves from B Flat below middle C to the High B Flat. The singer ripped off the difficult recitative with ease, then displayed limpid liquid quality, long sustained line, and fine control of her mezza voce. Dramatically she was well equal to the brutal tessitura, with clarion top tones ringing. Runs and cadenzas were of like quality.

Standard of the opening aria was kept up through 'Widming,' 'Volksliedchen' and 'Ich Wandere Nicht.' Concluding songs were 'Wohin,' 'Der Lindenbaum' and 'Erlkoenig.' The lieder, as might be expected, were as close to perfection as the human voice can get, with the interpretations being of the highest order, and the shading and dynamic control being the singer at her best.

Floyd Neil handled announcements in his customary fashion while Wallenstein's accompaniments provided strong but discreet support.

'CIRCUS DAYS'
Otis and Eleanor, Bill Bandon, Howard Tupper
Quiz and Musical
With Gordie Randall's Orch
30 Mins.—Local
Sustaining
Monday, 9:30 p.m.
WGY, Schenectady

Summer sustainer, written and staged by Vic Campbell, mixes, sometimes unevenly, several types of radio entertainment. The background is drawn as big tent; quiz is studio-audience participation; music is a combination of dance stuff, western (vocal), and banjo soloing. Topping these ingredients is a monologue, the material in which slightly suggests Bob Burns' brand. Howard Tupper is barker, emcee and quizzer, with Randall (leader of house orchestra) as assistant.

It is doubtful whether any producer could make the various elements flow with complete smoothness, but certain eliminations might help. Too much noise, confusion and fumbling for prizes tend to mar quiz. *Jaco.*

"The fine cooperation of KLZ and its staff will never be forgotten."
Bob Hawk for Eversharp

"That we are pleased with the cooperation you are extending is putting it mildly."
Bowey's, Inc.

"The splendid promotional help KLZ has put behind the program has contributed to the success of the Doran Coffee program."
Betts-Koerber, Inc.

"Congratulations on an outstanding job."
Ward-Wheelock Co., Inc.

MORE
STANDOUT LETTERS
...
STANDOUT ADVERTISERS
...
STANDOUT COOPERATION

SCHWERIN'S 'HOW TO DIAGNOSE YOUR

(SECOND INSTALLMENT)

Continuing from last week's VARIETY Horace Schwerin herewith presents further findings in his provocative studies in audience 'likes' and 'dislikes' as he has traced them through the Stanton-Lazarsfeld mechanism which, with the aid of buttons held in the hands of listeners, is able to transcribe a fluctuating line of (selected studio) audience reaction on a tape.

By analyzing the tape and correlating response, second by second, with the showmanship content of the program it becomes possible to segregate the 'pleasing' and the 'displeasing' ingredients in the program and hence to draw certain diagnostical deductions for the future guidance of program-builders and commercial copy-writers.—(Ed.)

GESTALT DEFINED

Gestalt, a term of psychologists, is employed throughout these reports as indicating the total pattern of emotional and intellectual reactions which the listener experiences while listening to a radio program.

Program Analyzer Ascertains Public Reaction to 'Daytime Talk'

By HORACE SCHWERIN
Research Director, Raymond Spector Agency

The Show: Talks on such subjects as health, diet, preparation of foods, and short philosophical dissertations. The program is given in an informal manner and letters from listeners asking questions or testifying to the success with various diets are often read. It should be noted that over a five-year period this program had produced excellent sales results.

The Audience: The primary audience is composed of adults, chiefly women. Several listener checks have indicated that the distribution is about 70% women—30% men. The women tend to be older housewives—a characteristic emphasized by the programming of the show during the daytime hours.

The Audience's Reaction: The speaker's authority is gained by the simple device of giving to the listener information which she (the listener) already knows or which she thinks she knows. In other words, existing opinions of the listener are confirmed by an authority. As a result, the listener's attitude toward the speaker, starting with respect, in time develops into an almost hero-like worship.

This is indicated by home interviews among those people who have followed the program for years. Excerpts from the interviewer's report reads:—

'Mrs. 'F' got one of the books out of her drawer in the dining room to show me X's picture. She commented on it: 'Isn't he handsome, though? He looks just like that movie actor—what's his name? Edmund Lowe. See how he inscribes the book to his parents, too?'

The same respondent, when asked, 'Do you think his books are less valuable than his radio talks,' stated: *'I like them both equally well. I have his books to refer to and then I like to listen to his voice on the radio, too. I have faith in him.'*

*Since these people's respect for the speaker is in essence a reflection for their own opinion, it is not surprising that we find th. regular listeners to this program consider themselves a more enlightened group. Their listening attitude is that of talking over the problem of food and health with another expert. Throughout their comments runs an attitude of superiority in these matters.

It is not surprising, therefore, that the very informal tone and approach occasionally used by the speaker was objected to. Such an approach violates the whole concept of authority and hero worship which the program establishes. This 'informality' was conveyed in such forms as being unable to find a letter which the speaker was about to read, or forgetting the name of a philosopher whom he was quoting.

CAN OVER-DO INFORMALITY

A typical comment was: *'What he gives is good, but his presentation is bad. He is too chummy. Makes me feel at home, but he overdoes it.'*

Basically, in psychological terms, the objection is that such informality tends to destroy the speaker's authority. He is no longer the expert. When that happens, the audience gets no satisfaction out of hearing him agree with their own opinions.

These listening authorities require facts. What type of facts? How should they be presented?

First of all, they are interested in facts which they, themselves, can use. And secondly, they are interested in information which they can pass on for their friends and relatives to use, thus making them appear, in their circle, as authorities. The importance of this latter element is indicated by our finding that a significant portion of the regular audience first heard of the program from their friends.

It should be noted that there is no desire here for knowledge to be stored up as a coherent body of information. What is wanted is miscellaneous information or hints that are immediately useful to the audience and facts which are simple enough to be transmitted to friends, providing that in so doing they become quasi-authorities.

The following listener comments may well bring out this attitude more clearly:

'Well, I was a little curious to find out what he would say about the spraying of vegetables. When he stated that it would not hurt them, well, that's all I wanted to know.'

'Yes, my sister-in-law has children, and I was interested because I could get an idea of how to fix their vegetables.'

'I have a very underweight sister and I know she eats an awful lot and can't gain an ounce, so I was interested to hear his views on that.'

On what subjects are the facts best received?

Our studies showed that the level of interest tended to be more stable on this program than in most, being either liked or disliked in its entirety. However, as with all programs, interest fluctuated. High points of interest were found where food or the preparation of food was mentioned. (See graph 'B'.)

This is not surprising. The program consists of 'how to do' things—how to prepare foods, how to get the most good out of foods, how to get the most out of life, how to keep well, etc. Since most listeners find the program of practical help, it is to be expected that the most effective subject matter would concern those problems which a woman meets most frequently. The choice of a menu and the preparation of food are everyday problems to most women—much more so than information about specific diseases. It is for this reason that recipes, sample menus, and hints on cooking proved the most effective portions of the program. Stated more concisely, information about food found an intimate frame of reference among a larger percentage of listeners than did the other subjects.

CHANGED SCRIPT

The program was revised, putting far more emphasis on foods and the preparation of meals; the speaker used more homely philosophy and gave his audience short items of miscellaneous information; the presentation was made less informal as more dignity was added.

The speaker reported that when these recommendations were incorporated in the program, his weekly fan mail averaged around 300 letters, as compared to a former normal of 35.

One finding which resulted from the testing of this program, is of broad interest, but is not necessarily applicable to all programs. It had been the custom previously for the speaker to read letters and testimonials from his audience. We found that these messages were often not taken at face value by the audience. Their general attitude was summarized by this comment: *'I have never heard of the people who sent these letters. Sometimes I have never heard of the towns they come from. You'd think I'd know at least one person whose letter was read over the radio. I don't believe they were ever sent.'*

This attitude applies not only to testimonials but also appears to affect radio contests.

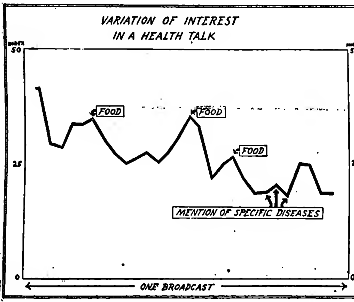
We would estimate from our comments that approximately one-half of the radio audience believes that most radio contests are 'not completely on the level.' Invariably the evidence submitted for this attitude is that the speaker has never known of anybody who won a prize—or at least a big prize. Furthermore, the size of the prizes offered is often so large as to be unbelievable to most of the audience.

'I heard of a contest where they promised to give $1,000 a year for the rest of his life to the man who won first prize. How could that be possible? Why, the man might live for 20 years.'

This may prove significant to many broadcasters in that it indicates that prize offers cannot be used promiscuously, and that it is wise to test the believability of an offer before it is put on the air.

Likewise, testimonials should be used with care. We have found that the difficulty in making testimonials sound genuine may be largely overcome by dramatizing the testimonial—that is, by having the announcer read the testimonial. The public does not seem to demand that this voice be positively identified as the person who wrote the letter. They seem to be satisfied if this voice sounds typical of the general public. Here too, investigation of believability is suggested.

* This device for gaining authority should be of particular interest to the entire radio fraternity since its usage is by no means limited to this particular program. Stated very simply, if you tell your audience that which they believe, you can later give them new information which they will accept because of their confidence in your integrity.



GRAPH 'B'—The 'positive' of the listener to a health program is health, not sickness. Recommendations of diets, etc., that lead to wished-for bodily improvement are 'liked' but in significant contrast the mention of specific diseases with their connotations of dread produce a clear-cut 'dislike' reaction.

Audience Reaction to Newscasts As Revealed In Studio Tests*

We have carried out extensive tests on newscasts gathered by two major news services. Our findings probably represent the first attempt to analyze news audiences and measure their reactions.

Our study showed that there are many misconceptions as to the composition of the news audience. There is a tendency to think of that audience as being primarily composed of men. In reality, there is no typical composition, and a news program that may be pleasing to its audience at one time of the day may be a relatively poor one if presented at a different hour.

The accompanying graph ('D') is a compilation of many sources and studies and shows that the ratio of male listeners to a news program may be as little as two in 10 at some times of the day. At other hours the percentage of men increases to slightly more than 50%.

This fact is of great editorial significance because we have found that men and women react differently to news items as well as to commercials.

The one general rule which may be given is that as with all programs, the listener is interested primarily in that which touches him personally. For this reason, stock market reports have proven the lowest interest point in the news programs which we tested. In reference to these market reports, people often say:

'These reports don't concern me'—or *'I am not interested. I don't own stock.'*

This tendency to be primarily interested in that which concerns the listener personally is more true of young people than of older people; more true of women than of men. Although this self-interest factor applies to all listeners, adult men appear to view news situations more objectively than any other group. It might be mentioned here that since news commentators tend to present 15 minutes of objective comment on situations somewhat removed from the sphere of the individual listener, it is probable that these programs tend to be more interesting to the available adult male audience than are newscasts.

WAR REACTIONS

The current war situation provides a convenient method of describing the different news interests of men and women and of older and younger people. Adult men, having a more objective interest, tend to view news items of the European war in terms of the question: 'How will this news affect the current European situation?'

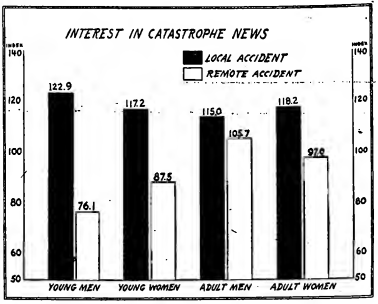
Adult women tend to view the situation in the light of their own homes and their own communities. They interpret what they hear in terms of the question: 'How will the events in Europe affect us here in the United States?'

Young men and women have an even more subjective viewpoint and put the question: 'How will the events in Europe affect me personally?'

As a result, we find that though war news is 'hottest' for all groups, adult men and women tend to have a more intense interest than younger people. When, however, war news touches young people personally, as

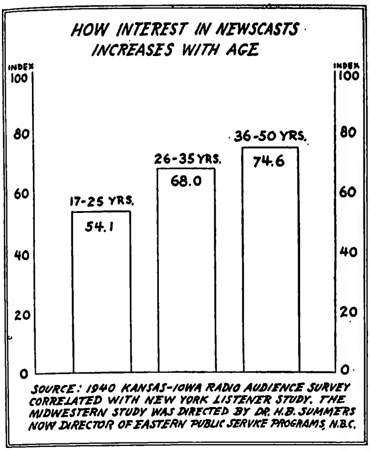
(Continued on page facing right)

* It should be noted that these tests cover newscasts in the New York area only. No attempt was made to study reactions to news commentators or to reach a broader geographical distribution of listeners. It should also be understood that these results are valid for the period during which the tests were made—October to December, 1940. In the field of news, especially, attitudes and opinions are likely to change.



GRAPH 'C'—The 'nearness' of disaster exercises a potency substantially stronger than 'remote' disaster. An explosion in a New Jersey industrial plant was contrasted in terms of audience interest in an accident to a foreign ship in New York harbor.

RADIO COMMERCIALS and PROGRAMS'



GRAPH 'E'—Mature persons worry more and listen more to the newscasts which became a predominant aspect of broadcasting during the rehearsals for and actual performance of the Nazi threat.

SPECTOR RESEARCH MEN CONFER OVER PROGRAM ANALYZER TAPE— Behind the recording mechanism in the foreground are the cables leading in from the listeners who hold push-buttons to record 'likes' and 'dislikes.'

in the case of the military draft, their interest goes up, and on this specific item, we find young people more interested than their elders. (See graph 'E'.)

PRE-JUDGING NEWS ITEMS

We have shown that the interest in various news items is related to how it affects the listener personally.

Whom will a news item affect most intimately?

Considering what has been said before, we ask the reader to pre-evaluate two news items. Both of them are dramatic, but have different appeals to the listener.

No. 1 deals with a tragedy that occurred close to the homes and friends of a large part of the WOR audience, and is entirely American.

No. 2 is concerned with foreign ships and personalities, even though the accident occurred in New York harbor.

The news texts used were:

No. 1.—'Woodbridge, N. J.—An explosion has torn through the plant of the United Railway Signal Corporation at Woodbridge, rocking the surrounding area. It is feared several deaths and injuries may have resulted. The blast was heard as much as 20 miles away in Bayonne and Jersey City. It hasn't been learned yet how many persons were in the plant when the blast occurred, but it is understood that about 20 persons normally are employed at the plant. An ambulance and several doctors have been sent to Woodbridge from Bayonne City Hospital. Small torpedoes, used by railroads, are manufactured in about a dozen small concrete units of the plant.'

No. 2.—'New York—The British Duchess of Sutherland arrived in the United States today after her ship had crashed into an oil tanker in lower New York harbor. The Duchess was one of 505 passengers aboard the Greek steamer Nea Hellas. The steamer collided with the Norwegian tanker Litiopia just after leaving quarantine. The tanker put back to Staten Island with a 32-foot hole in her bows, but the Nea Hellas proceeded to her pier at Hoboken. The Greek vessel sailed from Lisbon, and had an uneventful voyage until she crashed into the tanker.'

The answer is apparent from graph 'C.' All groups were more interested in the domestic news item. However, on a comparative basis, older people, as a whole, were more interested in the foreign item than younger people, and adult men more interested than adult women.

Since the interests of men and women—younger and older people—are different, it is obvious that news broadcasts would be more effective if their content were changed to fit the audience as its composition changes in the course of a day.

During those hours when women predominate, the entire news period should be focused on news regarding the United States. The hottest items would be those dealing with United States and the War, but always with a direct tie-up to its effect upon domestic affairs. European war news when used, should be in resume form and FOLLOW United States news.

During those periods of the day when there is an almost equal division of men and women listeners, the pattern of your newscasts should be different. Here European news should rate first in importance but there should be as much resume as possible in order to get a complete broad picture of the entire European war front. Diplomatic news is of extremely high interest at this period because men tend to be very interested in news of 'significant developments,' 'possibilities of future engagements,' 'indicative meetings of men of importance,' etc. During this period news of the U. S. and specific details on land and sea battles rank low.

It should be pointed out, of course, that these are general suggestions. When a 'hot' news item is received on almost any subject it should be emphasized in the newscasts.

What current news is most interesting to your audience? As we have already mentioned, war news is the most interesting news today. News of the Far East is only slightly less interesting for adult men and women, but has very little interest for young people. News from British sources is more favorably received than news from Axis sources. Probably it is also more widely believed.

OUR SIDE, RAH-RAH

This preference for news from the Allies rather than from the Axis is probably due to the general desire of people to hear reports favorable to their side. In other words, you would rather hear that your team is winning. (See Graph 'F'.)

In connection with this desire to hear news favorable to Britain, it is important to remember that the opening words of a news item are the most important part of that item. This is the same principle that makes a newspaper headline the most important part of a news article and the caption the most important part of an ad. The opening words of a news item, therefore, should be written with the thought of highlighting those parts of the item which will command the most favorable reaction from the listeners. In the case of war news, this means emphasizing in the lead, news favorable to Britain.

A question often asked is: 'How long should a news item be?' The answer would seem to be indicated by a study of two news items from the same program which gave us the opportunity to study the effect of extending a news item.

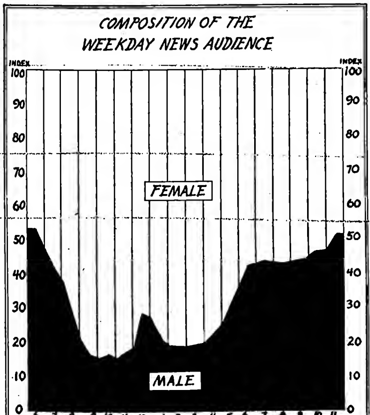
Item one tells about a Russian-German diplomatic conference. Item two, which followed immediately, gives the Turkish opinion of their meeting.

The level of interest in both items is nearly the same.

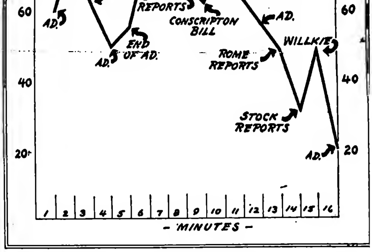
NO. 1—BERLIN—'Premier Molotov, the Russian Premier, arrives in Berlin this morning on his mysterious mission.

'The Soviet leader was greeted at the Anhalter Railway Station with much pomp by the Nazi High Command. Molotov was met by

(Continued on page 54)



GRAPH 'D'—Newscasts gain or lose masculine listeners in natural relation to the time of the broadcast. Schwerin data has been used to create a composite illustration. The age factors in degree of interest will be seen in Graph 'E,' which also accompanies this text.



GRAPH 'F'—Although Americans generally 'like' good news concerning Britain and 'dislike' good news concerning Germany the pattern of listener reaction to specific items on a newscast is apt to be somewhat confused, like the world today. Only clear-cut fact in the above chart is this: stock market news is of little interest.

Patriotism Stirs Opera-in-English Agitation Once More but Stars Shudder at Silly Translations

Current flare-up of American patriotism has again brought up agitation for the presentation of opera in English, rather than Italian, French, or German. Ever since opera was first given in the U.S., companies have periodically attempted to put on opera in English, and from boxoffice and artistic standards it has always been a flop. In the past decade, outside of 'Martha' and 'The Bartered Bride,' and the few operas originally written in English, the experiments of major companies have shown that the public just won't go for opera in any language but the original. For the most part inadequate translations can be blamed, but what the well-wishers of the project fail to take into consideration is the almost impossibility of securing translations which make any sense.

Even American singers, who for publicity purposes declare they want operatic translations, admit the utter futility of the job. The vast majority of these singers, dependent as they are on the public, cannot make public statements against the subject but privately profess their desire to sing in the original language. Some of these singers point out various examples. One Met tenor remarked upon the English translation of 'La Donna e Mobile,' from 'Rigoletto' he was given to sing. In Italian, the aria flows, with the words being 'La donna e mobile, qual piu mal cento, muta d'accento, e di pensiero.' In English, the wacky translation, is 'Woman is fickle, light as a feather, born on the breezes, as in fair weather.'

Another point might be the duel finale from Act I of 'Butterfly,' with the tenor's part of the 'O quanti occhi fisi' being 18 consecutive 'Vieni's' or 'come.' Sung that way before an audience, the laughter would eliminate the music. Also few singers have adequate diction, and to be understood above 'E' or 'F' is almost impossible. English translations would be meaningless in such cases.

Martinelli, Rethberg May Do Rescue Squad Job For Jinxed Opera Co.

A performance of 'La Juive' may be done in August at Randall's Island, N. Y., with Giovanni Martinelli, Elisabeth Rethberg and Ezio Pinza in the cast. The Sunday series of operas has been running into bad luck on the weather this year, two scheduled performances of 'Carmen' having been washed out.

In order to revive interest, the biggest name artists possible are being sought to give the jaded boxoffice a shot in the arm. Jan Peerce was mentioned as a possibility for the tenor part, but the Music Hall tenor rejected the offer, refusing to strain his lyric voice to cope with the dramatically heavy music of the role, and especially outdoors.

GERHARD PECHNER, BASSO, SET WITH MET

Gerhard Pechner, comic basso, formerly of the State opera of Berlin, has been signed by the Met. Bass will be used as a substitute for Salvatore Baccaloni and is being kept on tap should the Italian fail to return to the U.S. from South America.

NBC has taken over the management of Pechner.

Jobin, Castagna in B. A.

Buenos Aires, July 15.

Raoul Jobin, French Canadian tenor of the Metropolitan Opera and Bruna Castagna, contralto, sang a special performance of 'Carmen' at the Colon here Wednesday (9).

It was National Independence Day.

Name Concert Dates

(July 16-26)

Artur Rubinstein—(with Los Angeles Philharmonic) Hollywood Bowl (17).

Bruno Walter—(conducting Los Angeles Philharmonic) Hollywood Bowl (18, 25).

Jan Kiepura—(with Los Angeles Philharmonic) Hollywood Bowl (24).

Tito Schipa—Teatro Municipal, Rio de Janeiro (18).

Yehudi Menuhin—(with N. Y. Philharmonic, Efrem Kurtz conducting) Lewisohn Stadium, N.Y. (21); Ravina park, Chi. (24, 26).

John Charles Thomas—Chautauqua, O. (17); Bay View, Mich. (21).

Muriel Dickson-John Dudley—(with Phila. orch, Jose Iturbi conducting) Robin Hood Dell, Phila. (17).

Lily Pons—(with Phila. orch. Andre Kostelanetz conducting) Robin Hood Dell, Phila. (22).

Jose Iturbi—(conducting Phila. orch) Robin Hood Dell, Phila. (16-18).

Ballet Russe de Monte Carlo—(With N.Y. Philharmonic, Franz Allers conducting) Lewisohn stadium, N.Y. (17-19).

Jarmila Novotna—Charles Kullman (with N. Y. Philharmonic orch, Efrem Kurtz conducting) Lewisohn Stadium, N. Y. (24).

AGMA Contracts With Cincy Opera, Ballets, Others

The American Guild of Musical Artists has signed basic agreements with the Cincinnati Summer Opera Co., the New Opera Co., and the Southern California Symphony Association. It has also signed with the Ballet Caravan, Inc., and the Ballet Theatres, Inc.

Michael de Pace, manager and personal representative of many of tha Met's singers, and Record Concerts Corp., a new managerial outfit, have signed with AGMA and negotiations for contracts are pending with Eric Simon, manager, and the St. Louis Grand Opera Co.

AGMA has placed the Monte Carlo Opera Co., with Frank Salerno, its director, on the unfair list, and warned its members not to appear with the company.

COURT CONFIRMS VALUE ON MET OPERA SHARES

A minority report of appraisers on the value of the stock of the Metropolitan Opera & Real Estate Co. was rejected Wednesday (9), by Justice William T. Collins in the N. Y. supreme court, who ruled that the value of the stock was $75 a share, rather than the $202 claimed by holders of 1,350 of 10,500 shares. Various stockholders of the Met had objected to the sale of the company for $1,970,000 in May, 1940, claiming the stock was more valuable than the money they were being offered.

Stockholders received about $150 per share for their stock which carries a par of $100, and the court's ruling finds the complete value $787,-500. Various members of the board of directors are included in the protesting stockholders.

NORBERT ARDELLI HERE

Italy Ousted Tenor Because of American Citizenship

Norbert Ardelli, Austrian born dramatic tenor, arrived here this week from Italy. Ardelli was ousted from Italy because he has been an American citizen for 30 years.

The tenor sang performances of 'Favorita,' 'Tosca,' and 'Manon' in Valencia before coming.

Concert People

Josef Szigeti has been booked for 13 orchestral engagements as violin soloist for the 1941-42 season. Orchestras with which he will appear are the Boston, N. Y. Philharmonic, Cincinnati, Minneapolis, St. Louis, National of Washington, Baltimore, Seattle, Buffalo, New Haven, Mexico City, Toronto and Montreal symphonies.

Howard Barlow will appear with the Detroit Symphony on Nov. 6, Desire Defauw on Feb. 12, 13, and Herman Adler on Feb. 19. Columbia booked.

Marcelle Denya, French soprano, and William Hain, tenor, have been engaged for the Montreal Festival under Sir Thomas Beecham.

William Hain, tenor, Virginia Johnson, soprano, and Abrasha Robofsky, baritone, have been engaged for 'An Evening at the Opera' with the National Symphony Orchestra, July 21.

Karin Branzell, Met contralto, has been booked for concerts in Portland, Seattle, and Los Angeles, during her stay in San Francisco, with the Opera Co. there in the fall. The contralto is summering at Ellsworth, Maine.

Egon Petri, Dutch pianist, is teaching at Cornell this summer, and is booked in October for his biggest concert season. Already he has 17 concerts set.

Frederick Jagel, Met tenor, sails July 18 for Brazil where he will sing in seven operas before taking the clipper back to San Francisco for 'Rigoletto' and 'Simon Boccanegra' performances with Gaetano Merola's company. Jagel will sing 'Meistersinger' in Italian in Rio for the first time in his career.

Toledo Symphony Society has engaged Paul Robeson, Helen Traubel, Jose Iturbi, and Zino Francescatti for the 1941-42 season. Nelson Eddy will appear in a special concert Feb. 23 for the benefit of the orchestra's pension fund.

Tri-City Symphony Orchestra Association covering Davenport, Iowa; Rock Island, Molina and East Moline, Illinois, will give four concerts next season at which Dorothy Maynor, Gregor Piatigorsky, Simon Barrere, and Zino Francescatti have been booked as soloists. Oscar Anderson will conduct the orchestra.

Edward Kilenyi, Hungarian pianist, has been set by Columbia for an appearance at the Hollywood Bowl July 22, with the Philadelphia Orchestra under Eugene Ormandy, and with Olin Downes in one of the latter's four lecture concerts.

Gaetano Merola, impresario of the San Francisco Opera Co., will be given a two-page spread in Collier's late this month. The 60-year-old manager received his start 43 years ago with the Met and has subsequently been connected as conductor and manager with the Shuberts, Rudolf Friml, the Savage Opera Co., San Carlo Opera., Oscar Hammerstein, etc., until he founded the San Francisco Co. a score of years ago.

Ramon Armongod, Mexican tenor and Decca artist, will be screen tested by Hal Roach late this month.

Whittemore and Lowe, duo-pianists, are booked in Cleveland July 18 for a concert with the Summer Symphony Orchestra. Pianists have just returned from Puerto Rico.

Anna Antoniades, Greek pianist, recovered from flu attack and to Princeton (N. J.), for summer.

CHAUTAUQUA'S 68TH

Clapper and WGAR Revue for Lakeside's 68th Season

Cedar Point, O., July 15.

One of the country's oldest chautauquas has started its 68th annual season at Lakeside. Program of music and speeches includes:

Jan Struther, Etta Motten, Negro soprano; 'The Gordonaires,' NBC orchestra; Theodor Broch, mayor of Narvik; Raymond Clapper, WGAR, Cleveland, Revue; Cleveland Women's Orchestra, and the Hoffman Twins, Aug. 22.

Gershwin Concert Crowds in 25,000; Goodman Gala Draws Yippee Mob

Midst howls of delight from some 15,000 jive lunatics, Benny Goodman and his band took over the last half of the Lewisohn Stadium concert Monday (14). More ortho-dox-minded part of the audience (the serious musicians and their followers) silently edged toward the exits.

Two types of music prevailed throughout the evening. Beethoven's fifth symphony opened the conventional portion of the program and was followed by Mozart's concerto A Major for clarinet and orchestra, with Goodman appearing as soloist. Goodman has proved in the past couple of years that he is one of the outstanding soloists in the country on his instrument, and his playing of the delicate flowing work was all that could be expected. Goodman's ability with the difficult runs and cadenzes is well known, but surprisingly enough he was at his best in the slow movement, where the shading and lyric quality of his playing was effective to a degree calling for applause from even the blase members of tha Philharmonic.

The first half of the program closed with a reading of William Walton's march, 'Crown Imperial,' which seems to embody snatches from half a dozen composers, and completely lacks a dramatic climax. Best that could be said of it is that it is well orchestrated. Reginald Stewart batoned his way through the work giving it all it had, which was not enough.

Then Goodman took over. Among the works played were 'One O'Clock Jump,' which had just that effect on the audience, 'Intermezzo,' which was too tame for the boys and gals, 'Don't Be That Way,' 'Super Man,' 'Sing, Sing, Sing' with a magnificent solo by Goodman, which sent the youngsters on their ears, 'Man I Love' with Helen Forrest and 'Heh Daddy' with the same singer. Cootie Williams, trumpeter, was tops for the entira music-mad night, with a sizzling rendition of Cootie's Concerto, which he concluded to screams and howls from his audience. Attendance about 15,000, with a gross of about $10,000.

The classics have not fared well either from weather or boxoffice standpoint at Lewisohn Stadium. Tuesday (8), concert of Wagnerian music was rained out, and a small crowd attended the final Eugene Goosens concert Wednesday (9). On Thursday (10), the Stadium was jammed to the back pillars with a total attendance of over 25,000, highest in history, and a gross exceeding $15,000, to hear the annual George Gershwin concert.

Under the baton of Alexander Smallens, the orchestra was led through the paces of Gershwin's 'Cuban Rhapsody,' 'The Man I Love,' 'Strike Up the Band,' and 'An American in Paris.' Sideshow, was the droll conducting of Smallens, bouncing from one foot to another, body swaying dangerously, as he led his men, through spirited renditions of the music.

Oscar Levant appeared as soloist in the 'Piano Concerto in F,' and the 'Rhapsody in Blue.' Excerpts from 'Porgy and Bess' was the other item on the show, with Nan Brown doing a creditable job of 'Summertime,' although improved diction and less pushing of top tones would have been more satisfactory. Star of the occasion was Edward Matthews, baritone, who disclosed a rich resonant voice sounding much like that of Richard Bonelli. The singer was forced to repeat 'I Got Plenty of Nuttin,' and 'It Ain't Necessarily So.' From 3,000-5,000 cash customers probably were turned away.

Friday (11), a gathering of 1,500 heard Brahms, Schumann and Wagner paying less than a $1,000 for the privilege. Sunday (13) an all Mozart program with Ray Lev, John Corigllan and Zoltan Kurthy as soloists drew 6,500 or $3,500 in the till. Saturday (12) was rained out.

Stoki Had Earache?

Buffalo, July 15.

In a special report, officials of the new Kleinhans Music Hall have handed the retort courteous to Leopold Stokowski for his criticism of the acoustics of the Hall on the occasion of his recent AYO concert here. As a result of tests conducted by ERPI, the sound qualities of the auditorium were found 'superior to any other hall examined by that organization anywhere in this country or abroad.'

Local officials also made public unqualified complimentary comments on the Hall made by practically all of the top-ranking musicians and vocalists who have appeared there since its opening.

Dunned for $140, Rich Widow Cut Bequest to 10%

Philadelphia, July 15.

The Philadelphia Orchestra was awarded $35,000 from the estate of Mrs. Otto Eisenlohr, widow of millionaire cigar manufacturer, by the Orphans Court Saturday (12).

The orchestra's attorneys dropped a fight for $300,000 originally willed to it by Mrs. Eisenlohr. A subsequent codicil cancelled the bequest because the testatrix though the orchestra management was 'hounding' her for $140 for two season tickets she had failed to pay for.

Werner Janssen Back From Rio; Set for S.O. Radio Series July 31

Werner Janssen, American symphony conductor, accompanied by his wife, film star Ann Harding, arrive in Miami Wednesday (16) on the Pan-American Clipper from Rio de Janeiro. Janssen, who formerly conducted the New York Philharmonic, Helsinki Symphony, Stockholm Philharmonic, Baltimore Symphony, Hollywood Bowl orchestra, and was also musical director for Walter Wanger, just completed his first concert tour in Brazil. He conducted the Rio and Sao Paulo symphs.

Janssen will go direct from Miami to Hollywood to conduct his own 40-piece symphony orchestra in a series of radio programs starting July 31 under Standard Oil sponsorship. McCann-Erickson set the deal.

He will also conduct his orchestra in two summer concerts at the Santa Barbara Bowl, with guest soloists Jose Iturbi, pianist, on Aug. 16, and Helen Traubel, Metropolitan Opera soprano, on Aug. 30.

Gennaro Papi Party Leaves for Rio Season

Gennaro Papi, Met conductor, Josephina Tuminia, Met coloratura, Helen Olheim, Met contralto and Anthony Marlowe, tenor, sail Friday (18) on tha S.S. Argentina for Rio.

All artists are booked for the opera season there, and will return to the U. S. in September.

Boris Romanoff Out

Boris Romanoff resigned yesterday (Tuesday) as ballet master of the Metropolitan Opera Co., and Edward Johnson, general manager, appointed Laurent Novikoff in his place.

Novikoff, a Russian by birth, was once dancing partner to Anna Pavlova, and recently headed the Chicago Opera ballet.

Zimbalist's 25 Towns

Efrem Zimbalist will keep his concert appearances down to about 25 this coming season, the violinist being tied up with work at the Curtis Institute.

His tour starts in Minneapolis in October, and he has been booked for appearances with the Philadelphia orchestra on Feb. 27-28, 1942.

RESCIND BAN ON % DEALS

J. C. Petrillo Explains A.F.M. Policy On Playing 'Star Spangled Banner'

James C. Petrillo, American Federation of Musicians prez, stated Monday (14) that he had received several kickbacks on his rule requiring orchestras to play 'The Star Spangled Banner' at the opening and close of their performances but that he had made it clear to A. F. M. locals they were to use discretion in enforcing the order. He said the complainants had termed the rule as impractical and voiced the opinion that not only could the playing be overdone but interfere with an employer's authority to decide what should or should not be played.

Petrillo declared that in the case of commercial programs he realized that an advertiser had the right to determine what he wanted to include as entertainment during a purchased period and that it was not his (Petrillo's) intention to insist that the national anthem be broadcast on every program. But he did think, added Petrillo, that the orchestra of a commercial program when playing before a studio audience could come in five minutes earlier and perform 'The Star Spangled Manner' before that audience and repeat it after the program has gone off the air.

The same method of presentation could, he said, be exercised in other media. In other words, the musicians should have no compunction about playing the anthem on their own time, so long as they have an audience to which to play it.

Louisville Local Acts

Louisville, July 15.

The 350 local members of the A. F. of M. here were instructed Saturday (12) to play 'The Star-Spangled Banner' before and after each performance at concerts and hotel, theatre and dance engagements. Instructions, effective immediately, were issued by Edward Lorenz, president of Local No. 11, acting on orders of James C. Petrillo, president of the national federation.

Lorenz said about ten orchestras and bands now playing in Louisville come under the orders.

One Suggestion to FCC

Washington, July 15.

Though many stations have adopted the suggestion of signing off with the National Anthem, a Long Island listener has written the FCC that it ought to 'instruct' all licensees to play 'The Star Spangled Banner' at local sunset. The FCC replied it can't issue such decrees because of the anti-censorship provision of the Communications Act.

ZINN ARTHUR AND BOYS' ONE-NIGHTERS FOR U.S.A.

Doing one-nighters for Uncle Sam's $21 a month are Zinn Arthur and a half-dozen former members of some of the top bands who are now stationed at Camp Upton, L. I. Arthur who used to baton his own band in civilian life, leads the camp's dance orchestra and its 'Swing Six.'

On Independence Day, the Upton band and dance orchestra played a luncheon and polo match at Mitchel Field, L. I. This was deluxe assignment given by the War Department. Following Saturday (5) the 'Swing Six' appeared on Tommy Dorsey's afternoon broadcast from the Hotel Astor via WJZ, N. Y., and the NBC Blue. Capt. King, in charge of Camp Upton music, accompanied the boys for the program.

Dorsey, Frank Sinatra and the Pied Pipers were Capt. King's guests at Camp Upton and appeared as guest conductor and soloists respectively of the concert that is held there every Sunday.

In Arthur's 'Swing Six' are: Johnny Mince (T. Dorsey), clarinet; Phil Krause (WNEW), vibration; Bill Clifton (P. Whiteman), piano; John Speidel, winner of World's Fair 1941 drum contest; Harry Kolstein (Buddy Clarke, tenor sax, and Frank Di Paola (Van Alexander), bass violin.

Pollack's New One

Cleveland, July 15.

Jacques Pollack, assistant conductor in Bert Unger's pit orchestra at RKO Palace, is breaking in a new dance band of his own at Monaco's Cafe where he opened last Wednesday (9).

Outfit consists of Al Gaines, drummer; Jimmy Foster, piano; Charles Dvorak, sax; Nelson Friedman, bass and fiddler, with Pollack leading on violin.

TOMMY DORSEY MAY MANAGE BANDS?

Tommy Dorsey is reported as considering extending his interests to the band management business and starting off such an enterprise with the acquisition of the Harry James unit. As his first step in that direction he may lease penthouse offices of a Times Square Building, moving in also his publishing firms (Sun and Embassy).

Before Dorsey could take over James' management he would have to buy out the 33 1-3% interests that Benny Goodman holds in James and the personal management contract which binds him for seven years to the Arthur Michaud-James Peppe Office. James' deal with the latter combination imposes upon them the obligation of assuming Goodman's interest but Michaud and Peppe haven't made any progress on this score because Goodman set a price of $12,500 and has stuck to it.

NEGRO MAESTRO HELD IN $970 N. O. THEFT

New Orleans, July 15.

Lawrence Alexander, 23-year-old Negro bandleader and porter, was being held at the first precinct police station Friday (11) for alleged theft of an envelope containing $970 from the office of the Paramount-Richards Theatres, Inc. While cleaning the office, Alexander, according to arresting officers, found the envelope and money which another employee had failed to put away in a safe.

The detectives said Alexander went out and bought an expensive public address system for his band which is well known locally.

After providing for his band, police say, Alexander then bought new clothes and luggage and took his wife to New York.

He returned a few days ago and was arrested. Police say Alexander admitted taking the money and that they recovered $215 and some of the clothing and luggage he allegedly purchased for his trip.

Bonnie Baker Restored

Auburndale, Mass., July 15.

Bonnie Baker has rejoined Orrin Tucker at the Totem Pole Ballroom after being out of the band for six weeks due to appendectomy.

Her op hasn't effected her style any, seemingly.

Girl Singers Shift

Chicago, July 15.

Couple of new femme vocalists with orchestras in this territory. Jean Browne has joined the Ted Weems orchestra, current in Lakeside Park, Denver, Miss Browne replaces Marilyn Thorne:

Margie Powell now with the Mark Russell orchestra as vocalist. Russell orchestra is in the Southern Mansion, in Kansas City.

FLEXIBLE SCALE CLAUSE IS SET

American Federation of Musicians Improvises a Way Around Drastic Action That Recently Stunned Band Bookers — U.S. Treasury Sees No Objection to Treating Percentage Money as Additional Wages

A TAX ANGLE

By BEN BODEC

American Federation of Musicians has suspended its recently promulgated ban on the practice of booking dance bands into percentage dates. With the approval of the U. S. Treasury Department the AFM has adopted a bookkeeping method for inclusion in its standard booking contracts which will allow name units to take percentage engagements without jeopardizing the status, of the musicians under the Social Security law. The compensation section of the standard contract will hereafter not only show the salaries guaranteed the men in the band but the 'additional' money that is received over and above the guarantee as a result of the percentage terms.

The imposition of the ban had caused an uproar from both name bands and booking offices and the Federation had been hard put to find a way out of the dilemma. When a practical solution did develop General Samuel Ansell, Washington counsel for the A.F.M. submitted it to the tax authorities within the Treasury Department. These authorities pointed out that they saw no reason why the employer would be relieved of his responsibilities under the Social Security law so long as the contract treated the money received above the guarantee as more wages. The actual clause to cover this phase of the contract has yet to be worked out and submitted for approval to the Treasury Department.

James C. Petrillo, A.F.M. prez, declared Monday (14) that the international had imposed the non-percentage rule because it sought to prevent the employer from using the percentage angle to pass the security tax burden on to the band leader. Some employers had argued that the leader had by virtue of arranging for a percentage of the proceedings assumed a partnership status and that as such the leader should be made co-liable for the payment of the social security tax.

Employer's Burden

The compensation section of the standard booking contract put out by the A.F.M. has, said Petrillo, but one object, and that is to bar any musician from getting into a position where the Government could look to him for the employer end of the tax. The union will be agreeable to amending this section providing that its purpose is not emasculated or defeated. Petrillo said that he had hopes that the compensation section, showing the salaries of all men in the band for the engagement, will be eliminated eventually. He declared that this section would become unnecessary once the union's position on the security tax issue became established in the courts. In the Griff Williamson case the union has won its first lap in that direction. With the A.F.M. underwriting the legal expense, Williamson, a band leader, asked a Chicago federal court to affirm the employer's responsibility. This court ruled in Williamson's favor. The U. S. government has not as yet indicated whether it will appeal the decision.

According to Petrillo, the Musicians union will discard the compensation section of the contract once the Government announces that it will not take an appeal or in the event of an appeal the lower court is upheld

Union Accepts Court's Ruling, Reinstates Three Expelled Members And Each Man Gets Around $600

Philadelphia, July 15.

Local 77, American Federation of Musicians, last week dropped its fight to upset a ruling of the courts to reinstate three ousted union members and reimburse them for time lost from employment due to the ouster over alleged chiseling on scales.

Oscar Moldower, union attorney, informed the executive board, that no appeal could be taken to the U. S. Supreme Court—as had been intended—inasmuch as no Constitutional question was involved. The three men in the controversy, George W. Tipton, Alvin Schatz, and Leon Gordon, formerly of the Carmen theatre pit band, have been reinstated with lost pay as was directed by the Courts. Each man receives approximately $600.

The original ruling against the union was made in common pleas court on the basis that the local filed an appeal from a trial board decision to the international executive board 21 days after the union constitution's deadline for such action. The common pleas court ruling was upheld by both the State Supreme and State Superior courts.

Fretted Masters Set Meet

Springfield, Mass., July 15.

The American Guild of Banjoists, Mandolinists and Guitarists will hold its 1942 annual convention in this city, it was decided at the annual convention at Niagara Falls, N. Y., Thursday (10).

Tentative dates, according to the convention bureau of the Springfield Chamber of Commerce, are June 28 through July 1.

PHIL SPITALNY'S CHAUTAUQUA RECORD

Chautauqua, N.Y., July 15.

Jumping from Brahms to 'Hut-Sut' and back again, Phil Spitalny's all-femme troupe on Friday (11) entertained the largest and most enthusiastic crowds ever to fill the Chautauqua Amphitheatre, setting a new seven-year record. Mob of 10,000 was said to have been exceeded in size only by attendance on President Roosevelt's appearance in 1936.

Spitalny's girl orchestra and vocalists carried the big audience through the entire gamut of musical emotions and proved the Chautauquaites far from 'stuffy,' as Spitalny observed later.

Femmes got an immediate ovation as they came onto the stage and the tremendous crowd never let down in its enthusiasm once. They started off with a patriotic medley, went to Brahms, then to 'Hut-Sut,' then to 'Little Old Church in England,' 'Ave Maria,' 'Amapola,' 'Star Dust,' 'Bolero,' 'Intermezzo,' 'The Bee,' 'Concerto for Drums and Orchestra,' 'Bell Song,' 'Deep River,' 'Lo Hear the Gentle Lark,' 'Home on the Range' and 'God Bless America.'

Audience refused to let the gals go, however, after 'God Bless America' and the heavy palm-pounding won 'The Daring Young Man on the Flying Trapeze,' 'Tavern in the Town' and 'Sweet Adeline,' as well as several other encores.

Admish was 75c. Band went to Watertown, N. Y., for its regular Sunday (13) evening broadcast, which was made from the Army's Pine Camp there.

Kaltenborn's Draw

Cincinnati, July 15.

H. V. Kaltenborn, NBC news commentator, magneted 3,600 paid admissions Sunday (13) at WLW Miami Valley Chautauqua, at Franklin, O.

Biggest draw in first three of eight Sunday programs which WLW airs.

Clyde McCoy's Dates

Chicago, July 15.

Clyde McCoy orchestra has been set for a full summer season without a lay-off through the Gus Edwards office here.

Currently in the Lake Worth Casino at Ft. Worth, the band moves to the Meadowbook Country Club on July 25 to stay through Aug. 7 and then into the Lyric, Indianapolis, for a week's theatre date.

On the day following opens a month's stay in the Peabody hotel at Memphis and jumps to the Coast for a week in the Paramount, L. A. followed by a six-week sojourn in the Trianon Ballroom there, closing on Oct. 29.

RAY NOBLE QUITS MORRIS FOR MCA

Ray Noble bought his contract back from the William Morris agency, and has shifted to Music Corp. of America. The maestro's Morris deal had 14 more months to go and some $15,000 changed hands to effect the buyoff. Towards this, MCA contributed $3,000, but Noble put up the rest on his own. There have been varying rumors that as much as $20,000 had changed hands, all underwritten by MCA, which the latter denies.

As usual, when such deals occur, dissatisfaction with bookings is the basic reason. MCA, meantime, has Noble set for a radio commercial in near future.

Doctors Protest Summer Roof Dance Music As Nuisance in St. Louis

St. Louis, July 15.

Police Court Judge Joseph B. Catanzaro will decide Saturday (19) whether it was music or just plain noise dished out by an orchestra on the starlight roof of the Chase hotel and whether the anti-noise ordinance has been violated. Last week testimony in the matter was given and the judge deferred a verdict until counsel for both aides submitted memorandums.

Dr. Louis H. Behrens, who lives across the street from the Chase, was one of the most vehement objectors. Another objector, Dr. Hugh McCullough, who lives a block north from the hotel, said the noise kept him awake until 2 a.m. or later.

Albert C. Tucker, resident manager of the hotel, the only defense witness, testified he had the orch public address system discontinued at midnight and had ordered the north windows closed. He said he had nothing to do with the hiring or control of the entertainers. Defense counsel argued that the anti-noise ordinance applies only to noises made for advertising purposes.

Matty Malneck's band was the attraction.

Inside Stuff—Orchestras

Orchestra which Al Goodman batons for the U. S. Treasury Department series on CBS Wednesday nights includes five musicians who at one time had their own bands on the networks. They are Waldo Mayo, who handled the music for the Major Bowes Family program; Nat Brusiloff, Harry Horlick, Murray Kellner (National Biscuit's 'Let's Dance'), and Johnny Black.

San Antonio has a group known as the 'Gentlemen of Swing,' a five-piece combo, all of whom are blind. They perform at a local drive-in. Comprising the orchestra are Aaron Lasiter, bass fiddle; Roy Gordon, piano; Jack Pannell, guitar; Johnny Crawford, sax and clarinet, and Sam Milsap at the drums.

Glenn Miller, erroneously credited with having pulled 3,500 at the Prom Ballroom, Minneapolis, on June 28, actually drew 5,742.

On the Upbeat

Ray Anthony, 18-year-old trumpeter originally discovered by Al Donahue's band, has rejoined the latter's band after a fling with the Glenn Miller orch. Donahue band also is seeking a girl singer to take the place of Dee Keating, who is the wife of trumpeter Hank Maddelena. She decided to quit the business.

Tommy Marvin is due for induction in the Army late in July, another of the large number of maestros called up in Detroit, but may get a reprieve being pounds underweight.

Don Emmons has replaced Johnny Faust as guitarist in Glenn Moore's combination. Faust was called up for Army service.

Charlie Agnew orch set for week of July 26, Crystal Danceteria, Buckeye Lake Park, O. Current is Hal Leonard. Park's Danceland has Paul Whiteman in for onenighter Wednesday (23).

Nick Fatool, from Benny Goodman's band, joined Claude Thornhill as drummer, replacing Gene Lemen, who was 'Caught in the Draft' together with George Paulsen, bringing in Jack Ferrier on first alto.

Will Bradley is to play a third return date at Totem Pole B., Auburndale, Mass., as soon as his booking schedule permits. Operator Roy Gill plans to switch from present one-week policy for bands to a month, since Bradley's draw increased daily on his two previous engagements.

Dave Newman, former fiddler with the WCAU (Philly) house band, has joined Paul Whiteman's orchestra.

Wes Lear, drummer, now with Johnny McGee.

Al Datz, Philly fiddler, new addition with the Vincent Lopez aggregation.

Jose Morand current at Frank Seiden's Lido Beach Club, L. I.

George Hamilton indefinite at Terrace Club of the Mansion, near Youngstown, O.

Cafe Society Four, new vocal quartet, opens today (Wednesday) at Cafe Society Uptown, N. Y., replacing the Golden Gate quartet who are now filling vaude engagements.

Charlie Barnet, who starts a six-week stand at the Casa Manana, Culver City, July 22, has dubbed his seven-piece small unit, 'The Cherokees,' after the tune which he helped popularize.

Louis Prima set for a week's engagement at Luna Park Ballroom, Coney Island, starting July 18. Michael Loring, the incumbent band, remains.

Pinky Tomlin, who moves into Manhattan Beach, N. Y., Aug. 17, has added Jeri Sullivan to his band as vocalist. She joined the outfit last week in San Antonio.

Lou Breese slated for a two-day stand at Hamid's Pier, Atlantic City, July 21-22.

Harvey Cocks and James McWheatley, midwest band buyers, visiting in New York for a couple of weeks. They're headquartering at the William Morris office.

Billy MacDonald and His Royal Highlander orchestra open a three-week engagement at the Casa Del Rey Hotel, Santa Cruz, July 21.

Johnny Long, who recently went into the Hotel New Yorker, remains until Sept. 1.

Pete Viera, former pianist for Bob Crosby, is now leading the orchestra at the Ka-See Club, Toledo. Nita Lewis, local girl, is vocalist.

Tim Murphy's orchestra is now playing in the El Dorado Room of the Commodore Perry hotel, Toledo.

Dan Stern has booked Bert Dolan's orchestra for Hotel Worthy's Silver Room, Springfield, Mass. Band takes the spot vacated by Les Jackson's outfit, which was split up by the draft.

Earle Hill and his Cavemen, Vancouver, B. C., on a two-month vacation. Replaced at the Cave by Marsh Phimister band from Winnipeg.

Dean Hudson opened Friday (11) for indefinite engagement at Summit Club, Baltimore. Will continue broadcasting Lance Toast-Chee program mornings from Washington. Sandy Canarls, from Mal Hallet, replaced Jimmy Farr at trumpet with band. Jerry Kennelly, past five years with Music Corp. of America,

Anson Weeks orchestra goes into the Muehlebach hotel, Kansas City, for the month of August.

Abe Lyman moves north when he finishes his current orchestral chore at the Palladium, Hollywood, for six nights at the Palladium, Portland. One-nighters are slated for Seattle, Tacoma and Seaside, Ore.

Woody Herman band into Palladium, Los Angeles, for eight weeks, starting July 18.

Ernest McLean, former baritone with Tommy Tucker's band at Fort Jackson, Columbia, S. C., and on station WIS' army show.

Willard Schillinger from Scranton in fifth summer season at the Tennis Club of The Inn, Buck Hill Falls, Pa.

Bart Dutton's band, a Philly outfit, set until fall in the outdoor terrace of the Glenwood hotel, Delaware-Water Gap, Pa.

Herbie Holmes opened two-week engagement Sunday (13) at Kennywood Park, Pittsburgh, replacing Lang Thompson. Latter picked up new vocalist, Patti Gene, in Pitt as temporary replacement for Peggy Nolan, injured recently in auto crack-up.

Don Bestor winds up six-week stay at Green's, Pittsburgh, Monday (21) and will be followed for fortnight by Clyde Knight, then Everett Hoagland.

Marty Gregor band has opened indefinite engagement at William Penn Tavern, near Pittsburgh.

Billy Yates into Merry-Go-Round, Pittsburgh, for limited stay, replacing Little Joe Hart and his music.

Al Kavelin booked into West View Park, Pittsburgh, for 10-day engagement beginning July 25.

Herman Middleman back leading his own band at Yacht Club, Pittsburgh, after turning baton over to Archie Tarshis for several weeks.

Bob Strong orch has had its option picked up by the northside Chicago Villa Moderne. This means an additional four weeks.

EASED LAW AIDS JUKEBOX SPOTS

Columbus, O., July 15.

New regulation of the Ohio department of liquor control has proved a boon to the coin-operated phonograph business. Under the old rules, operators of places with licenses to sell drinks or beer by the glass could not offer their patrons orchestra or phonograph music after midnight unless they obtained a $1,000 night-club license.

However, under a more liberal regulation just adopted, the taverns can offer music until the statutory closing hour for the bar—1 a.m.—without buying the extra license.

The extra hour is expected to bring in lots of nickels, as well as give some orchestras another hour's pay.

FATS WALLER STOMPEDES

Seattle Concert Is Near Capacity—Enthusiasm Riotous

Seattle, July 15.

Fats Waller's swing concert Monday night (14) at the Moore theatre drew a near-capacity crowd. First hot night of the northwest's summer did not bother the crowd.

The sweet side was not overlooked, as Weller did 'Still of the Night,' and 'Summertime' on the organ and the band gave 'Two Sleepy People' and 'Sometimes I'm Happy,' soft arrangements; but it was the swing the crowd liked. They cheered some hot improvisations with John Hamilton, trumpet, and Eugene Sedric, tenor sax, alternating out in front of the band.

Using four reeds, five brass and four rhythm, the band has a solid ringing style, which makes a nice background for the singing and clowning of feats and featured members of the band.

Wasn't a question of selling it, the crowd asked for it and whistled and yelled when their mitts gave out.

Meanwhile Ozzie Nelson's second night (12) at the Trianon drew very good 1,700 at $1.

Band Bookings

Bob Chester, July 17, Chatterbox, Mountainside, N. J.
Bill McCune, July 17, Palisades Park, Palisades, N. J.
Alvino Rey, July 17, Totem Pole B., Auburndale, Mass.
Ben Young, July 18, Coney Island Park, Cincinnati.
Clyde Lucas, July 20, Manhattan Beach, Brooklyn, N. Y.
Tommy Dorsey, July 21, Cavalier Hotel, Virginia Beach, Va.
Bunny Berigan, July 21, Steel Pier, Atlantic City, N. J.
Charlie Barnet, July 16, Cheyenne, Wyoming; 17, Saltair Beach, Salt Lake City; 18, El Patio B., Reno; 19, Sweet's B., Sacramento; 20, Sweet's B., Oakland.
Benny Goodman, July 24, Sherman Hotel, Chicago.
Bernie Cummins, July 14-24, Plantation Club, Houston; 25-Aug. 1, Lake Worth Casino, Ft. Worth; Aug. 2-16, Club Trocadero, Henderson, Ky.
Jimmie Lunceford, July 26, Sweet's B., Sacramento; 27-28, Sweet's B., Oakland; 30, American Legion Hall, San Diego; 31, Riverside B., Phoenix, Ariz.; Aug. 1, Liberty Hall, El Paso, Tex.; Aug. 3, Automobile Building, Houston, Tex.; Aug. 4, Cotton Palace Coliseum, Waco, Tex.; Aug. 5, City Aud., Galveston, Tex.; Aug. 6, Murphy's Skating Rink, Alexandria, La.; Aug. 7, Aud., Houston, Tex.
Al Kavelin, July 20-27, Casa Loma Club, Charleston, W. Va.; 25-Aug. 4, Westview Park, Pittsburgh.
Raymond Scott, July 18-25, Cedar Point, O.; 28-Aug. 1, Steel Pier, Atlantic City; Aug. 13-Sept. 1, Elitch Gardens, Denver.
Isham Jones, July 20, Lake Worth Casino, Fort Worth.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to Variety. Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1.	Daddy (6) Republic	Sammy Kaye .... Victor Andrews Sisters .... Decca
2.	Maria Elena (3) Southern	Jimmy Dorsey .... Decca Tony Pastor .... Bluebird
3.	Green Eyes (3) Southern	Jimmy Dorsey .... Decca
4.	Hut Sut Song (4) Schumann	Freddie Martin ..... Bluebird King Sisters .... Bluebird
5.	Aurora (5) Robbins	Jimmy Dorsey .... Decca Andrews Sisters .... Decca
6.	My Sister and I (7) BMI	Jimmy Dorsey .... Decca Benny Goodman ... Columbia
7.	Intermezzo (9) Schuberth	Woody Herman .... Decca Benny Goodman ... Columbia
8.	Nighty Night (5) Beacon	Alvino Rey .... Bluebird Bobby Byrne .... Decca
9.	Goodbye Dear Be Back Year (1) C. to C.	Horace Heidt ...... Columbia Dick Robertson .... Decca
10.	Rose and a Prayer (1) BVC	Jimmy Dorsey .... Decca

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Yours (Marks)	Jimmy Dorsey .... Decca Vaughn Monroe ..... Bluebird
Don't Cry Cherie (Shapiro)	Sammy Kaye .... Victor Glenn Miller ..... Bluebird
Yes, Indeed (Embassy)	Tommy Dorsey .... Victor
When the Sun Comes Out (BVC)	Jimmy Dorsey .... Decca Charlie Spivak .... Okeh
Goodbye, Darlin, Goodbye	Bing Crosby .... Decca Gene Autry .... Okeh
Kiss the Boys Goodbye (Famous)	Tommy Dorsey .... Victor Tommy Tucker ... Columbia
'Til Reveille (Melody Lane)	Bing Crosby .... Decca Kay Kyser ...... Columbia
I Guess I'll Have to Dream the Rest (Block)	Glenn Miller ...... Bluebird

Coin-Catching Records—and Others

Charioteers 'Daddy'—'Down, Down, Down' (Okeh 6242)

Charioteers cut a copy of 'Daddy' that stands up very favorably in comparison with any made. They corral all the rhythmic possibilities, add a few tasty touches of their own and do it all in good tempo. It should sell. Backing is the third release of a curiously effective original introduced by the Mills Bros. It rates.

Charioteers' 'Daddy' stands head and shoulders over **Vaughn Monroe's** try (Bluebird 11189), with Marilyn Duke vocalling. His disc spins to the vocal before identification is possible and the instrumental work following allows only momentary glimpses of the melody. It's the poorest so far.

Harry James 'Jeffries Blues'—'Sharp As a Tack' (Columbia 36190)

There was no point in hooking these two sides together. They're both drivingly played originals either of which would have been better in company with something commercial. 'Jeffries Blues' is studded with good breaks, particularly one on piano while the coupling is solidly done in brisk, jump style. Latter, however, is one of those repetitious things that add up to nothing no matter how well they're played. Mostly for jive hounds, not average machine.

Charlie Spivak 'When Sun Comes Out'—'Charlie's Horse' (Okeh 6246)

Gary Stephens kicks in with good vocalling on 'Sun,' which, coupled to the band's backgrounding and Spivak's trumpeting, makes the side a saleable item. Tune is a listenable one, out a few months, but about which little has been done. An original, 'Horse' kicks solidly in mdoerate tempo. Arrangement is cleverly developed and studded with solos. Sides help Spivak's rising stature.

Wayne King 'Waltzes You Saved For Me' (Victor Album P-70)

King's waltz style finds wide reaction among music buyers who like to sip the sweet and smooth. This book of eight sides, which includes some of the best standard waltzes in the files, should sell easily. In addition any or all of the discs can be used separately for coin machine consumption. King plays 'em in his usual style, wading through 'I'm Forever Blowing Bubbles,' 'Waltz You Saved for Me,' 'I Love You Truly,' 'La Golondrina,' 'Sweethearts,' 'Three O'Clock in the Morning,' 'Alice Blue Gown,' and 'Smoke Gets in your Eyes.'

HARRY JAMES
AND HIS
Music Makers Orchestra
NBC—Columbia Records
OPENING JULY 18
EARLE, PHILADELPHIA
Dir.: — Music Corp. of America

RAYMOND SCOTT
AND HIS ORCHESTRA
Just Released
"IN A SUBWAY FAR FROM IRELAND"
"MEXICAN JUMPING BEAN"
Columbia Record No. 36211
MUSIC CORP. OF AMERICA

COUNT BASIE
and His Orchestra
Currently
RITZ-CARLTON
BOSTON
Columbia Records
Direction
WILLIAM MORRIS AGENCY, INC.

TOP QUALITY PHOTOGRAPHS AT NEW LOW PRICES
Size 100 200 500
4 x 6 inches $3.75 $7.50 $12.50
5 x 7 inches 4.50 10.00 17.50
Post Cards 3.50 6.50 10.00
Business Cards 3.25 5.50 8.50
All items are genuine high quality photographs and are made from either your print or negative. Free samples and additional prices on request.
KEHRES PHOTO SERVICE
2103 Lee Rd. Cleveland, Ohio

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Bobby Byrne	Pennsylvania (500; 75c-$1)	5	1,700	7,450
Xavier Cugat	Waldorf (375: $1-$1.50)	13	2,075	27,250
Tommy Dorsey	Astor (1,000; 75c-$1)	8	3,575	37,350
Ray Heatherton	Biltmore (300: $1-$1.50)	5	400	2,050
Ray Kinney*	Lexington (300: 75c-$1.50)	13	1,250	17,350
Johnny Long*	New Yorker (400; 75c-$1.50)	5	1,250	6,350
Hal Saunders	St. Regis (400; $1-$1.50)	8	375	3,350

**Asterisks indicate a supporting floor show, although the band is the major draw.*

CHICAGO

Jimmy Dorsey (Panther Room, Sherman Hotel; 700; $1-$2 min.). Business continues to build in this spot with a smash week for the Dorsey crew, playing to 6,100 people. Draw entirely due to band, as show policy has been discontinued during their stay.

Skinnay Ennis (Empire Room, Palmer House; 600; $2-$2.50 supper min.). Ennis band practically intact again after accident which incapacitated many of the members. Business holding up well, with Ennis established as a definite b.o. draw with 2,300 customers.

Boyd Raeburn (Chez Paree; 500; $2.50-$3.50 min.). Capacity business every night this past week, due primarily to show headed by Milton Berle. Conventions in town helped to jump the total number of payees to 5,200, for a terrific week.

Jimmy Joy (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Still showing a nice increase, Joy and his crew came through a good week with the fine total of 2,500 customers.

SAN FRANCISCO

Carl Ravazza (Palace; 500; 50c-$1.25). Aided by socko opening with the DeMarcos (Sally Craven replacing Renee) pace is zippy. Opening night gross estimated around $1,500.

LOS ANGELES

Abe Lyman (Palladium; 6,000; 55c-$1.10). Lyman hitting around the 15,000 admish figure on third week and certain to poll the third highest gross for the dancery since its opening. Only Glenn Miller and Tommy Dorsey topped him. Certain for a repeat later on.

Freddy Martin (Ambassador; 900; $1-$1.50). Grove's long run champ averaging better than 400 covers nightly which is plenty okay considering the time of year although the tourist season is on in full sway and Cocoanut Grove is still tops with the visiting firemen.

Harry Owens (Aquatic Room, Hotel Miramar, Santa Monica (500; 50c-$1). Catching on to the tune of around 2,000 covers a week. Only class spot on the ocean front and pulling the better class of white flannel trade.

Musician's Sidelines

Buffalo, July 15.

Nomination for busiest local bandsman: sax player Jack Prolejko of WBEN house crew.

Besides a 40-hour week at studios, he's secretary to a councilman and runs a pharmacy in spare time.

JUKEBOX LOBBY FUNDS PRETTY VAGUE

St. Louis, July 15.

Inquiries are under way here and in Jefferson City into charges that local jukebox operators were tapped an estimated $14,000 to defeat two bills, introduced in the Missouri legislature, that would have crippled their biz. Charles M. Hay, chairman of the local Board of Election Commissioners, stated that he understood $12,000 had been raised and 50% of it paid to make certain that the bills would be slain.

Several jukebox operators said that such a fund was raised but most of them said they were unable to recall who had collected it, how it was to be used, or whether they had contributed to it. William Betz, prez of the W. B. Novelty Co., asserted his salesmanager, Martin Balensiefer, handled the raising of the fund, the contacts with legislators and 'the rest of it.' Balensiefer replied that there might have been such a fund but he denied handling it.

John LeBan, prez, and Everett H. Fisher, sec. of the Associated Phonograph Owners, denied any knowledge of the existence of such a fund and both asserted that the bills were killed by the organization's plan of being represented at hearings before a committee handling the measures. Fred Lehmkuehl, prez of the W. L. Amusement Co., said he heard there was going to be some kind of levy and that he reported the matter to Peter O. Brandt, factory distributor for Wurlitzer phonographs and was advised to make no contribution to the fund.

Both bills, which would have made it unlawful for any tavern and saloons to have jukeboxes in them were killed by the House Committee on Criminal Jurisprudence June 24.

Krupa-Cass Daley Fine $19,600 In Philly; Harris Nifty $15,000, Indpls., Calloway's 2d N. Y., Potent $38,000

(Estimates for This Week)

Will Bradley, New York—(Paramount; 3,664; 35-55-85-99). Third week tapered off to $45,000, after sensational $140,000 collected in first two weeks. 'Caught in Draft' (Par), on screen, of course, continues the main draw. Bradley's crew is forced to leave today (Wed.) because of previous booking, although Bob Hope's film stays a fifth week, as does remainder of stage show. Joe Venuti band replaces on fifth session.

Cab Calloway, New York—(Strand; 2,767; 35-55-75-85-99). With 'Manpower' (WB) (2d wk). Picture drawing despite poor notices, with Calloway's outfit figured as real magnet. Potent $38,000 indicated for second session, after hefty $45,000 on initial week, helped by July 4 holiday crowds. Stays third stanza.

Phil Harris, Indianapolis (Lyric; 1,900, 30-40-50). With 'Passage to Hong Kong' (WB). Harris is evidently the major lure here and house is looking for excellent $15,000, one of the top weeks of the year.

Sammy Kaye, Pittsburgh (Stanley; 3,800, 25-40-60) with 'Reaching for the Sun' (Par). Film didn't get much attention from the press, which put the b.o. burden on Sammy Kaye and his band is coming through for very good $21,000.

Gene Krupa, Philadelphia (Earle; 2,768, 35-46-57-68) with 'Knew All the Answers' (Col), Cass Daley and other acts. The stage show is the b.o. power here this week and $19,600 will be a sweet take.

Little Jack Little, Kansas City (Tower; 2,110, 10-30) with 'San Antonio Rose' (U). Fine $8,000 in view is chiefly attributed to Little's orch.

Will Osborne, Los Angeles (Paramount; 3,595, 30-44-55-75) with 'Caught in the Draft' (Par) (3d wk). It's also the third week for Osborne's orch and business at the house still excellent, with $15,000 currently. Bob Hope film getting most of the credit.

Dick Stabile, Chicago (Chicago, 4,000, 35-55-75) with 'Caught in the Draft' (Par) (3d wk) plus Rochester, Gracie Barrie and others. Rochester is probably most potent draw, considering film's third week, and biz is very big for anticipated $40,000.

Paul Whiteman, Minneapolis—(Orpheum; 2,800; 39-44-55). 'She Knew All Answers' (Col) plus two good acts, Flo & Bob Robinson and Jack Gilford. Picture okeh, but neither it nor rest of show means a thing as far as boxoffice is concerned, Whiteman's orchestra being the sole and powerful draw. Looks like $14,000.

Sammy Kaye, Pittsburgh—(Stanley; 3,800; 25-40-60). Coupled with 'Reaching for Sun' (Par), but magnet definitely is Kaye, who has always done a profitable biz for this spot. Currently doing better than ever before, however, and will wind up with ringing $21,000. That's in upper brackets at Stanley.

Former Detroit Mayor In on Sound Machines

Detroit, July 15.

With a former Detroit mayor and present president of the City Council, John W. Smith, as head of the local agency the Panoram Company has started the extensive distribution of its sound machines in taverns here.

President of the Tivoli Brewing company, Harold Colby, also is one of the franchise holders in the Michigan set-up.

DECCA PROFITS SUBSTANTIAL

Improved earnings of Decca Records, Inc., this year are reflected by steady record of dividend declarations to date—55c has been declared or paid already this year. Net income for the March quarter (first this year amounts to 56c per share, more than covering the four declarations so far in 1941, or net income of $211,159.

As compared with this showing, Decca reported only $105,159 in the March quarter last year, equal to 28c per share. The second quarter earnings of the company are reported running well ahead of the June, 1940, quarter when Decca turned in $170,571 net income.

Sid Olshein's Music Masters playing Rocco's, Saratoga Springs, N.Y.

BRAIN CONCUSSION

Buffalo Clarinetist Fell Asleep at Wheel of Car

Buffalo, July 15.

Gabriel Viscusi, 25, clarinet player, fell asleep at the wheel of his car which plunged 14 feet into an underpass.

He is suffering a serious brain concussion.

Pacific Northwest Dates Pay Off; Raymond Scott Big Cincy Draw

(Estimates)

Ozzie Nelson (Trianon B., Seattle, Wash., July 11). Fine weather pulling for the many nearby lakes and resorts didn't influence this set-up. Attendance hit 1,100 at $1 per.

Ray Noble (Palladium, Portland, Ore., July 3-5, 7-9). A six-day attendance of 13,000 grossed a good $6,600 at 40c, 60c.

Raymond Scott (Coney Island Park, Cincinnati, July 11-13). At a 75c gate tap band pulled 786 dancers Friday, 3,409 on Saturday and closed Sunday to a fine turnout of 1,586; excellent.

Bob Crosby (Pleasure Beach, Bridgeport, July 2). Only 528 at 77c, proving again it doesn't pay to compete with Ringling-Barnum & Bailey circus, in Bridgeport same night.

Eddie Durham (Oak Grove Casino, Milford, Conn., July 3-6). Long week-end stand of sepia band gathered lots of velvet. Two dawn dances, ofay and colored, drew 1,600 at 55c and Saturday-Sunday biz added 500.

Woody Herman (Prom B., Minneapolis-St. Paul, July 9). Considering that he followed on Glenn Miller's heels here and came immediately after week-end July 4 holiday, the 2,500 people pulled by Herman at 88c constitute an impressive showing.

Lou Breese (Joyland Park, Lexington, Ky., July 8). Fair take with 350 hoofers at $1.20 per.

Henry Busse (Surf Beach Club, Virginia Beach, Va., July 5). An all time record of 2,800 attending at $1.65. (Armory, Mobile, Ala., July 11.) 1,437 at $1, $1.40, makes Busse's the first band to go into percentages in this spot in three years.

Sammy Kaye (Saylor's Lake Pavilion, Saylorsburg, Pa., July 8). The 'Swing and Sway' king proved terrific draw, following Alvino Rey by only three days and luring 1,900 paying customers at $1.10. (Pleasure Beach, Bridgeport, July 6). Rainstorm and after-Fourth reaction put date in red, 1,050 at $1.10.

Vaughn Monroe (Waldemere Park, Erie Pa., July 7). 1,402 dancers paid $1, $1.50, to attend this session in spite of a heavy rainfall. Take was good, $1,308.

Orrin Tucker (Totem Pole B., Auburndale, Mass., July 7-9). After drawing terrific 11,000 patrons over weekend, Tucker continued strong draw with 5,800 at $1.35 per couple for $3,780 gross. Drew 1,500 Monday, 1,800 Tuesday, 2,300 Wednesday. Band gave spot tremendous $11,205 for six days.

Claude Thornhill (Totem Pole B., Auburndale, Mass., July 10-12). Thornhill has been milking this territory for past nine months and therefore pulled surprise on first engagement here by drawing 7,200 customers at $1.35 per couple for big gross of $4,860; 1,400 Thursday, 2,600 Friday and 3,200 Saturday.

Blue Barron (Pleasure Beach, Bridgeport, July 13). 930 at 77c, n. s. g.

Glenn Miller (Aragon B., Chicago, July 12). Miller gathered 9,000 admissions at $1.10 beating the spot's previous attendance records.

JIMMY DORSEY

and His Orchestra

Currently

COLLEGE INN

SHERMAN HOTEL, CHICAGO

Over NBC Every Nite

Personal Management—BILL BURTON

JOHNNY LONG

and his orchestra

HOTEL NEW YORKER

NBC—DECCA RECORDS

MANAGEMENT

GENERAL AMUSEMENT CORP.

FOLLOW THE LEADERS!

SAMMY KAYE Says:

"You can't get around it...

Greyhound's the way to get around!"

For information write Greyhound Travel Bureau at nearest city below:

New York City • Cleveland, Ohio
Chicago, Illinois • Philadelphia, Pa.
Boston, Mass. • Washington, D. C.
Detroit, Michigan St. Louis, Mo.
San Francisco, Cal. • Ft. Worth, Tex.
Minneapolis, Minn. • Lexington, Ky.
Charleston, W. Va. • Cincinnati, O.
Richmond, Va. • Memphis, Tenn.
New Orleans, La. • Windsor, Ont.
(44 London Street, E.) • Montreal,
Quebec. (1188 Dorchester St., W.)

Greyhound is the first choice in travel for many more reasons than extra economy! There's the extra convenience of frequent schedules, handy terminals—the extra comfort of traveling in smooth-riding, air-conditioned Super-Coaches—plus the extra reduction in transportation costs when you charter an entire Greyhound for a group traveling together. Next time you go on the road—professionally or for pleasure—go Greyhound, anywhere in America.

GREYHOUND

LINES

Ralph Peer's Latin-American Music Findings; Deprecates U.S. Carelessness

By RALPH S. PEER
(President, *Southern Music* Co.)

On a trip via airplane starting from New York on March 21 and returning to N. Y. July 1, I have just completed an inspection of Latin America. I have been in every country excepting Venezuela and Bolivia—18 out of 20.

In general, there has been a tremendous expansion of the music publishing industry in this region, probably due to the increasing broadcasting facilities which, in turn, create a need for popular music. In all countries, Mexican music rivals the native output and in some countries, notably Chile and Peru, Mexican music is more popular than the local tunes.

U. S. Filmusicals

American foxtrots are much used in the large cities because of the fine orchestrations available usually at a low price. On every boat arriving from New York, some member of the crew brings along 100 or more American orchestrations which he has acquired free of charge from the New York publishing houses. No duties are paid and the orchestrations are handled bootleg fashion and sold far below local cost to the various orchestra leaders.

Jive and jazz are selling well in record form but, considering the small royalties which result when the depreciated currencies are turned into dollars, this means nothing to American publishers.

American musical films are either very big or very bad in Latin America. The complete lack of understanding on the part of Hollywood producers as to what will and what will not get by in these countries is amazing. Latin American scenes are usually backed up by synthetic rumbas written by composers of every nationality and, if background music is used, the chances are nine out of ten that it sounds incongruous to Latin American ears.

The current difficulties between ASCAP and the broadcasters have not helped the situation any because now the American film music reaches Latin America absolutely cold—there are no longer any hits in American films.

On the other hand, Mexican films, which enjoy considerable popularity in all Spanish-speaking countries, are filled with the right music and frequently help to introduce big hits. A good example is the Mexican-made film, 'Al Son de la Marimba,' in which the orchestra of Alberto Dominguez (composer of 'Frenesi' and 'Perfidia') appears playing some new Dominguez tunes. His new song having the same title as the picture has scored a big success and there is now the question to be answered, 'Did the song make the picture or did the picture make the song?'

BMI runs are rapidly taking over the market. Important New York publishers have created a most unfavorable impression while trying to learn the rudiments of the Latin-American music game. Directors in ASCAP have gone to Cuba, for example, and have promised local composer-bandleaders to use their influence in ASCAP to obtain performing fees from ASCAP for the uses of Cuban music controlled by ASCAP publishers. These promises have been followed by no action, although the Cubans have faithfully kept their side of the bargain by giving plenty of local radio plugs to the repertoires controlled by these publishers.

One of these publishers makes it a practice to contact all Cuban and Mexican composers who are known to be under contract to local firms in an effort to create dissatisfaction with the local publishing interests. These tactics are exactly the opposite of what is required to do business in Latin-America and have left a very painful impression as to the character and responsibility of New York publishers.

Naturally, Latin America follows the American lead as to foxtrots and BMI music is supplanting the ASCAP product as to the orchestras which feature foxtrots. In Buenos Aires particularly.

There is keen interest amongst Latin-American composers as to the activities of the Rockefeller Committee (Music Division) which, according to the information spread throughout this territory, is supposed to help introduce Latin-American music to North America and vice versa. Nothing has developed except form letters sent out by the Committee to the symphonic and highbrow writers who, of course, have nothing to offer which works up any popular interest in the country of origin and which certainly will do no better in the United States.

SADIAC Strong

Tribute must be paid to Francisco Canaro, the famous Argentine impresario and composers, for his leadership of the Argentine Society of Authors and Composers (SADIAC). With the active assistance of two other well known maestros, Francisco Lomuto and Osvaldo Fresedo, he has made the Argentine Society the strongest in the Western Hemisphere considering the size of the country. SADIAC is housed in a beautiful new three-story building in the heart of Buenos Aires, owned by the Society. The problem of distributing royalties, which has weakened and nearly destroyed ASCAP, has been solved very simply under the leadership of Canaro—the money is paid out in exact accordance with the amounts obtained from users. Modern accounting machinery is used and all money is distributed in direct proportion to the uses reported from each source. In the SADIAC building, there is a club for the membership, large social halls and an auditorium for concerts—the finest plant owned or operated by any performing rights society in any country.

While in Buenos Aires, I received the formal thanks of the Board of SADIAC for my efforts to collect performing fees in the United States for Latin-American writers. For the first time in history, members of SADIAC are now receiving actual money payments for uses of their material in our country.

In both Peru and Colombia, where the copyright laws are so old and obsolete as to give little if any protection to copyright owners, I talked to high government officials and initiated movements to pass new copyright acts.

U. S. Interest Urged

After observing, first hand, the immense amount of fine material being created by the Latin Americans, much of which is already under the control of Southern Music or its subsidiaries, I have decided that present American interest in the music of its southern neighbors can be still further stimulated. I am now forming a publishing house, with headquarters in New York City, which will devote itself exclusively, to the Latin-American field and which will issue its first publications around Aug. 1. This firm will clear performing rights through BMI and will endeavor to make popular American hits out of the vast number of Latin hits which will come under its control.

Selections will be drawn from all countries as the new firm will have affiliates in every important city of South and Central America and will represent the new Cuban publishing firm recently established by CMQ, largest broadcasting station on the island.

Following is the route which I followed: New York, Havana, San Juan, P.R.; Trinidad, B.W.I.; Para, Brazil; Recife, Brazil; Rio de Janeiro, Sao Paulo, Buenos Aires, Montevideo, Uruguay; Santiago, Chile; Arequipa, Peru; Cuzco, Peru; Lima, Quito, Ecuador; Bogota, Colombia; Medellin, Colombia; Panama City, San Jose, Costa Rica; Guatemala City, Mexico City.

Mutual Network Plugs

The following tabulation of network popular music performances is confined to WOR, New York release for Mutual Broadcasting System. The compilation herewith covers the week beginning July 7 (Monday) and ending July 13 (Sunday), from 8 a.m. to 2 a.m., and based on daily recapitulations furnished by Accurate Reporting Service.

TITLE	PUBLISHER	TOTAL
Daddy	Republic	13
Hut Sut Song	Schumann	10
Aurora	Robbins	9
Maria Elena	Southern	9
Dolores—*Las Vegas Nights	Paramount	8
Don't Cry Cherie	Shapiro	8
I Understand	Feist	8
Kiss Boys Goodbye—*Kiss Boys Goodbye	Famous	8
Love Me a Little Little	Mayfair	7
Intermezzo	Schuberth	6
Ma I Miss Your Apple Pie	Loeb	6
As If You Didn't Know—*Time Out Rhythm	Mills	5
Do I Worry?	Melody Lane	5
Georgia on Mind	Southern	5
Harbor of Dreams	Miller	5
Million Dollar Baby—*Million Dollar Baby	Remick	5
I Guess I'll Have to Dream the Rest	Block	5
Never Let Day Pass By—*Kiss Boys	Famous	5
South of North Carolina	Porgie	5
You Started Something—*Moon Over Miami	Robbins	5
Set the World on Fire	Cherio	4
Apple Blossom Time	Broadway	4
Keep Cool Fool	Advanced	4
Memory of a Rose	Shapiro	4
My Sister and I	BMI	4
Tale of Two Cities	Harms	4
We'll Meet Again	Dash	4
You Stepped Out of Dream—*Ziegfeld Girl	Feist	4

**Filmusical excerpt.*

Band Reviews

DON RAGON ORCHESTRA
With Dottie Reid, Alice Ray
Hotel Continental, Kansas City, Mo.

Leader and crew have been in this mid-west territory for a couple of seasons, but this is first sortie of any consequence into the town itself. Where the outfit played Shadow Lake in Noel, Mo., a year ago as a resident band, Ragon has condensed it a bit for traveling and club and hotel work. While the crew is not a name, it fills quite well the assignment of furnishing dance tunes for the Sky-Hy Roof of the hotel's summer session. Music is sweet with little variation, and band provides standard rhythms and tunes of the day.

Most special work is the vocal department and most frequent turn here is taken by slim Dottie Reid. She's in the deeper range and above average as a singer. Alice Ray (Mrs. Ragon) takes a less frequent but pleasant turn on lighter ballads. Male vocals are mostly handed to Tony Marsh who fulfills fairly well, and Ragon shows himself a mild chanter on some of the novelty verses.

Instrumentally the setup of four saxes and light brass section could be improved with a trombone or two to contrast the sweetness of the reeds, which is made up of Paul Villepigue, George Reed, Al Jensen and Tony Zedolek. Ragon furnishes some good specialty work on trumpet himself and has Dell Noel and Bill Kimmel in this department also. Keith Meyers, piano; Bill Greer, drums; and Sid Brock, string bass, complete the group. Arranging is handled by Ragon himself.

Hotel is wisely airing its bands nightly via KCMO, but might be smarter to check some of the commercial copy crammed into the quarter hour. Walter Wood preceded Ragon on the Roof to open the season, and Bob McGrew follows this week. *Quin.*

ROYD RAEBURN ORCH (15)
Chez Paree, Chicago

Here is a group which, though consisting mainly of Chicago boys, is new to Chicago cafedom. Making the debut doubly hard is the fact that the band has had to follow name outfits into this spot, and hold up under the pressure of a difficult show and a lot of air time. However, the band is scoring well.

Instrumentation is the standard setup with five brass, four rhythm, four saxes, with Raeburn himself occasionally picking up the fifth sax. Band is flexible, playing the society brand of music or the jump tunes. Proficient, too, in playing for show. Particular credit is owing the drummer, Maurie Lishon, who works with the floor acts every minute.

Outstanding musicianship in the band is perhaps contributed by Emmett Carls on tenor sax, and Mike Rubin on trombone, with Hal Derwin, guitarist, turning in a nice job on the vocals. The second trombonist, Ray Thomas, also deserves mention for his arrangements.

Raeburn is a friendly guy with an affable personality. *Gold.*

BOB HARVEY ORCHESTRA (7)
With Betty Randolph
China Pheasant, Seattle

Harvey's is a new band, organized on going into the China Pheasant six months ago. Leader, pianist and arranger was formerly with Archie Loveland's band which played the Olympic hotel here for several years. He is a personable leader, directing from the piano, where he also takes a vocal now and then, and the seven dish out from sweet to swing, gauging their numbers so that the patrons, who range from highschoolers to middle agers, are all given what they want.

Band has a depth and rhythm seldom encountered in so small a combination and mixes the old ones and the new, ballads, blues and rhumbas so that every type of terper gets his choice frequently.

Band also puts on the floor show, with all members contributing. Frank Iacolucci, accordion, comes out on the floor for numbers which he puts over well. Betty Randolph also does some numbers on the floor, selling her stuff expertly, and gets a lot out of her looks and ability. Others who solo are Harvey, Abby Peters, drums; Tiny Martin, string bass, and Holly Pitts, sax. Red Inglesby, trombone; Carl Rising, trumpet; Betty and Peters make up a quartet that milks some old ones for a big hand.

Arrangements by Harvey are right for the combination and this, together with good blending of dance groups is responsible for the popularity the spot is enjoying. Drive and spirit created by the aggregation in the past few months indicates that it is ready for bigger things. *Reed.*

Busse Booked Well Ahead

San Francisco, July 15.

Henry Busse dated for an eight-week return to the Palace hotel Rose Room here Nov. 31.

Interim will be filled by Carl Ravazza (who opened Thursday), Will Osborne (six weeks) and Ray Noble (eight weeks).

Ad Agencies Reminded That BMI Pubs Handle Own Mechanical Rights

Band Cavalcade Film

Hollywood, July 15.

A band cavalcade filmusical, glorifying various name maestros, is on the possibilities agenda as an RKO picture.

Number of name bands would be interpolated via Music Corp. of America booking.

Harry Fox, agent and trustee on mechanical rights, has straightened out the tendency of some advertising agencies handling transcribed programs to go directly to Broadcast Music, Inc., for licenses on compositions belonging to non-ASCAP publishers. Fox pointed out to these agencies that he was still representing E. B. Marks and Southern Music, even though they were affiliated with BMI, and that these clients were doing their mechanical licensing direct and not through BMI.

These ad agencies had been under the impression that as long as a publisher cleared his performing rights through BMI it was proper for them to go to the same source for their transcription rights. As the result of Fox's attention-calling the agency have agreed to make their applications direct to the publishers.

Fair's Name Bands

Four name bands have been booked for the California State Fair at Sacramento Aug. 29 through Sept. 27.

They are Ray Noble, Ozzie Nelson, Freddy Martin and Charlie Barnet. All will play nightly for dancing and are slated to appear in a revue as well.

Music Notes

Ira Gershwin, Yip Harburg and Arthur Schwartz cleffed 'Honorable Moon' as a contribution to the United China Relief air show.

Ray Heindorf and Heinz Roemheld writing background music for 'Navy Blues' at Warners.

Barnard Grossman and Richard Hageman composed 'I Hear America Call' for John Charles Thomas' concert programs.

Al Newman doing dance tunes for 'Four Jacks and a Queen' at Columbia.

Burton Lane and Ralph Freed cleffing the title song for 'Babes On Broadway' at Metro.

Morton Greene and Harry Revel writing the songs for 'Four Jacks and a Queen' at RKO.

Bobby Warren has penned a new number entitled 'City Called Heaven.' His first was the recent favorite 'Number 10 Lullaby Lane.'

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning July 7 (Monday) and ending July 13 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Maria Elena	Southern	37
Hut Sut Song	Schumann	34
Things I Love	Campbell	34
Daddy	Republic	33
Intermezzo	Schuberth	30
South of North Carolina	Porgie	27
'Til Reveille	Melody Lane	27
Yours	Marks	26
Amapola	Marks	23
Green Eyes	Southern	22
Do You Care?	Campbell	21
Let's Get Away from It All	Embassy	21
Do I Worry?	Melody Lane	20
Lament to Love	Roe	20
Sweeter Than Sweetheart?	Reis	20
Boogie Woogie Piggy	Mutual	18
It's So Peaceful in the Country	Regent	18
My Sister and I	BMI	18
You and I	Willson	18
Two Hearts That Pass in the Night	Marks	17
Everything Happens to Me	Embassy	16
I Went Out of My Way	BMI	16
For Want of a Star	Marks	15
I Guess I'll Have to Dream Rest	Block	14
Until Tomorrow	Republic	14
Nighty Night	Beacon	13
Romantic Guy, I	Nationwide	13
We Go Well Together	Regent	13
G'Bye Now	BMI	12
Georgia on My Mind	Southern	12
Time and Time Again	London	12
You'll Never Know	Sheldon	12
Number 10 Lullabye Lane	Warren	11
You Are My Sunshine	Southern	11
Because of You	BMI	10
Oh! Look at Me Now	Embassy	10

15 Best Sheet Music Sellers

(*Week ending July 12, 1941*)

Hut Sut Song	Schumann
Intermezzo	Schuberth
Things I Love	Campbell
Maria Elena	Southern
Daddy	Republic
My Sister and I	BMI
South of North Carolina	Porgie
You and I	Willson
*Dolores ('Las Vegas Nights')	Paramount
I'll Be with You in Apple Blossom Time	Broadway
Until Tomorrow	Republic
You Are My Sunshine	Southern
Amapola	Marks
I Understand	Feist
'Till Reveille	Melody Lane

**Filmusical.*

Complaints Multiply of Song Sharks Who Exploit Newspaper Publicity Provided by ASCAP-BMI Fight

Detroit, July 15.

Wayne County prosecutor's office is investigating a score of complaints from amateur songwriters about being fleeced by music publishing sharks, and has asked for the co-operation of the U. S. postal authorities in running down some of the operators. The amateurs involved claimed they have been bilked out of amounts ranging from between $60 and $100.

Most of the stories told to the prosecutor by these amateurs has been to the effect that during the early stages of the fight between the American Society of Composers, Authors and Publishers, on one hand, and the broadcasters and Broadcast Music, Inc., on the other, they fell for ads stating here was a situation for ambitious songwriters to make a fortune. Most of the advertising came from the west coast, and several of the complaints mention an outfit in Portland, Ore.

Common procedure of these sharks was to advise the ams that their numbers had been 'accepted' but they would have to pay for arrangements to distribute among broadcasting bands and singers. In most cases the correspondence ended after the amateurs relayed the 'arrangement' money, but one shark made it a practice of advising pressing amateurs that the delay was due to 'having trouble with ASCAP.' Latter letters never went into details about this 'trouble.'

His Other Side

Hollywood, July 15.

Lou Pollack one of ASCAP's Coast stalwarts, has found a way to get over the lean period of royalty payments. He has signed with Harry Sherman to write two 'Hopalong Cassidy' yarns.

Naturally, there'll be incidental music.

Lara's S.A. Tour

Mexican composer Augustin Lara has been conferring with the Brazilian government regarding a possible assignment to head a company of Brazilian singers and dancers on a tour of South and Central America under government auspices. The idea is to have Lara, who is well known in all those countries as m.c.

Lara has just completed 14 weeks in Rio de Janeiro and is now offering a combined radio and theatre show in Buenos Aires.

HARRY OWENS TEAMED WITH GORDON AT 20TH

Hollywood, July 15.

Harry Owens, composer-maestro, has been put under contract at 20th-Fox to team up with Mack Gordon on the score for 'Song of the Islands.'

Gordon's writing partner, Harry Warren, today (15) checked out of the hospital after long siege with pneumonia. Convalescence will keep him on sidelines several weeks, and studio decided to take on Owens rather than postpone picture.

Jesse Crawford, Inc., Files

Albany, July 15.

Notice filed with the secretary of state last week disclosed that Jesse Crawford, the organist, has also gone into the music publishing business.

He advised that Merit Music, Inc., has changed its name to Jesse Crawford, Inc.

Hearst's WCAL, Ptsbg., Signs for ASCAP Music

Pittsburgh, July 15.

Hearst radio station WCAE, through general manager Leonard Kapner, signed ASCAP contract last week. Under terms of agreement, local NBC-Red outlet, which switches to MBS, in November, will be able to use ASCAP music on all local and network shows.

In recent weeks, station has had ASCAP music on air but only on programs fed to and taken from Mutual. According to Kapner, WCAE will continue to use BMI tunes and combine the ASCAP numbers with them on such shows as the Morning Express, Airliners and Sophisticated Ladies, all local musical programs which are frequently fed to the Mutual web.

WPEN Signs Up

Philadelphia, July 15.

WPEN signed a contract with ASCAP last Friday (11). Station is owned by Arde Bulova.

Three other independent stations have been in the ASCAP fold since the first of the year. They are WDAS, WIBG and WCAM, Camden, N. J.

MORRIS BUYS OUT MERCER

Edwin H. (Buddy) Morris will leave for Hollywood this week to exchange signatures with Johnny Mercer on papers that will terminate their partnership in the publishing firm, Mercer & Morris. At the split Morris not only becomes the sole owner of the M & M catalog but makes himself eligible for election to the board of directors of the American Society of Composers, Authors and Publishers. Mercer is a member of the writer division of the board and under the revised ASCAP bylaws only one member of a firm may hold a directorship.

Morris also owns the White-Smith catalog.

ASCAP Thinking Darkly Suspicious

Now Sees Only Course Is Via Courts—Also Mutual Embarrassment As Goal of Radio Politics

With NBC showing no signs of upping the terms it offered three weeks ago as part of a new licensing agreement, the directors of the American Society of Composers, Authors and Publishers have reconciled themselves to engaging in a drastic legal offensive against NBC, CBS and the National Association of Broadcasters. Meanwhile ASCAP's radio committee has been reorganized and this group, consisting of six members from the board, is collaborating closely with David Podell, special counsel, in mapping out the tactics that are to be pursued in pressing the anti-trust and conspiracy actions.

NBC had not, up to yesterday (Tuesday) been advised that its offer of 2½% on network business and 2% on local station business was not acceptable, but it is understood that the rejection will be officially handed Niles Trammell, NBC prez, at a meeting slated for today (Wednesday). Within the ASCAP board the conviction prevails that there is still a close exchange of information and moves between NBC and CBS on all matters pertaining to ASCAP. Also that the boardmen would be deluding themselves were they to believe that NBC is seriously interested in returning the ASCAP catalog to its programs. The feeling prevailing in these directorate quarters is that NBC, long with Columbia, is likewise motivated by a political factor, namely, the matter of showing Mutual affiliates that the MBS higherups were wrong in 'rushing' into a deal with ASCAP, and that if they had played along with the other two networks they would have got the ASCAP repertoire on better terms.

Dominant view within the ASCAP board is that to accept the NBC-CBS offer would be tantamount to putting ASCAP in an extremely vulnerable position with its membership. The resulting income from radio would be comparatively so paltry as to cause much dissatisfaction and perhaps weaken ASCAP's bargaining status in future dealings with other classes of licensees. The board is further of the impression that the major interests in the broadcasting industry are determined upon such attrition tactics that would eventually bring about ASCAP's disintegration or the elimination of the organization as a powerful bargaining force for the future.

With the entry of Podell as ASCAP's legal consultant some of the board members felt that the old radio committee ought to be discarded in toto and entirely new setup substituted. The compromise which followed on this issue involved the retention of but three members of the old radio committee, namely, Herman Starr, Irving Caesar and Walter Fischer. The newcomers to the committees are Otto Harbach, Louis Bernstein and Fred E. Ahlert.

ASCAP Mulls Measures Offsetting BMI Attack on Publisher Control Of Small (Performing) Rights

While the American Society of Composers, Authors and Publishers is preparing to file its answer to the E. B. Marks-BMI suit on performing rights ownership July 28, a suggestion has been made by publishers to the Songwriters Protective Association that the latter could minimize the effect of the test litigation by extending the present agreement between the SPA and publishers to 25 years. The ASCAP publishers advocating this move have pointed out to the SPA that regardless of how the suit went the extension would serve to prevent writers and publishers from engaging in a bitter and prolonged fight.

Through the Marks case Broadcast Music, Inc., is seeking to have the court rule that the small, or performing, right flows from the rights held by the publisher, and not the writer. The complaint was drawn up by the firm of Rosenberg, Goldmark & Colin, which is also general counsel for CBS. SPA is intervening in the suit and will file its own answer. The situation is a ticklish one for ASCAP since it represents both publishers and writers.

The major publishers in the ASCAP fold are confident that if the issue comes to a showdown the publisher will be declared the owner of the small rights in a copyright but they feel that any subsequent warfare between themselves and the writers could be avoided if the present agreement between the pubs and SPA, which grants publisher and writer a 50-50 ownership, were expanded to run 25 years. In that event relationship between writer and publisher in the ASCAP fold would continue to be as cordial as ever.

BMI's purpose of obtaining an adjudication is to be able to make unlimited use of the works of ASCAP—affiliated writers in the Marks catalog.

Gordon, Autry Partners

Hollywood, July 15.

Dave Gordon has become a partner with Gene Autry in Western Music Co. He was formerly with Shapiro-Bernstein.

Outfit is concentrating on its tune, 'Be Honest With Me.'

$80 TO CHECK BBC HAS NO ASCAP

NBC spent $80 in toll charges for a special short-wave confab Sunday (13) morning with BBC, to make sure no ASCAP music would be played on the London end of the two-way British War Relief broadcast over the Red network (WEAF) that afternoon. Took only a couple of minutes to get the info across, but such short-wave sessions must be at least 10 minutes long, so the company used the entire interval to check up on production details for the show—at $8 a minute.

To carry out the conversation, the regular short-wave hookup used for news broadcasts was used, except that the circuit was closed to outside dialers and, of course, wasn't rebroadcast in the U. S. Remote wire was run to the Drury Lane theatre, where the English troupe was rehearsing its end of the program. As it turned out, no ASCAP tunes were on the slate.

Sacred Music Co. Sues Decca Over Recording

The Sacred & Spiritual Music Co. filed suit Thursday (10) in N. Y. federal court against Decca claiming the defendants made records without permission of its song, 'What Would Yiu Give in Exchange.' An injunction, accounting of profit, and damages are asked.

This is the third suit over the same song filed by Sacred, other defendants being RCA Victor and Columbia Phonograph Co. Plaintiff's song was incorporated in a book entitled 'Triumphant Hosannes' and written by F. J. Berry and J. H. Carr. It was published by the Trio Music Co., and later on acquired by Sacred.

Nominate Wolfe Gilbert

Hollywood, July 15.

Coast was officially recognized, for the first time, by ASCAP, with nomination Monday (14) night of L. Wolfe Gilbert to the board in the popular division.

Of 89 votes polled, Gilbert got 60; Hoagy Carmichael 12; Gus Kahn 7; Walter Donaldson 3.

Hear These Sensational Recordings Before Selecting Your New Programs

JAN GARBER'S

double header HIT record

"HINDUSTAN"

"IN-THE-MIDDLE-OF-A-DANCE"

FORSTER PUBLICATIONS

OKEH RECORD 6237

Like A Flame Across The Music World

FLAMINGO

By Ed. Anderson and Ted Grouya

Everyone Is Making Reservations to

TAKE THE 'A' TRAIN

Billy Strayhorn's Hit Song

Both Numbers Introduced, Featured and Recorded by

DUKE ELLINGTON

Sole Selling Agent

PACIFIC MUSIC SALES

6425 Hollywood Blvd. Hollywood, Cal.

Defense Coin Booms Detroit Niteries; Many Unshutterings Seen as Likely

Detroit, July 15.

From the looks of things here—where every week sees another bagatelle of defense coin poured into Detroit, where the talk of billions again is in the air, where the lowly mechanic is starting to pull down his $125 a week—niteries are shooting up like mushrooms after a warm rain.

And it isn't just on hope. Nor are they glorified beerhalls. There's plenty of evidence to support the new era of lush niteries burgeoning out in this major defense center. There's no getting around the Bowery, the production line nitery in Hamtramck, which practically runs a continuous floor show and has its squad of bartenders sliding around as if on roller skates. Nor the fact that most of the swank spots, which shuttered for the summer, are rolling through this season. That while the theatres are singing the blues, the nitery proprietors are vibrating between the cash register and the bank.

'Flash' Coin

From all appearances, the defense worker, suddenly finding himself 'wealthy,' feels it calls for a little flash. Not just films. Maybe the theatre, but more likely, the nitery. He can up and leave when he feels like it, not being trapped midway in a double-feature and between acts. He's a guy who needs his sleep but has a feeling, too, that the 125 bucks a week ain't just hay. He gets his opulence out of splurging in the afterdark spots. Plenty helpful to the nitery business here is the fact that the theatres downtown had only intermittent vaudeville last season after being dark a year on stage shows, and then using mostly bands.

Last two weeks here have seen the emergence of the swanky The Tropics, adjunct to the Wolverine hotel and right in the heart of the city. Plenty flamingo, the spot has three floors, all devoted to the tropical idea with native villages, bamboo bars, etc. The orchestra works on a hydraulic lift, visiting all the levels, with the dancing confined chiefly to the third floor.

The Comeback

Washed out several years ago, this town's leading black-and-tan The Plantation has made its reappearance with a July opening, now as the Club Congo. Plenty of likely spots in the same downtown area are being combed now for their reappearance, with reports current that several ill-fated ventures of the last decade now will have the cobwebs swept out and be back in to cut a slice of those millions the defense industry workers are garnering.

Odd factor here is that the baton wavers are suddenly showing a great interest in becoming bonifaces. Lowry Clark is remodeling the Stage Door Bar to run in music and shows. Mike Falk had taken a fling at managing with the operation of Westwood. Further evidence that the canny maestros know what's cooking is reflected in Les Backer, who has the Par Four Club, Steve Ernst with the Sand Bar and Don Marion and Dick Bowen, another pair of orchestra leaders, taking over spots more remote from the city's centers.

Wasington Eyed

Washington, a top boom town, is being eyed hungrily by nitery operators. Among those looking for cafe sites in that city are Billy Rose and, reputedly, Meyer Davis.

Rose is said to be planning a counterpart of his New York Diamond Horseshoe in the Capital, if and when he finds a space sufficiently large.

Washington is currently teeming with humanity, with more pouring in daily. Many Government offices are working on three-shifts-daily schedule, with the result that restaurants are open around the clock. Some rooming houses are also said to be renting sleeping quarters on an hourly instead of daily basis to take advantage of the staggered working hours of the Government workers.

There has been an acute housing shortage for months and that's steadily growing worse. But with employment in Washington at its highest in years, nitery takings are lush, hence the attraction for out-of-town operators despite Washington's midnight curfew.

Irving Zussman Throws His Ex-Partner Rubin's La Conga Into Bkptcy.

La Conga, New York night club, was thrown into involuntary bankruptcy Saturday (12), by its former president, Irving Zussman, in order to save a forced sale of assets. Judge Murray Hulbert in N. Y. federal court appointed Frank Gorman receiver, and bonded him at $5,000.

Zussman's technicality to save assets was secured by his petition, claiming he was owed $200 in salaries, and joined by Sigmund Zussman, owed $800 on a loan, plus Martha Waters, owed $45 on a loan. He states that he holds 50% of the stock, and that Milton Rubin, holder of 50% of the stock and v.p and treasurer, without authorization conferred judgment on the 1658 Broadway Corp., the landlord, which on Monday (14) was going to have a Sheriff's sale of assets worth $5,000. Rubin is also stated to have conferred judgment on Ted Gurian for $1,079. The landlord's claim is $1,735. As a result of this involuntary petition, no sale may legally take place.

Both Zussman and Rubin are ex-p.a.s who went into the nitery biz with La Conga, which they also publicized. Zussman sold out his share and now is in on the Hurricane, which previously went into receivership.

1ST ICE SHOW IN RIO EXTENDED TO 12 WKS.

The Ice Show, first one booked in South America, currently at the Urca Casino, Rio de Janeiro, stays 12 weeks in all now that Ilona Massey had to cancel because of her U S. citizenship complications. William Morris sent the glacier revue to Rio for six weeks originally, and Miss Massey was to have opened there this month to succeed.

Maribel Vinson and Guy Owen, due to prior U. S. commitments, sail Friday (18) from Rio for the States on the S. S. Brazil, forced to leave the ice show, but Val Setz, juggler on skates, replaces them.

REBUILD 'OLDEST NITERY'

Palumbo's South Philly Spot First Opened in 1883

Philadelphia, July 15.

Frank Palumbo's South Philly nitery, believed to be the oldest cabaret in the U. S. (opened 1883), will be torn down and completely rebuilt. Demolition is skedded to begin before the end of the week.

The new building is expected to be completed in time for a fall opening, with day and night shifts of workmen engaged by the contractor. Palumbo currently operates the New 20th Century in midtown Philly; Renault Tavern, Atlantic City, and the Club Avalon, Wildwood, N. J.

Palumbo's South Philly nitery was opened by his grandfather and has remained in the family since.

'LUKEWARM' ON NBC TAKEOVER, SAYS STEIN

J. C. Stein, head of the Music Corp. of America, returned to Hollywood last week without submitting a bid for the NBC Artists Service which the network some weeks ago decided to sell. NBC has yet to hear also on a like score from the William Morris office.

Expressing himself as 'very happy' with the CBS Artists takeover. Stein, before he returned to Hollywood over the weekend, admitted he was lukewarm anent the NBC Artists Bureau.

The MCA-CBS merger becomes effective Aug. 1 and extra space has already been taken in MCA's h.q. in New York to house the large extra manpower.

Stein flew east for a fast five days on N.Y. business and stratolinered back on Saturday.

CBS stockholders will meet Aug. 11 to ratify or reject the deals made by the network's directors in the disposition of Columbia Artists, Inc., Columbia Management of California, Ltd., and stock in the Columbia Concerts Corp. In a report submitted to stockholders the CBS directors stated that the stock in Columbia Concerts was being turned over to the concert managers in the group for $211,000.

The deal with the Music Corp. of America for Columbia Artists and Columbia Management involves a cash obligation of $158,565.49 on MCA's part. The down payment is to be $100,000, while the rest is to be paid off in installments of $5,000 a month. CBS owns Columbia Artists, Inc., outright, but the ownership of Columbia Management is split between CBS, 51%, and Columbia Concerts, 49%. Under its contract with MCA the network is obligated to obtain the ownership of this 49% and turn it over without further compensation to MCA.

An explanation appended to the report states that CBS had gone into the artists service business to develop talent for its programs and that since this scarcity no longer exists there is no need for continuing in the booking business.

GEO. OLSEN OPERATES DET. NITERY DANCERY

Detroit, July 15.

George Olsen has converted the New Casino Gardens, located on the State Fair grounds, into a combination night club and dance hall, and is providing stiff competition not only for outdoor shuffle spots but the town's older niteries. His opening show consisted of five acts and a line of girls, with Ivan Fenova, recently of Mike Todd's Theatre Restaurant in Chicago, as the producer. There are two performances nightly.

The spot's grassy area can accommodate tables for 10,000 persons and parking space for 4,000 cars. The two dance floors cover 19,000 square feet and Olsen is using a relief band in addition to his own. Wine and beer are served and the Casino has a straight admission of 50c, with business strong the opening week.

Initial bill consisted of the Gaudsmith Bros., Ray Fredericks, the Dawn Sisters, Keith Hall's balancing act, the Six Danwells and the 16 Glamourettes, which Fenova brought with him.

The Good Old Days

Herewith appears a VARIETY *review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.*

(Reprinted from VARIETY *of July 15, 1921)*

PALACE, N. Y.

The blight of show business that has this summer eaten into the patronage of theatres of all classes and has brought about more dark vaudeville theatres than ever before, fails to touch the Palace and probably will not. The premier house has withstood other summers with virtually no change in the night business. This season, with continued punishing humidity, stands as the most severe test since the Palace opened. Monday night it was so "close" it was a discomfort to sit within a theatre but the Palace had 'em standing up two or three deep and only some of the box seats remained unsold. The bill was a corker on paper, which probably provided the draw, and it played almost as well.

Henry Santrey, with his 'syncopated society band' and the new production act 'They're Off' split the headline spot, with the former closing the first part, all five units of which delivered and were accorded generous appreciation. It was remarkable that so many hits could be scored on so soggy an evening. Mr. Santrey's stage appearance and his way of working got him across as before. He shows his back to the audience more than anyone but a bandmaster, but he has a good looking back and that stunt belongs to his style. As an entertainer he is there and gets a lot from his musicians.

'They're Off' is regarded as a good sample of the production acts for next season, with Carleton Hoagland and Harry Carroll credited with having foresight as to the booking demands for the coming year. The production has no "names" as has been the custom for produced turns in the last few seasons and in that way the price it can be sold for is greatly less than the others. Monday night the players missed the music cues several times. A leader is carried so the answer is that it was brought in about a week too soon. However, the speed was kept at a fast pace and that made for general good results.

Tommy Gordon in the lead role performed credibly, his work being much of an improvement over what he showed as a single. He is using 'business' with his hands over much and a little toning will stand him in stead. Mildred Keats made an excellent impression as the ingenue. Her graceful stepping was easily the best of the feminine dance efforts. Harry White scored with his hoofing and peculiar side sliding, while Lucille and Garnette Love looked very good as the twins. Others billed are Arthur Bowyer, Jimmie Parker and Ben Carroll.

The hits of the first section went to Franklyn and Charles, whose last names are now billed in small type (D'Armore and Douglas) and Mary Haynes. The Franklyn, Charles turn, third, holds several changes over the last Palace appearance. A flight of steps backstage is used several times, with the acrobatic portion starting there. A trampoline is employed for the finish feat and makes it a better stunt. Charles jumping from the top of the stairs to the trampoline is lifted to a flying catch, Franklyn being bent backwards over the chair, which is now placed on the apron, center. This provided an exceptional flash and reward. The girl pianist and singer is now billed, Ernestine Caru. Her sweet voice has always been a feature of the turn.

Miss Haynes was liked from her entrance, she appearing in very neat duds. Her 'You've Gone Far Enough' provided a strong opener. The 'Five and Ten' number appeared a bit long but it was readily accepted. The house, however, took more to the burlesque imitations with a laugh given the 'Brooklyn tenor' bit. Miss Haynes' high register notes at the close brought her out for numerous bows but she elected not to encore.

Lou Clayton and Cliff Edwards were given the hard test entrancing next to closing at ten minutes to eleven. Clayton remained immaculate throughout and that was some stunt on a night like Monday. Edwards and his inseparable uke tinkled to his blue warbling and many chuckles. A few people started strolling towards the finale but it was not this clever couple's fault; the assemblage was getting licked by the heat.

DeHaven and Nice opened intermission injecting a portion of the laughter, which the show fell shy of in total. 'One Shot Harris,' the unbilled detective, had several new ones, he telling the 'D. A.' that 'these guys think Virginia ham is an actor from Norfolk and that Babe Ruth wrote 'The Bat.' The couple pulled a funny one at the close, sitting with their feet hanging into the orchestra pit until it got too hot.

Palo and Pale were a No. 2 bit. The men encored thrice, using every instrument in an orchestra but the fiddles, drum and piano. The men appeared to win the recalls and were on twenty-two minutes.

Laura and Billy Dreyer started the show at 8 o'clock with their neatly dressed dance turn. The flashing blond curls of the girl drew attention and the speed of the work won big returns, with but half the house in. The Eight Blue Devils, an Arabian acrobatic troupe, closed, showing the fast formations and peculiar stunts native to that class of athlete. The running time of the act was held down to four minutes, wisely. 'Topics of the Day' showed an Aesops fable in cartoon, one of the new film stunt lessons—something about saving. Ibee.

Smoke in His Eyes

Pittsburgh, July 15.

Peter Higgins, vaude and cafe singer, has moved his wife and family from White Plains, N. Y., to Pittsburgh, where they will make their future home.

Higgins is a local boy who is coming back so he can be near his ailing mother. In the future, he will work out of Pittsburgh. Has already been spotted for an early date at downtown Villa Madrid, where he has clicked on two previous occasions.

SENOR
WENCES
"I'm Not Afraid"
CURRENTLY LOEW'S STATE, New York
July 17 — Capitol, Washington
July 29 — Bal Tabarin, San Francisco
Per. Mgr. - - - - - - CLARENCE J. AUSTIN
Exc. Booking - - - - WILLIAM MORRIS AGENCY

BOYD RAEBORN
and His Orchestra
Now CHEZ PAREE Chicago
Broadcasting Nightly, NBC — 10:30 P.M., CDST
Management: WILLIAM MORRIS OFFICE

HELEN REYNOLDS GIRLS
CURRENTLY — STATE, NEW YORK
8th Consecutive Return Engagement
Per. Mgt.: HELEN AUDREE REYNOLDS
Bus. Mgr.: ORA KEPNER

ROGERS and MORRIS
"New Comedy Sensations"
(Week July 4, State-Lake, Chicago)
Now 885 Club (12th Week) Chicago
Thanks to Kate Flott and Joe Miller
Direction: JOHN KING and AL BORDE

STRAWHAT VAUDE IN CONN.

Sam Scribner Dies at 82; Columbia Wheel Head Fought Dirty Burlesque

Samuel A. Scribner, once the top burlesque man in the United States, died Tuesday night (8) at his home in Bronxville, N. Y., following an illness of several weeks attributed to cancer of the throat. Last fall Scribner underwent an operation, but the malignancy could not be checked and he suffered greatly. Death, however, was caused by a heart attack. He was 82.

A giant in stature and in 'heart,' Scribner followed to the grave in six days Sam H. Harris, his one-time partner in a burley troupe titled 'Scribner's Morning Glories,' which toured in 1899 and starred 'Terrible' Terry McGovern, the fighter, then under Harris' management.

Though the dailies stated Scribner had been in retirement for 26 years, this was erroneous. He first stepped out in the late 1920's, after the Columbia Wheel, which he organized and headed, faded. In 1934, at the behest of city officials, he became the 'censor' of the Minsky burlesque shows, on the Minsky payroll. Later that same year, Scribner went into partnership with Max Wilner in operating the Apollo, N.Y., as a burlesk house. He sold out to Wilner when Mayor LaGuardia started his drive against dirty burlesque a year or so later.

Scribner was a strong advocate of 'clean burlesque.' The stripping and smut prevalent nowadays came only after he stepped out of the picture—and one of the reasons he stepped out was because of the mounting encroachment of dirt. The Columbia Wheel's burlesque, at its height touring 40 shows and including a like amount of theatres, was built up by Scribner as a 'family entertainment.' He featured production, comedy and some of the players who played his shows included:

Will Rogers, Fred Stone, Al Jolson, Leon Errol, Belle Baker, Sam Bernard, Billy B. Van, Eddie Cantor, Clark and McCullough, George Sidney, Alexander Carr, Sophie Tucker, Jack Benny, Mack Sennett, Emma Carus and George Beban.

Got Start in 1876

Scribner, born in Brookville, Pa., got his start in show business in 1876 when still a youngster, he flattened a teacher who had chastised him and ran away from home to join a small circus known as the Rogers & Campbell United Aggregation. He segued from this into medicine shows, carnivals, minstrel companies and wild west shows. He organized 'Uncle Tom's Cabin' companies and even produced a melodrama based on Daniel Boone's life. In between his own impresario efforts, Scribner was at various times connected with W. W. Cole, Walter L. Main, Forepaugh's and Sells Bros.' shows. Two of his own circuses were Lee & Scribner Great London Circus, organized by him in the 1880's, and the subsequent Scribner & Smith Circus.

His first venture in vaudeville came in 1898, when he associated himself with the late Harry Williams, owner and manager of the Williams' Academy of Music in Pittsburgh, in what was known as the Williams' Travelling All-Star Vaudeville shows. Among the acts the latter contained were the Four Cohans (George M.) J. W. Kelly, then the highest paid vaude performer in the country, Maurice Barrymore and McGovern. Out of this came Scribner's later association with Sam H. Harris, and

(Continued on page 46)

Wallace Parnell Due In N.Y. for Tivoli Acts

Wallace Parnell, who replaced the late Frank Neil, killed in an auto accident, as general booking manager of Tivoli Circuit in Australia, is en route to the United States by Clipper.

Parnell is reputedly coming over to book stage acts for his theatres, the market there being good for those Americans who can manage to get across the Pacific. When the Aussie showman arrives he'll headquarter in the offices of Charles Allen, N. Y. agent.

AGVA INCREASES WAGE SCALE IN PHILLY

Philadelphia, July 15.

Basing their argument on the fact that living expenses have risen in the present emergency, the local executive board of the American Guild of Variety Artists last week formulated a new scale raising wages in all categories of the variety field.

The scale will be presented to the Entertainment Managers Association (bookers) this week. The EMA has indicated it would go along, but is not expected to submit the new price scale to night club operators until the opening of the fall season.

Under the new scale minimum rates for Class C spots are raised from $22.50 to $27.50 a week; Class B, from $35 to $45; Class A, from $50 to $75 a week. Rates for club and theatre dates are to be raised in the same proportion.

Nitery owners are expected to raise a squawk, but AGVA officials said they would stand pat on the rate schedule.

Abbott and Costello To Trailerize Burley

Philadelphia, July 15.

The Shubert will reopen the last week in August as a combination burlesque and vaudeville. House will be managed by Rube Bernstein, bankrolled by Ben Jacobson. The pair now operate the Garden, Atlantic City.

The Shubert's show policy will consist of several strippers, a house line and five acts of vaude. In addition it will concentrate on building up male comics. Fact that Abbott and Costello first came to notice at the house will be stressed in advertising and bally.

Herbie Kay in the Cascades Room, Hotel Pick-Ohio, Youngstown.

J. B. MORTON IN CLINTON TRIAL

Barnyard Legit Pioneer Rents $150,000 Playhouse for 6 Weeks, in Competition With 5 Nearby Hayloft Drama Troupes—Name to Top 8 Acts and Afterpiece

NOBNOBBING COMEON

Clinton, Conn., July 15.

J. Burleigh Morton, who pioneered legit strawhat production at the Guilford, Conn., Chapel playhouse some eight years ago, will attempt what he considers a new angle on summer theatre operation at the playhouse here.

Opening Monday (21), Morton will inaugurate a policy of vaude as an experiment toward reviving this form of live entertainment on a substantial scale. His contention is that his activities, along with those of other operators in the tall corn theatrical field, helped considerably to brush up interest in the drama in recent years. And why can't the same thing be done for vaude, be asks.

Policy will mean eight acts and afterpiece, topped by a name. As a novelty come-on, Morton is planning a hobnobbing session following performances wherein patrons may rub elbows with the acts. Will probably label the stunt the 'Glad Handers' club, with gag membership cards for the audience.

Venture is strictly a gamble, in competish with five nearby legit strawhats. Territory is a class community and, according to a survey made by Morton, is receptive to the vaude idea. Playhouse is the $150,000 Andrews Memorial tenanted last three summers by legit groups headed by Jackson Halliday and Alexander Kirkland. Horace Sinclair was to have operated there this year, but faded from the picture.

Morton is handling the deal solo, having signed for six weeks' rental. Irving Barrett is booking the shows.

Willie Hoppe Booked For Loew's Showing; Asks $1,000 Per Wk.

Willie Hoppe, long-time billiard champion, has been booked for Loew's State, New York, the week of July 24. It'll be the cue artist's first stage appearance in years.

Hoppe, agented by Max Tishman, is asking $1,000 per week following his showing date at the State.

BERGEN, WEEMS HEAD MINN. STATE FAIR BOW

Minneapolis, July 15.

Minnesota State Fair history has set a number of name acts for this year. Opening night, Aug 23, the show will include Edgar Bergen with Charlie McCarthy as headliner and Ted Weems orch; Paul Remos and His Toy Boys, Buster West and Lois Wolner and her Eight Singing Commanders.

Bergen's engagement will be his only personal this year under stipulation of his radio and film contracts, according to R. A. Lee, State Fair secretary.

'State Fair Revue of 1941,' with a cast of 400, opens nine-day run Aug. 24.

Ingalls' Exclusive

Miles Ingalls has gotten the exclusive booking privilege at the newly reopened Hurricane nitery in New York.

First all-Ingalls show opens Aug. 7.

Det. AGVA to Insist on Show Bonds Following Sunbrock Coin Fiasco

Detroit, July 15.

As a result of the flight of Larry Sunbrock, promoter, leaving unpaid bills in the wake of his 'thrill circus' here, local AGVA has laid down the stringent order that no further shows of the type will play the town without first posting a heavy cash bond. Sunbrock's disappearing act, which followed the action of advertising creditors and the federal government in impounding the boxoffice and the riot of 7,000 spectators when the show failed to go on, is due for followup action by the union, which declares its unpaid members will 'have their money before Labor Day.'

According to Dick Worthington, president of the Detroit local, Sunbrock has a five-year contract to promote similar shows in Soldiers' Field, Chicago, during Labor Day week. He has hit grosses of $50,000 in the past, it was said, which will be a major lever by the Detroit organization in collecting the $2,500 in unpaid salaries here. Meanwhile, other creditors, who had to surrender their boxoffice grab to Uncle Sam for prior tax claims, are planning similar action if Sunbrock hopes to put on his big Chicago show. Advice here is that the creditors also have a line on other 'monies available' to Sunbrock which would facilitate collection.

However, in view of onus left in these parts by the recent widespread riot it is doubtful if similar shows, unless they can show cash-in-hand, can muster past police permits, AGVA and advertising creditors who have been left holding the bag on several such allegedly fly-by-night promotions.

$7,500 Judgment

St. Louis, July 15.

Judgment for $7,500 was rendered Friday (11) against Larry Sunbrock, Los Angeles rodeo and thrill-show promoter, in favor of Bert Depron, a local tooter, who was injured during a rodeo promoted here by Sunbrock last October. Depron testified in Circuit Judge Frank Ward's court that while he was a member of the band playing for the show a bronco dashed into the bandstand, smashed his trombone and severely injured him.

Sunbrock was served with a summons in the case but did not appear to defend himself and the judgment

(Continued on page 48)

N. Y. Benefit for Endor, Gravely Ill in Miami

A testimonial supper will be held at Toots Shor's restaurant tonight (Wed.) in aid of Chic Endor, who is gravely ill with a throat affliction and is under treatment at the St. Francis hospital, Miami Beach, Fla. Event is scheduled for midnight. There will be no deductions from the takings except for actual food cost to Shor. Number of sizeable contributions to the purse for Endor have been made.

Endor's life was despaired of according to reports early this week. He was of the original Yacht Club Boys, a quartet, out of which emerged the Endor and Charlie Farrell duo. Lately Endor had been working as a single.

CATHOLIC GUILD WALKS OUT ON TA

The Catholic Actors Guild has resigned from Theatre Authority, with the latter's board scheduled soon to meet on its acceptance. The Catholic Guild's reason for quitting is stated to be dissatisfaction with the amount of money it has been receiving from TA as its share from benefits.

According to one source, the Catholic Actors Guild for more than a year refused to accept its checks from TA, returning them when they were sent and indicating that the coin was not sufficient. Finally, the TA's board called the Guild into a meeting and the matter was supposedly straightened out, the Guild accepting over $1,000, which was the total of the checks it had returned uncashed. This latest disaffection came as a complete surprise to TA officials.

TA distributes the moneys it collects from benefits quarterly, usually in $10,000 lots. Half of this goes to the Actors Fund, while the remainder is split up among the other actor charities and unions. Catholic Actors' quarterly allocation amounted to around $250.

Keeping the Name Alive

San Francisco, July 15.

Frank Martinelli, Jr., signed this week as an RKO stock player in Hollywood, is son of Frank Martinelli, co-owner with Tom Gerun of the Bal Tabarin theatre-restaurant here.

Lad, who's done theatricals at Santa Clara university here, inked a year's contract during a vacation visit to Hollywood.

'CRAZY HEAT' KNOCKS OFF; MAY RESUME

'Crazy With the Heat,' tab version of the Broadway revue, closed Thursday (10) after finishing its week at the 20th Century, Buffalo. Unit was being toured by Ed Sullivan, N. Y. News columnist, who revived the revue after its initial flop on Broadway, and it may resume picture house dates again in the fall.

Willie Howard was the unit's star.

BOBBY RAMOS

and His Latin-American Society Orchestra

(28 Weeks at Colony Club, Chicago)

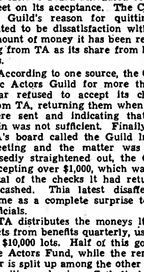
Now—CHEZ PAREE, Chicago

Broadcasting Nightly NBC Network

Exclusive Management: WILLIAM MORRIS AGENCY

HI PAL!

Still "Stringing Along" with



VIRGINIA AUSTIN

Now in Our 3rd Week and Two More to Go at the

PARAMOUNT, New York

Clippo

Personal Representative

MARK J. LEDDY

Overheard In the Slate Brothers Dressing Room

HANK—Well, fellows, we've just finished our engagement at Earl Carroll's.

JACK—How long have we been there?

SID—Thirteen months.

HANK—Seems like a year.

SID—What are you going to do now?

HANK—Going down to the relief board to get my check.

JACK—Just finished a year's work and going to get a relief check?

HANK—Certainly—you know how it is at Carroll's. You meet all those swell people — Jimmy Stewart, Franchot Tone, Milton Berle, Dorothy Lamour, Burgess Meredith—and you have to buy them a coke once in a while.

SID—Wasn't that nice of Earl Carroll to give us that big party closing night?

JACK—Yeh, they tell me I had a great time.

HANK—And those beautiful watches he presented us.

SID—When is he going to give us the works?

JACK—Do you remember when we used to go up to Earl Carroll's home and swim in his gorgeous pool?

SID—Yes, why don't they put water in it?

HANK—What do you think made him like us so much?

SID—Well, you know, Henry, you've got a very beautiful wife — Fay Carroll.

JACK—Boys, I'll tell you one thing—I wouldn't mind working for Earl Carroll for another year.

HANK—We practically are. We're going on tour with the Carroll roadshow right away.

SID—What do you mean—the roadshow?

HANK—Why, don't you remember after we closed at the theatre? Earl Carroll came backstage and said: 'Boys, Hit the Road'?

SID—All kidding aside—who's in the roadshow with us?

HANK—With this show it looks like Earl Carroll has gone the limit. He's been so good to us we're going to put our heart in it.

SID—We might as well — he's got everything else.

JACK—Hey, we're talking a lot, and we've forgotten a very important thing.

SID—What's that?

JACK—That most beautiful chorus of 60.

HANK—Some of them are a little bit younger.

JACK—Yahoo!

SID—Where does the roadshow open?

JACK—In San Francisco.

HANK—Where do we finish?

JACK—Probably in any army camp, but before we do, we'll certainly see a lot of the United States.

SID—Say, that reminds me, fellows—what are you going to do with all the money you save?

JACK—Oh, I'm going to buy a couple of 25-cent defense stamps.

HANK—There's only one other guy I would like to work for, besides Earl Carroll, and that's my uncle.

SID—Uncle Jake?

HANK—No, Uncle Sam.

SID—Say, boys, wasn't that a beautiful thought Mr. Carroll left with us?

HANK—I forgot. What was it?

SID—He said: 'Boys—remember—whether you're rich or poor, it's always good to have money.'

JACK—A good cast and a good show is good, too. Which reminds me of a very fine biblical quotation: 'He without sin casts the next Vanities,' and here it is: The Slate Brothers, Buster Shaver with Olive and George, Fay Carroll, Jeanne Devereaux, Al Norman, Anna Lee, Charlene Kimberlin, Lois Morresey, Bynton Dancers.

HANK—And next to us, the greatest comedy act in show business, The Wiere Bros.

SID—But next to us I'd rather have the 60 most beautiful girls in the world.

JACK—We're at the Paramount Theatre, Los Angeles, next week with Mexico City to follow. It'll be the first time they have ever seen the EARL CARROLL VANITIES, and boy, are they looking forward to it, and boy, are we looking forward to that!

Sunbrock Fiasco

Continued from page 45

was awarded by default. The rodeo was held at Sportsman's Park, the home of the Browns and Cardinals, and after the show execs of the ball park announced that Sunbrock would never be permitted to use the park again as he failed to keep his promise to put the playing field back in proper condition. Because of his alleged penchant for leaving town without meeting all of his obligations, the manager of the Municipal Auditorium, where Sunbrock has staged several of his enterprises, has required him to put up an amount of cash to liquidate such obligations.

Berni Vici Ruling

Chicago, July 15.

American Guild of Variety Artists, through the local head, Jack Irving, has passed a ruling on the Count Verni Vici show, which has been having financial and AGVA trouble. Edict is that show will be unable to move until a $2,500 bond is posted to guarantee the salaries of the performers.

Show is booked at present to make appearances in Akron, Canton and Youngstown.

Barnes-Carruthers Agcy. Finally Signs Accord In Chicago With AGVA

Chicago, July 15.

After two years of much negotiating, the Barnes & Carruthers Fair Booking Agency and the local American Guild of Variety Artists have settled on a contract which makes the B. & C. office 100% AGVA. Deal was finally arranged late last week and was a triple-sided contract to cover the various activities of the B. & C. organization.

B. & C. office, according to the contract, operates as producer of units and acts, agent for individual acts and bookers of entire fair shows.

B. & C. office this season is handling some 30 state fairs, 50 major county fairs and some 25 or 30 special outdoor dates.

SINGER SLAYS 4-YEAR OLD DAUGHTER, SELF

Albany, N. Y., July 15.

Tamara Charle, 26, New York City nitery singer, shot and killed her four-year-old daughter, Dorothy, then took her own life in a room in the Ten Eyck hotel here last Wednesday night (9).

The singer, defeated in the first attempt at suicide when a .22-calibre revolver jammed, finally succeeded in firing a bullet into her own heart 12 hours after the child's death, the coroner said.

According to testimony of her husband, G. Hans Charle, of Brooklyn, N. Y., who was called to this city, the Charles had been legally separated for five years. Charle said he did not know the identity of the child's father. When he talked with his wife a few nights before the tragedy, he told Police Chief William J. Fitzpatrick and Coroner J. Gregory Nealon, he had no idea she intended coming to Albany from New York.

Tuesday night (July 8) Mrs. Charle apparently talked with her husband by telephone after registering at the hotel here. One of the notes left by her, addressed to her husband, said:

'I will not annoy you any longer after what happened last night.' Authorities said this note referred to the phone conversation.

Another note, written on hotel stationery and unsigned, said:

'To whom it may concern—I wanted to go with my baby, but after the first bullet the gun jammed and only burned. I than bought poison. That didn't work either. There is only one way left.'

Holding Sophie

Seattle, July 15.

Sophie Tucker and surrounding show are holding for a third week at the Show Box cabaret-theatre.

First two weeks landed 13,000 customers at boxoffice at 50c each, with inside sales of beer, wine and pop estimated at $6,000.

MPLS. AGVA IN DRIVE FOR PACTS

Minneapolis, July 15.

As one of the opening guns in a campaign to bring all local niteries and other establishments playing entertainment talent under the American Guild of Variety Artists, Ted Brown Alch, the organization's executive secretary here, has served a strike notice on the Happy Hour night club.

Although the Happy Hour is one of the city's largest, most elaborate and best patronized nitries, its average remuneration for floor show performers is $17 a week, according to Alch, who's demanding a minimum $35 weekly from all clubs.

About a half dozen performers now playing the Happy Hour are involved in the present dispute, which will be handled by the state labor conciliator's office.

Alch asserts that clubs here have been paying performers as little as $2 a night. There have been instances, he says, of dance teams receiving $12 a week.

All clubs, hotels, theatres and performers will be signed by AGVA, Alch declares. The Minnesota Terrace, the city's ace night club, and the Orpheum theatre already are in line: Curly's, another leading local nitery, just entered into an AGVA contract, according to Alch, who says that an agreement is just about ready to be signed by the Hotel Lowry Terrace cafe.

The 40 girls to appear in the city's 'Aquatennial' stage and water shows, most of them Minnesotans and nonprofessionals, all joined AGVA and, in consequence, will receive from $25 to $35 for their week's pay, says Alch.

Jack Irving, AGVA organizer in Chicago, spent the weekend here in conference with Alch and with Morton Downey, the latter, National head of the union, in Minneapolis as star of 'Aquatennial's' Aquacade show.

Saranac Lake

By Happy Benway

Harry Martin avers that his added eight pounds are due to Martin Moskowitz shooting him a mess of Lindy's Herrings from time to time.

Robert Cosgrove, legiter doing mild exercise and seen downtown. Which denote a nifty comeback.

James Wildenthaler of Sandusky, O., still raving over the surprise visit of his folks. Those visits aid the ozoning routine and this boy is perting up.

William Headley, who ozoned here and there, is skedded for a Demming, N. M., air routine. He's an ex-Pennsylvania theatre manager and a native of Wilmington, Del.

Reports are that the Earle Larrimore, legit actor ozoning in a private cottage, is on the verge of a 100% okay.

Tudor Cameron, who graduated from this colony, doing very well and working. Now residing at 6768 Olive street, St. Louis. He'd like to hear from friends. He's formerly of Cameron & O'Corner.

Jimmy McNichols, who did a lot of amateur work in this colony, is now official greeter at an eatshop.

Rose Clark, ex-Will Rogersite, a vacationist in the actors' colony. She successfully runs a dancing school in Sunnyside, L.I.

John Eaton, who has lately seen too much bed, bedsided by his father and mother from Scranton, Pa.

A tip-of-the-hat to Rev. Alvin B. Gurley for his time out in conducting bible classes at the Will Rogers. Gang swears by him.

Ben Schultz, who dabbled here and there in the theatre, doing mighty fine things with the comeback.

Jack Hirsch, who prides himself on being half Indian, gifted all the lady patients at the Rogers with timely novelty gifts, which he does often.

The Will Rogers garden got special mention in the local papers, but full credit is due Mrs. Hazel Coleman, a patient who's a landscape artist.

Margaret Newell, ex-featured prima with Billy Watson years ago, has gone for guitar lessons and recently played her first solo at the lodge.

Write to those who are ill.

Sam Scribner

Continued from page 45

then Scribner's concentration on burlesque. His career in the latter medium probably reached its height with the building of the Columbia theatre and building on Broadway, now the Mayfair.

Active in Charity

Though out of actual management participation in the business after selling the Columbia Wheel, Scribner continued to hold a finger on the pulse of the show world via his office as treasurer of the Actors Fund of America, a position he assumed in 1916. He was a tireless worker in the interests of charity, acting in close collaboration with the late Daniel Frohman and Walter Vincent, the Fund's present president. When Theatre Authority was formed a few years ago, Scribner became its president and an active one. He was also treasurer of the Percy Williams Home.

Funeral services Friday (12) at the Little Church Around the Corner, N.Y., were attended by more than 700, many of them oldtimers who had known the showman over a long period of years. An idea of the roster of names present could be gleaned from a perusal of the honorary pallbearers, including New York State's ex-Governor Alfred E. Smith, former N. Y. mayor Joseph V. McKee, Lee Shubert, Sam Forrest, Paul Dullzell, Frank Gillmore, Robert Campbell, Pat Casey, William J. McCormack and Jacob I. Goodstein. George M. Cohan, Arthur Hopkins, Marcus Heiman, Paul Moss, Vinton Freedley, William D. Weinberger, Dave Ferguson, Percy Moore and Louis Handin were among those in the church.

Walter Vincent delivered a brief eulogy, the essence of which was Scribner's reputation as a 'square shooter,' and then the body was moved for cremation prior to burial in the Scribner family plot in his home-town of Brookville, Pa.

Surviving Scribner are a daughter, Mrs. Edward Call; two sons, Samuel A., Jr., and John Herbert Mack Scribner. Scribner's wife, once a performer in a sister team, died last year.

TA, FUND TO PICK SCRIBNER SUCCESSOR

Matter of a successor or successors to the late Sam Scribner, who was treasurer of the Actors Fund and president of the Theatre Authority, will be given consideration during the coming week. TA is slated to call an emergency meeting of the board to select the replacement, while the fund regulations are said to call for a different procedure.

Those mentioned as possible successors are Walter Vincent, head of the fund; Brock Pemberton, active in TA affairs, and Frank Gillmore, former head of Equity.

Fund has an executive committee and a finance committee, latter having Vinton Freedley as chairman. That committee was virtually acting as treasurer during periods when Scribner was ill.

New Police Chief In Mpls. Closes Town Up Tight

Minneapolis, July 15.

With a new city administration in the saddle, Minneapolis is closed up tight as a drum again. Mayor-Elect M. L. Kline's appointment of E. B. Hanson, from outside the department and carrying the recommendation of the F.B.I., as police chief and his announcement that he would crack down on vice and rackets, hit the boys like a bombshell. Gambling houses and other resorts closed and dice games, racing charts and punchboards vanished from the loop. After-hour liquor and gambling clubs are locked up.

Looking upon the new police chief as somewhat of a mysterious figure, loop spots considered that familiar channels of contact with police authority and so-called 'fixers' had been closed. The policy of watchful waiting is in effect for the time being.

Harry Eager's Chi Cafe Must Assure Back Pay, Post Bond for Opening

Chicago, July 15.

At a board meeting of the Chicago local of the American Guild of Variety Artists, decision was reached that the defunct Theatre-Cafe, whose effects were recently bought by Harry Eager, owner of the north side 5100 Club, will be unable to reopen until all back salaries due the acts are paid. A $3,500 bond posted to insure payment of any new acts opening there is also necessitated.

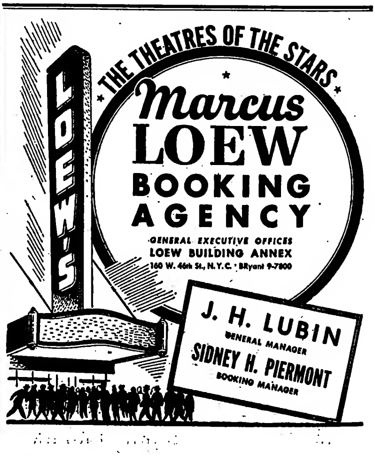
Theatre-Cafe, with a capacity of 3,200, was formerly managed by Michael Todd and operated by Peter Fremont.

AGENTS ROBERTS, BOILA IN AGVA HOT WATER

Chicago, July 15.

Chicago local of the American Guild of Variety Artists, through its head, Jack Irving, has petitioned the national office of AGVA to place Chi agents Sam Roberts and Nick Boila on the unfair list. Complaint is that they are trying to maintain a $30 scale for chorus girls on bookings into the Lyric theatre, Indianapolis, whereas the Chi AGVA scale calls for $35.

This is not the first skirmish Roberts and Boila have had with the union.



Variety Bills

WEEK JULY 18

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (16)
Will Bradley Orc
Danny Kaye
Jane Froman
Virginia Austin
CHICAGO
Chicago (18)
Sammy Kaye Orc
Billy DeWolfe
State Lake (18)
Buck & Bubbles
Roslllianos
MIAMI
Olympia (16-19)
Statler 2
Chriss Cross
Marjorie Gainesworth
Alan Cerney
Arnaut Bros

Warner

NEW YORK CITY
Strand (18)
Cab Calloway Orc
Avis Andrews
Moke & Poke
Otto Eason
PHILADELPHIA
Earle (18)
Harry James Orc
Shea & Raymond
Trixie
(11)
Gene Krupa Orc
Cass Daley
Bobby May
PITTSBURGH
Stanley (18)
Phil Harris Orc
Ames & Arno
Paul Winchell
Billingtons
(11)
Sammy Kaye Orc
Billy DeWolfe
3 Smart Gls
WASHINGTON
Earle (18)
Lani McIntyre Orc
West & Page
(11)
Roxyettes
Wesson Bros
Isabel Jewell
Martins

Loew

NEW YORK CITY
State (17)
Ted Lewis Orc
WASHINGTON
Capitol (17)
Rhythm Rockets
8 Dancing Boys
Senor Wences
Rosita Rios
Lee Ghezzis
Byrnes & Swanson

Independent

NEW YORK CITY
Music Hall (17)
Hal LeRoy
Marina Lord
Hilda Eckler
Francis Carter
Arthur Bowie
Gil Mason
Robert Shanley
Rockettes
Corps de Ballet
Glee Club
Erno Rapee Symph
AKRON
Palace (18-21)
Rochester
Dick Stabile Orc
Gracie Barrie
Walton & O'Rourke
Kitty Murray
Ruby Ring
ATLANTIC CITY
Steel Pier (18)
Gae Foster Gls
Condos Bros
Andrews Sis
Johnny Burke
Willie, West & McG
Christiani Tr
Sherkey
Gautier Co
Bobby Morris
Richard Dana
Pinky Lee
Ryan & Benson
Ben Yost Co
(19-20)
Tommy Dorsey Orc
(21-25)
Bunny Berrigan Orc
Hamid's Pier (20)
Bee Wain
Eddie Roecker
Reg Kehoe Orc
Johnny Woods
Don & Ruthie Lane
(23-26)
Ina Rae Hutton Orc
(21-22)
Lou Breese Orc
(19-20)
Willie Howard Co
BALTIMORE
State (20-23)
4 Krazy Sailors
Don Arros
(Two to fill)
(17-19)
Gleason & Sanborn
Floyd Christy Co
3 Avos
CAMDEN
Towers (19-20)
3 Ridder Bros
3 Gusses
Evans & Mayer
4 Warners
FREEPORT
Freeport (18)
Jack Grant Fam
Al Tucker
Harriet Carr
Bedini & Lander
LONG ISLAND
Jones Beach (18-19)
Diosa Costello
Walter Dare Wahl
Cesar Rosita Co
PHILADELPHIA
Carman (22-24)
Yokoi Duo
Evans & Mayer
4 Warners
(18-21)
Wilma Cox
Jones & Rae
(Two to fill)
WASHINGTON
Howard (18)
Louis Prima Orc
Chuckles & Cromar
Thompson Bros
WILLOW GROVE
Willow Grove Park
(20 only)
Gleason & Sanborn
Jones & Rae
3 Avos
(Two to fill)
YOUNGSTOWN
Palace (22-24)
Rochester
Dick Stabile Orc
Gracie Barrie
Walton & O'Rourke
Kitty Murray
Ruby Ring

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Shirl Thomas
Bill Bertolotti's
Don Sylvio Orc
Angelo Orc
Frederica
Peggy Ellis
Edith Lambert
Dorothy Allen
Ginger Lane
Annette
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Society (Midtown)
Teddy Wilson Orc
Eddie South Orc
Linda Keene
Hazel Scott
Ammons & Johnson
Jack Gilford
Golden Gate 4
Cafe Society (Village)
Henry Allen Orc
Kenneth Spencer
Meade Lux Lewis
Art Tatum
Helena Horne
Chateau Moderne
Annette Guerlain
Covert & Reed
Lucile Jarrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Dorothy Tanner
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Peter Brant Orc
Pat Harrington
Jack White
Roy Sedley
Frankie Hyers
Archie Robbins
Stan Ross
Club Gaucho
Don Avendano Orc
Currito & Coral
Luis Camacho
Jose Perez
Rosa Rio
Harriet Carr
Renee
Cora & Irene's
Joe Ellis Orc
Ringo & Harris
Betty Frose
Marcella Clair
Nick Leeds
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Rose Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lila Lee
Gilda Gray
Cherlee King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Juan Martinez
Gloria Belmonte
Antonita
Maria Lopez
Charro Gil 3
Famous Door
Bebe Russin Orc
Billie Holiday
Dixie Roberts
Sid Walker
Mousey Gerner
Havana-Madrid
Frolian Maya Orc
Juanita Sanabria O
Alberto Torres
Ramon & Lucinda
Belen Ortega
Aida Rodriguez
Fay Torres
Arturo Cortes
Delores DeLeon
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Hotel Astor
Ina Ray Hutton Orc
Will Bradley Orc
Hotel Belmont Plaza
Arthur Ravel Orc
Jos Pafumy Orc
Bea Perron
Gwen Gery
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Ray Heatherton O
Judy Clark
Rolly Rolls
Pickert & Ross
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Edison
Blue Barron Orc
Hotel Essex House
Johnny Messner O
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Ieea
Nani Todd
Lehua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Helen Young
Bob Houston
Paul Harmon
Belita
Anne Heroldon
Peter Killam
Phil Hiser
Jo Ann Dean
Gene Berg
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Elenore Wood
Hibbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Hotel Pennsylvania
Bobby Byrne Orc
Dorothy Claire
Stuart Wade
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Haakon
Maxine Kleor
Hotel Savoy-Plaza
Howard Lally Orc
Peggy Fears
Hotel St. Moritz
Ford Harrison Orc
Cass Franklin
Lolo & Ramon
Florence & Alvarez
Betty Black
Jaye Martin
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skylor
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Tyner
H Williams, 3
Hurricane
Dick Setterfield Orc
Chiquito Orc
Billy Vine
Iceland Restaurant
Ted Eddy Orc
4 Co-Eds
Jack Lane Co
Nola Day
Danny White
Collette & Deane
Robbins Bros & M
Kelly's Stable
Hot Lips Page Orc
Billie Holiday
Billy Denisie
Stuff Smith
King Cole Trio
La Martinique (West End, N. J.)
Eddie Oliver Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Herbert Curbello O
Georgia Tapps
Adrienne
Le Coq Rouge
Joe Smith Orc
Bela Bizony
Rudi Timfield
Leon & Eddie's
Lou Martin Orc
Nerida Orc
Eddie Davis
Jerry Blanchard
Dance Players
Clay Bryson
Barbara Perry
Sherry Britton
Shirley Lloyd
Milton Dahlberg
Jean Mona
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harte
Queen Mary
Roy Stewart Orc
Caroline Night
Kimi Toye
Ginger Wayne
Rainbow Grill
Russ Smith Orc
Ashburns
Rainbow Room
Barry Winton Orc
Sigrid Lussen
Clements Orc
Mayla
Russell Swann
Aaron & Glancz
Julian & Marjori
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello O
Helen Kane
Gower & Jeanne
Whitson Bros
Everett Marshall
Chas Hale Gls
Edith Roark's Club
Joe White Orc
Henry Marko
Helen Fox
Ruth Gallagher
Russell Hird
Tex Gentry
Pat Bonnett
Ruby Carr
Edith Roark
Ross Fenton Farm (Asbury Pk, N. J.)
M Bergere Orc
Columbus & Carroll
Carole & Sherod
Selly Gay
Ruban Bleu
Edwin Matthews
Vera Sanoff
Russian Kretchma
Nicolas Mattbey O
Peter Nemiroff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adia Kuznetzoff
Senia Karavaeff
Michel Michon
Mishl Uzdenoff
Arjelak Arafelova
Stork Club
Sonny Kendis Orc
Ray Benson Orc
Angelita Harmes
Versailles
N Brandwynne Orc
Panchito Orc
Adelaide Moffett
Village Barn
Gene Austin Orc
Sherrill Sis
Zeb Carver
Bud Sweency
Don & Ruth Lane
Pappy Bolow
Roberta Welch
Paris Inn
Konny Henryson
Marg'rite & M'rtinez
Henry Monet
Chief Eagle Feather
Patsy Brittain
Herman Lopez
Fred & Jerry
Helen Miller
Chuck Henry Orc
Somerset House
Harry Ringland
Lou Saliss
Swane Inn
Slim & Slam
Fred Skinner
Trianon
Elie Fitzgerald Orc

CHICAGO

Ambassador Hotel (Pump Room)
Val Omen Orc
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Tune Tessers
Hadley Gls
Art London
(Tavern Room)
Dave Pritchard Orc
Blackhawk
Art Jarrett Orc
Goll Robbins
Joe & Betty Lee
Pearl Islanders
Blackstone Hotel (Balinese Rm.)
Eddie White Orc
Brevoort Hotel (Crystal Room)
3 Nibiles
Peggy Lester
Lois LaChance
Bob Billings
Broadmout
Wally Rand
LaVerne Dane
Betty Coede
Anita Page
June Darling
Gwen Baucher
Charlotte Buckley
Sally Barr
Herb Rudolphs Orc
Brown Derby
Harriet Norris
Pat Lordier
Lee Camp
Jo Ann Dare
Charlotte van Dey
Patsy Gale
Edith Mitchell
Savage Trio
Edith Mitchell
Marsha DeLand
Joan O'Shea
Mary Grant
Ethel Brown
Mickey Dunn
Advocates
Sammy Frisco Orc
Capitol Lounge
4 Mills Bros
Maurice Rocco
Louis Jordan Orc
Chez Paree
Milton Berle
Jansleys
Raquel & Tarriba
Bill Gary
Ben Yost Singers
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gls
Colosimos
Frank Quatrell Orc
Gals 6
Renee Villon
Roco Perfect
Yvette Dare
Bobby Danders
Congress Hotel (Glass Hat Rm)
(Peacock Rm)
Jerry Shelton
Del Shore
Eddie Danders Orc
Drake Hotel Camillia House)
Bob Grant Orc
Hildegarde
Edgewater Beach Hotel (Beach Walk)
Horace Heidt Orc
Donna & Juans
Ronnie Kemper
Bernie Mattinson
Minnie Cabanne
Burton Pierce
Nighthawks
Dorben Gls
Herb Foots
885 Club
Rogers & Morris
Jerry Borgen
Joan Hope
Fifi deVillerie
Dolores & DeVago
Julio Garcia Orc
Graemere Hotel (Glass House Rm)
Crusaders
Dorothy Timmins
Betty Grey
Hi Hat
Guy Cherney
DeMarlos
Jim Penman
Andrea Andrea
J Manzanerce Orc
Younger Gls
Eddie Fons Orc
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veaucell
Edna Sellers
Isobel de Marco
Morrison Hotel (Boston Oyster House)
Manfred Gottbelf
New Yorker
Ruth Craven
McKaye
Ray English
Vivian Marshall
George Moore
Kretlow Gls
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Sally Sharrett
Heidelberg Ens
Louie & Wessel
Hans Menzer
Palmer House (Empire Room)
Skinnay Ennis Orc
Rosario & Antonio
Carlos Ramirez
3 Pitchmen
Johnny Mack
Inez Gonan
Carmine Calhoun
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Korwin Orc
Jaros Sis
(Panther Room)
Jimmy Dorsey Orc
Byton Gls
Carl Marx
Rhumba Casino
Tito Guizar
Eddie LaBaron Orc
Paul Sydell
Evelyn Farney
Eduard & Diane
Pan-Am Dane
Don Pedro Orc
Milo Perez Ens
606 Club
Billy Carr
Alyce Carf
Cell von Dell
Marion Kingsley
Cleopatra
June March
Diana Rowland
Jean Mode
Sparklet Gls
Elayne
Nannetta Carman
Jimmy Ray
Carrie Finnell
Millie Wayne
Sol Lake Orc
Tripoli 3
Villa Moderne
Bob Strong Orc
Villa Venice
Rosita Ortega
Poggi & Igor
Tana
Vonessa & Sandino
Jacqueline Mignac
Ted Adair
Buzzonnie
Rinaldi
Aurette Sis

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Ann Harriett
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Ruth Daye
Jimmy Castle
Royal Guards
Dorothy Brandon
Armend & Lita
3 Deo's
Chuck Foster Orc
Casa Manana
Miller Bros & Lois
Jimmie Lunceford O
Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
Mitchell Leisen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Think-D'k Hoffman
Gena Shelton
Barney Grant
Dorothy Ford
Buster Shaver
6 Debonairs
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Gardens
Corriane & Tita
NTG
Billy Rayes
Fred Scott
Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Jerry Lester
Lorraine Elliott
Red Stanley Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Peter Lind Hayes O
Carlyle
Grace Hayes
Mary Reilly
Mary Lee
Mavis Mims
Iascita
House of Murphy
Frankie Gallagher
Hal Chanslor Orc
Jean Meunier
Gordon Bishop
Bob Murphy
'It' Cafe
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Palladium
Abe Lyman Orc
Pirates Den
Henry Grant
Gaby La Fitte
Shadrack Boys
Marjorie Raymond
Chet Record
Nick Cochran Orc
Rhumboogie
Four Tones
3 Chocolateers
Lovey Lane
Lois Galloway
Cee Pee Johnson O
Scheherazade Cafe
Richard Smart
Ina Mirasza
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Lilia Kipikona
Sybil Thomas
Benny Keha
Puanani Mathews
Miki Wiki
Eddie Bush
Charlie Opunui
Bobby Mathews
Johnie Bright Orc
Slapsy Maxies
Ben Blue
Cully Richards
Sid Tomick
Rels Bros
Benny Lessy
Patti Moore
Sam Lewis
Pat Shaw
Joe Oakis
Al Bard Orc

ATLANTIC CITY

Bath & Turf Club
Marie Austin
Jerry Cooper
Nonello
Gerardo
Jack Whitehead
Thomas Rio Orc
Babette's Club
Carol Dennison
Dolly Reckless
Owen & Parker
Babette Chorus (8)
Milton Huber Bd
Di Salvo Bros Orc
Breakers Hotel (Ship Deck)
University Trio
Basil St. Boys
Pearl Williams
Brigantine Hotel (Treasure Island Room)
Adrian Rollini Trio
Pedro Albani Orc
Chelsea Hotel (Terrace & Grill)
Johnny Hamp Orc
Billy Van Trio
Cliquot Club
Ann Howard
Jimmie Evans
Young Sis
Mildred Gibson
Ramona
Dude Ranch
Endicott Cowboy O
500 Club
Doorthy Blaine
Don Richard
N & P Dernelle
Henry Jerome Orc
Nomad Club
Jackie Whalen
Zola Gray
Charlotte Carlton
Peggy Heavens
Manny Davis Orc
President Hotel (Round World Rm)
Adrian Rollini 3
Les Dixon
A Sacasasa Orc
De Simons Dano
Marion Powers
Franco & Beryl
Della Norella
Juanita Orc
Paradise Club
Bardu Ali Orc
Paddock Int'l
Sendra
Jackie Richards
Muriel Collins
Morle Kibbey
Ritz Carlton Hotel (Merry Go Round Room)
Carmen Cavallaro O
Traymore Hotel (Stratosphere Rm)
Bill Madden Orc
Barry & Borclay
T.K. 9 Club
Alan Gole
Bobby Lee
Eddie Thomas
Grace O'Hare

PHILADELPHIA

Club Ball
Ramoni Rhumba Bd
Alan Fielding Orc
Ball-lovelles
J & A DiGianto
Virginia Remos
Ellese
Roy Sedley
Ben Franklin
Ralph Eastwood
Leo Zollo Orc
Ellen Mitchell
Barbara Blaine
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carney
Jerry Gordon
Bob & Mary
Lewis & Charlie
Jos Cowan
Cadillac Tavern
Harry Dobbs Orc
Cadillac Caperettes
Selly Osborne
Dimas & Anita
2 Dukes & Duchess
Lucille Rand
Henrique & Adri'ne
Carroll's
Charlie Gaines Orc
Dixie Sullivan
Tania Blossom
Al Farr
Harry Rose
Jean Lee
Carrollettes
Jack Shaw
Cedarw'd Log Cabin (Malaga, N. J.)
Ray O'Dey
Cynthia Evans
Kay Lorraine
Kay-dets
Jackie Steers
Grace Ruder
Virginia Lee
Embassy
Susan Lang
Allida & Chico
Johnny Parrish
Chiquita
Carlos Reyes Orc
Evergreen Casino
Jeri Withee
Beth Challis
Nitza & Ravell
Vivian Vance
Pat Shevlin Orc
(B Walton Roof)
Glamour Gls
Helen Heath
Earle & J Leech
Mary Sawyer
Adrienne
Vera Neva
Michael Saadina
Rose Gallo
Lou Morrison
Nell Fontaine
Chico & Chiquita
Jam Session
Geo Vorrecbia
Mickey House
Billy Kretchmar
Hopkins' Rathskeller
Jimmy Vonuti Orc
Frank Lester
Joe Compo
Franchons & C'mil'e
Maury Sis
Agnes Berry
Lido Venice
Jerry Marcelle
Wally Vernon
Carmencito
Estelle Sloan
Marge & Carr
Danny Verses Orc
Little Rathskeller
Bob & Betty
Marian Powers
Sally Keith
De Lloyd McKay
Jackie Hill
Leon Fields
Victor Hugo's Orc
Manoa Inn
Gene Tobin
Judy Lane
Wade & Wade
Casimlore Gls
Dot Garcey
Edythe Sallade
Frank Cunco Orc
Nancy Newell
Minstrel Tavern
Marino & De Voll
Tony Callazo
Ed McGoldrick, Jr.
Margie Ross March
Sissy Ginnio Loftus
Ed McGoldrick, Sr
Helen Marriott
Nell Dieghan's
Leonard Cooke
Lee Jaxon
Clark & Eaton
Stanley Bros
Havenaires (4)
Ray Hottinger Orc
Old Falls Tavern
Doris Fields
Billy Hayes' Orc
Frankie Richardson
Joan Carez
Merita
Open Door Cafe
Harry McKay
Jitterbugs
Carita
Sunny Ray
Irving Braslow Orc
Park Casino
Tommy Monroe
Idols of Rhythm
Peacock Gardens (King-of-Prussia, Pa.)
Don Lee
Gil Fitch Orc
Margie George
Artie Singer
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hyman
Jimmy Engler
Hal Fifer
Red Hill Inn (Pennsauken, N. J.)
Julia Cummings
Iris Wayne
Renaldo
Warren Phillips
Murray Ann
Roman Grille
Gale Arden
Danny Richards
Gloria Dale
Barney & Longie
Rol Parker Orc
Rendezvous (Hotel Senator)
Loumelle-Morg'n (3)
Sam's Cafe
Frank Poati
Rose Jovenelli
Peaches Wayne
Happy & Arnold
Mike Ray Orc
Showboat
Billy Elton
Girard Ream
Catharine Wolf Gls
Lillian Fox
Billy Hamilton
Harry Taylor
Bob Mack
Silver Fleet Inn
Phil Fletcher
Rae & Dale
Chic Lauler
Max Levin
Joe Lenny
Harry Smell
Joe Scotty
Silver Lake Inn
Jay Owens
Geo Reed
Eden Twins
Alice Lucey
Frank Hossel Orc
Stamp's
Margie Drummond
Lenny Vale
Hal Pfaff Orc
Jack Griffin
Stamp Trio
Conchita & Antonia
Watson & Lane
69th St. Rathskeller
Betty Gaynor
4 Tones
Amy Organ
Paul Allen
Phyllis Caine
Dorothy Johnson
James Johnson
20th Century
Stylists
Rose Venuti
Kenny Shaffer Trio
Weber's Hof Brau Camden
Pen Bannerman
Jules Flacco's Orc
Marion
Prince Salandia
Regina
Syd Golden
Pumphandle Trio
B Wells & 4 Fays
Al Goldecker
Guardsmen (8)
Harry Roch
Jack Smith
Signor Carmino
Raths'r Eldoradians
Dave Pierson
Wilson's
Joe Hough
Blackie Johnson
Mary Snyder
Miriam Allen
George Downey
Joss Altmiller
Sally Anne
Omar
2 Lucky Bucks
Geo Baquet Orc
Yacht Club
Gypsy Monya
Midshipmen
Elaine Ellis
Helen Wilson

CLEVELAND

Alpine Village
4 Sydneys
Blondell Twins
Gregory & Raymond
Bob Copfer
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Manners Orc
Sammy Lipman
Antoinettes
Fredills's Cafe
Gayle Parker
Ray Rogers
Harriet Grant
Paul & Thelma
Gourmet Club
Eddie Robinson Orc
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprengor
Ambassadors Orc
Hotel Cleveland
George Duffy Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Glover & LaMae
Doraine & Ellis
Bob Ripa
Sloan & Gery
Sorelli
Sammy Watkins O
Hotel Statler
Julce Duke Orc
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jaun Florer
Pearl do Lucca
Monaco's Cafe
Jimmy Haris Orc
Regal Club
Ducky Malvin Orc
3700 Club
Art West
Ruth Farrantz
Pat Jordan
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loron Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vic Abbs
Bowery
Gypsy Rose Lee
3 Rio Bros
Martin & Marvel
Ray Hamilton
Paddy Cliff
Ardea Dano
Johnny King
Chas Carlisle
Benny Resh Orc
Casanova
Glamour Gls (6)
Keo & Puck
Armand & Diana
Geo Presnell
Lee Walter Orc
Club Congo
Betty St Claire
Gladys Madden
Alice Lyons
3 Buds
Snowball & Johnny
3 Aristocrats
6 Reedettes
King Perry Orc
Corktown Tavern
Billy Meagher
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Karns
Cole & Corte
6 Vasters
Lee Arquette Orc
Hand's
3 Old Timers
Manuel Lopez
London Chop House
Toaia Valenti
Chet Everhart
Frank Whitman O
Club Mar-Jo
Paul Regen
June Carson
Dancing Dietriche
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Foder Orc
Madelon Baker
Nebiolo's
Beth Farrell
O'Donnel & Loyce
Estrallita
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roshes & Lee
Ray Carlin Orc
Olds Wayne Club
Melody Ambass'dors
Bernice Bishop
Hoffman Bros
Palm Beach
Daro & Davis
Geo Lovett & Elsa
Jimmy Morrison
Campbell & Lloyd
Don Pablo Orc
Huck's Redford Inn
Mac McGraw Orc
Club Royale
Jean Travers
Lime Trio
Manning & White
Doresa Midgely
Richard Worth'gton
Pamela Britton
Don McGrane Orc
Statler Hotel
Sande Williams Orc
Maxine Tappan
San Diego
Al Alexander Orc
Udell & Days
Burns Bros
Dolly Dawn
Merya & Martyn
The Tropics
Betty Blair
Jean Field
Linda Bruce
The Friars (3)
Vincent Bragale Orc
Verne's
James Durante
Wally Bung
Toth Sis
Dottie Jean
Alto Fryer Orc
Whittier Hotel (Gold Cup Room)
Herman Fine
Wonder Bar
Consuella
Hy Baron Orc
Castrillos Orc
509 Club
Dale Rhodes
Di Giovanni
Margo-Good
Good & Goody
Verna Wilcox
John & Jessie Horn
Olga Rey
Horace Honck Orc

BOSTON

Beachcomber
Harry Morrissey
Sandro D'Arnez Orc
Judy Ellington
Van Groase
Stanley Fisher
6 Beechles
Buster Kelm Rev
Bilstrub's
Karl Rohde Orc
Boyd Heathen
Allon Brown
May Singer
Claire & Sanua Sis
Casa Manana
Al Tory Orc
David Ballentine
Faye Thomas
Virginia Melford 3
Casa Manana Gls
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Julia Barbour
Dr Marcus
Pierre & Renee
Doris Abbott
Club Vanity Fair
Kal Nira Orc
Stella Rey
Joan West
Lee Dearing
Cocoanut Grove
Mickey Alpert Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Main & Hari
Amapola Lopez
Rose Morand
Jack & June Blair
Hassan, 2d
(Melody Lounge)
Marjorie Garretson
Herb Lewis
Crawford House
Ray Collins Orc
Miriam Johnson
Crawfordettes
Carole Hall
Bill Mahoney
Gypsy Nina
Ralph James
Fox & Hounds
Milton George Orc
Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty
Hotel Bradford (Circus Room)
Florence Hallman
Runkle & Lambert
Hotel Copley Plaza (Sheraton Room)
Stuart Frazier Orc
Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Rita Henderson
Anne Gould
Rosemary Starr
Hotel Gardner
Burt Shaw
Evalyn Harvey
Hotel Sheraton (Sky Garden)
Don Dudley Orc
Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc
Hotel Westminster (Roof Garden)
Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Alice O'Leary
Eddie O L Roberts
Paul & Edna
Hotel Ritz Carleton (Ritz Roof)
Count Basie Orc
Hazel Scott
James Rushing
International Casino
Henri Jobert Orc
The Cave
Ralph Porras Orc
Jack Fisher
Tamara Doriva
Doris Abbott
Lawrence & B Cook
Brett & Young

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane
Arlington Lodge
Phil Cavezza Orc
Balconades
John Fontaine Orc
Bill Green's
Don Bestor Orc
Penny Lee
Jerry Scott
Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Comorada
Buddy Blaine
Tubby Miller
Reggie Dvorak
Cork and Bottle
Lloyd Fox
Eddie Peyton's
Marty Gregor Orc
Marion Muller
El Chico
Frank Andrini Orc
Virginia Ramos
Talavora Tr
Evergreens
Revelers
Kay Burke
Ray Valance
Nancy Grey
Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Jessica Wheatley
Harry Walton
Irma Guthrell
Hotel Henry (Silver Grill)

(Continued on page 54)

STATE, N. Y.

Helen Reynolds' Skaters (8), Ross Wyse, Jr., and June Mann, Ella Logan, Berry Bros. (3), Senor Wences, Georges and Jaina (4); 'Love Crazy' (M-G).

This is vaudeville, pure, but not so simple. It's an achievement nowadays for a booker to lay out such a nicely balanced and blended bill as this, when talent of a strictly variety metier is so scarce. And it plays with a sureness of purpose and dispatch that's likewise rare, there being only one mistake in the preceedings—but an act's and not the booker's.

The error is chalked up by deucing Ross Wyse, who overdoes a dirty bit with his partner, June Mann, that's a variation of the old foot-in-the-pants gag. What makes it doubly bad is that Wyse doesn't need that type of business to get over, his sock acrobatic dancing always proving sufficient to attract, hold and wham an audience. It got him off to smash results here, another indication that he can hold the smut for smokers. Wyse was spotted into the show at the last minute opening day to pad out the running time, the knockabout comic doubling from Billy Rose's nearby Diamond Horseshoe.

Otherwise, the layout runs without hitch in material or pace. Helen Reynolds' crackerjack all-girl (8) skating act is a flashy applause-opener. Then the Wyse act, and in the trey is Ella Logan, a tiny bundle of larga voice.

The cute little swinger of songs is apparently varying her style a bit, via a stylized delivery of 'My Bill' with all the anguished hand-clutching of Helen Morgan. That's too close a copy, but the singing is okay. Ditto her more bombastic singing of 'Take Me Out to the Ball Game,' 'My Bonnie Lies Over the Ocean' and 'Loch Lomond,' latter done as an encore after repeated call-backs by the customers.

Standard Berry Brothers (3) are a standout smash in the fourth slot, the colored boys' great dancing, prancing and cakewalking, held within five minutes, being delivered with remarkable speed. Senor Wences, following them, holds the applause meter at the top rung with his extraordinary ventriloquial work. His work with the hand-made dummy and the head in the box, with almost amazing changes and shading of voices, must stamp him as one of the top men in his field. He gets big laughs frequently and is an unusual novelty next-to-closer.

Georges and Jaina, with two bongo players for their closing rhumba routine, comprise the show's flash closer. Excellent ballroom team closed at Ben Marden's Riviera across the George Washington Bridge Wednesday (9) night and opened here the following morning, repeating their nitery click in a vaudeville house. They're smooth and good-looking, with more emphasis on dancing than adagio, gracefully delineating the waltz and fox-trot, among others.

Six acts run off well within 60 minutes, and that's as unusual as a bill so well-blended as this one. There's no stalling and no milking; the nice house Friday (11) night was left satisfied with quality, but not satiated with quantity. *Scho.*

TOWER, K. C.

Kansas City, July 12.
Little Jack Little Orch with Kathleen Quinn, Kirk Woods; Lester Harding, Charlene, Wagner Twins; 'San Antonio Rose' (U).

Entertainment is present more prominently in this show than in any the Tower has had for several weeks, and it's pleasantly reflected at the boxoffice. Responsible party is Jack Little holding forth as the stage band and seeing personally that most of the responsibility is fulfilled.

As m.c. Little plays it in vein of slight satira and tomfoolery to suit the Tower crowd, and it ate it up. In the 45 minutes there are only a couple of sags caused by the injection of rube routines by the Wagner Twins, amateur entries, and a very corny 'You Are My Sunshine' by the Little brass section turned vocalists.

Medley of old faves including 'Dinah,' 'Stardust,' 'Lady Be Good' and 'Limehouse Blues' is the opener, but it doesn't take long for crew to get into 'Hut Sut Song.' Novelty presentation with satirical gestures and some ribbing by the leader sock this over. Mood is changed with Kirk Wood in a specialty on 'Summertime,' with band tossing in some glee club backgrounding. Wagner boy and girl follow, and Little returns to vocal specialties with Kathleen Quinn in a nifty arrangement of 'Yours' and encoring with 'Do I Worry.' Lass is blonde looker and singing more than qualifies. She's back later to lead a novelty arrangement of 'Daddy.'

Both crew and audience get some fun out of little's imitations of contemporary bandleaders slightly caricatured, including Sammy Kaye, Lombardo, Wayne King, Shep Fields, Lopez and Goodman. Charlene as second amateur entry display some skill at acrobatic and contortionistic routines. Regular house m.c., Lester Harding, is on this week as a straight act and his deep singing of a medley trio from 'The Merry Widow' is in full keeping with the entertainment standard of the show.

Little then lets his brass boys go hogwild on 'Sunshine' and works into a closing on Medley of his compositions and established favorites, such as 'Jealous,' 'Hold Me,' 'Shanty in Old Shanty Town.' While Little is not the biggest name to hit the Tower stage he gives more entertainment than some better known names. *Quin.*

LYRIC, INDPLS.

Indianapolis, July 11.
Phil Harris Orch (15), Patricia Kay, Ames and Arno, Paul Winchell, The Billingtons (2); 'Passage from Hong Kong' (WB).

Phil Harris, corn king of the Jello program, moves his orchestra into the Lyric again on his annual visit, touring the provinces while the radio show has its summer layoff. Harris hails from Linton, Ind., and makes the most of his Hoosier birthright by digging his heels into the Indiana sod once more with many references to the 'native son' theme, setting himself solid with the audience.

It's Harris whom the customers paid to see, and he gives them full value for the amount deposited at the boxoffice by mixing in lots of chatter about himself, Hollywood, Jack Benny and others on the Jello program. He remains a pleasing personality and handles gags well. Harris sings on the band's closing medley, vocalizing 'Hut Sut Song' and 'That's What I Like About the South.' The boys in the orch are okay, too, doing 'Poet and Peasant' to open and 'Intermezzo' later in the bill. Patricia Kay, femme band vocalist, sings 'Daddy' and 'Rhumboogie,' but needs a little more polishing before hitting it off big.

The three added acts appearing with the band are topnotch. Standout is Paul Winchell, who handles ventriloquist's dummy expertly. He doesn't try so much for the frozen-lip delivery but depends on reactions of the dummy and good material to put him across.

Also to the good in a band show are the Billingtons, tap stylists. They do two numbers and pleased at show caught to the extent that they had to come back to put the tootsies through an encore.

Ames and Arno are standard knockabout dance comedians, being one of the best man-and-woman combos. They played the house recently.

Harris is second-to-top grosser at this house, his previous record having been bettered only by Horace Heidt. This trip he's still a magnet with tha boxoffice with the patrons standing at fourth show opening day on a five-show schedule. Running time of 55 minutes is well placed. *Kiley.*

ORPHEUM, L. A.

(BOWES' UNIT)

Los Angeles, July 9.
Major Bowes' Unit with Lenny Gale, George Gillette, Dorthy Zane, Michael Dore, Minda Lang, Frances Lacey, Curley Williams, Three Rhythmeers, Three Graces; Jean Porter, Al Lyons House Orch (9); 'Roar of the Press' (Mono), 'They Met in Argentina' (RKO).

The major amateurs still pack them in here. It's the 21st Bowes show at this house and business on a Wednesday afternoon (9) was at capacity.

Show has all the elemental appeal of old family-time vaudeville. A large variety of talent is jammed into approximately 50 minutes, every minute on stage being turned to good use. Commendable also is the method whereby each act is neatly bundled off stage after one or two numbers regardless of applause volume.

Lenny Gale m.c.s adequately but stands in need of more polish. For this current chore he fills the bill with somewhat stilted gestures and mugging which are scarcely noticed by the customers. Also going on solo as a personality imitator, Gale would do well to limit himself to two or three more studious takeoffs instead of trying six impersonations with but indifferent success.

Curley Williams, colored hoofer, came through with a socko routine on roller skats which can stand up in more important spots. Minda Lang scored heavily with her novelty whistling act, dishing it without moving her lips. Frances Lacey, lowercase songster, went big with a couple of Irish ditties while the Three Graces sold themselves solidly with acrobatic dancing and tumbling. One of the Grace femmes, a double-jointer, has a standout in a slow cartwheel holding one foot.

Michael Dore's trick violin recital, playing the instrument upside down and manipulating the bow with his teeth, jelled for heavy returns. George Gillette, in the deuce spot, whammed across novelty comedy and instrumental numbers, getting good results with bicycle pump and balloon music. Three Rhythmeers, tappers, open, whila Jean Porter, red-headed songstress introduced as winner of a local radio contest, warbles two tunes. *Mori.*

STANLEY, PITT

Pittsburgh, July 11.
Sammy Kaye Orch (15), 3 Smart Girls, Billy DeWolfe, Tommy Ryan, Arthur Wright, Marty McKenna, Maury Cross, Charlie Wilson, Alan Foster; 'Reaching for the Sun' (Par).

Whatever it is that makes Sammy (Kaye) run, a lot of people apparently like it. WB deluxer was packed this afternoon (Friday) for first show despite the blistering heat, and at the break they were standing two and three deep in the lobby. Anyway, one of the things that makes him run is obviously plenty of schmaltz, or restrained oomph in his music. In other words, the stuff is here but it's smouldering, like Annie Sheridan playing hard to get.

Kaye's rhythms go along even, quiet and melodiously, but some of these days one of his guys is going to play a note that isn't muted and there'll be mutiny to pay. His vocalists—and there must be dozens of them since somebody's always singing—warble with off-beat catches in their voices, which is recognized in some quarters as the low blood-pressure school, and his arrangements all have that curiously attractive quality of suspended animation. It's a style that goes with full moons, mint juleps and pretty girls. Say this for Kaye anyway, he dots his i's and crosses his t's, musically speaking, and never pollutes his music with anything but the barest of whispers.

Sometimes it grows a bit monotonous, particularly after a steady parade of vocalists, all of whom key their pipes to the Carmen Lombardo quaver, but generally Kaye has mastered a schmaltzy medium that pays off, and double in spades. Crowd at getaway show couldn't get enough of his music; of Maury Cross, who accompanies his gibberish with something that resembles the St. Vitus dance; of Marty McKenna, with a pretty legitimate delivery; Alan Foster, with an appealing baritone that needs only a little cultivating, and, of course, Tommy Ryan, the lyrical Beau Brummel of the Kaye outfit. They all registered like a ton of bricks against a beaver board wall and could have stayed on forever this afternoon.

From a band standpoint, Kaye's outstanding clicks are his gypsy medley, the inevitable 'Daddy' and brace of tunes with which he's come to be closely identified, 'Hawaiian Sunset' and 'Until Tomorrow.' For a finish, he's still using the 'So You Want to Lead a Band?' stunt, picking two boys and two femmes from the audience for a session at the baton, and it continues to be an entertaining idea that packs a lot of fun and a flock of unexpected laughs. On the personal side, Kaye himself is improving by the season in showmanship and delivery, which was naturally inevitable considering the phenomenal success he's been having the last few seasons.

There are two outside acts on the bill, Three Smart Girls, a hoofing trio, and Billy DeWolfe, the satirist. Latter is a clever young man who has an articulate, intellectual approach to things and people who lend themselves to caricature and he squeezes his subjects dry for maximum effects without overdoing anything. Three Smart Girls have a brisk dancing turn, sticking to the conventional collective followed by the challenge in their own spot, and coming back later for an effective interlude during Kaye's gypsy medley. One of gals is a local, Jean Schafer, who used to teach dancing here.

Biz was good all day, indicating that Kaye, who really got his start here—at scale—at Bill Green's Casino just a few years ago is in for a hot week at the wickers. *Cohen.*

OLYMPIA, MIAMI

Miami, July 12.
Gloria Blake, Stone and Lee, Barr and Estes, George Prentice, Billie and Buster Burnell, Charley Shay House Orch; 'Puddin' Head' (Rep).

This is the first time since the boom that the Olympia has extended its seasonal stage show policy into the summer. It's been an experiment to determine whether or not vaude has any b.o. value during the slack months. Okay biz would indicate that it has, but manager Al Weiss is beginning to find it tough to entice any names here in the summer. It seems majority of ace turns are not yet hep to fact that this locality is beginning to take on a year-round entertainment aspect.

Current bill is a pretty mediocre affair, utterly devoid of names, and much in the same slot so far as talent is concerned. Gloria Blake, a coloratura soprano, has a limber larynx, but appears stiff and lacking in socko appeal. Only time she exhibits the slightest animation is when she whams over 'Ciri Biri Bin.' Her choice of songs leans towards the operatic, and these are hardly calculated to stir the locals into any wild pitch of enthusiasm.

Not only does Al Stone emcee, but he also is in a brief exchange with his femme partner. Gags are strictly for the honkytonks and should have received a shot of grade A embalming fluid many eons ago.

George Prentice's turn is billed 'A Peep in the Past,' and that's too much. It's a Punch and Judy show with Punch still lambasting the daylights out of Judy and a menagerie of animated animals. Probably was 23 skidoo in its day, but it's dated now. Prentice should either dream up some fresh angles, or stick to a moppet circuit.

The perennial brother and sister team is represented at this sitting by Buster and Billie Burnell, who aside from the fact that they are a pair of freshlooking tapsters, have little to offer. Buster can't seem to make up his mind whether to dance on his head or his feet, or perhaps he's just getting over the bends. Most of his tapping is done with his mitts almost touching the board. His sister just watches, occasionally joining in to keep from getting stiff.

Barr and Estes are another doublet of hoofers, but eccentric. Same as in the case of Buster and Billie, the distaff of this duo is just for decorative purposes. Barr occasionally does uncork some nifty taps, but the effort must wear him out, because the rest of the time he's strictly a fugitive from insomnia.

The surprise of this gasp is Charley Shay's house band. One-horse Shay, they used to call him. After a couple of tough seasons, it's beginning to click as a solid driving unit. Shay has added some now tooters, and the combo registers soundly both in its curtainraiser and accompanying the acts. *Leslie.*

ORPHEUM, MPLS.

Minneapolis, July 12.
Paul Whiteman Orch (17) with Dolly Mitchell and Frank Howard, Jack Gilford, Flo and Bob Robinson; 'She Knew All the Answers' (Col).

Apparently falling in line with the musical trend of the times, Paul Whiteman has turned his former pop symphonic aggregation into a swing band with heavy emphasis on the brasses. A section of three violins, banjo, piano and bass viol tempers the transition a trifle, but what amounts almost to a Whiteman metamorphosis undoubtedly will come as a shock to many of his fans who will watch him take his boys into the groove and down the hit parade.

However, he's making the younger element plenty happy and it isn't just another swing band, because Whiteman still has an organization of superior musicians, arrangements are standouts and much of the typical musical stuff that always has been associated with his name finds its way into the proceedings and gives the more torrid swing plenty of run for the money.

The 16 musicians comprising the present band constitute a normal-sized swing outfit, but one misses the size-impressiveness of the 30-piece orchestra which Whiteman brought here last season. The boys are strikingly garbed in red jackets, and the lighting and staging are tip-top. Most of the musicians play several instruments and all have a chance to take the spotlight, for Whiteman goes in for much individual solo work and group interludes. The maestro himself conducts faultlessly, announces the numbers and acts and plays the violin briefly during one number. Among the band members most heavily featured are Murray McEchern, who is announced as 'a one-man band' and performs on numerous instruments for a specialty; Buddy Weed, a master of the ivories; Willie Rodriguez, hot drummer, and Mike Pingatore, vet banojist.

In addition to the band with its girl and boy singers, the current show holds only two outside acts. Four band numbers follow in succession at the outset. They include such old Whiteman favorites as 'Rhapsody in Blue,' of course, and 'Three Blind Mice' in swing. There's a swing arrangement of 'Old Black Joe' which evoked an enthusiastic response, along with the lively 'Let's Go Home,' too. The last named attains sufficient heat to satisfy the more radical jive hounds.

Dolly Mitchell, the band's girl singer, is young and a looker and she sells 'Daddy,' 'Mean to Me,' 'There'll Be Some Changes Made' and the 'Hut Sut Song' with effective torch touches. First of the two acts, Jack Gifford, is a comic who doesn't aim at belly laughs, but who tickles plenty of risibilities with his gags, patter and depictions of various athletics as seen through the slow-motion camera.

After McEchern's instrumental contribution, the Robinson twins, redheaded, personable youngsters, stop the show with their lively tap routines, most of them difficult and out-of-the-ordinary. For a fast finish they essay a bit of jitterbugery.

Frank Howard, singer, is a good-looking baritone who had the customers eating out of his hands and had difficulty in getting away. He does seven ballads, and still the customers clamored for more. A medley of numbers that have been associated with Whiteman bands is a strong closer.

Lower floor nearly filled for the first show Friday (11). *Rees.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, July 13.
Harry Richman, Molly Picon, Three Novick Sisters, Al Mardo and Kaye, Arthur and Morton Havel, Eddy, Jack and Betty, Goldie's House Orch (9); 'County Fair' (Rep).

Harry Richman and Molly Picon turned on the personality spigot at George Hamid's Pier theatre and the seashore crowd called each of them out for an encore and two bows. Other four acts uniformly well received by full house at Sunday afternoon's (13) performance.

Richman, ever a good showman, appeared in afternoon attire, cane and stiff strawhat. Got big hand even before he sang a note, then did 'My Sister and I,' lapsing into dramatic recitation after singing few stanzas. Rest of act is standard Richman material, which pleased the crowd. For an encore he gave 'That Old Gang of Mine,' weaving in imitations of Al Jolson, Eddie Cantor, Fannie Brice, Sophie Tucker ('She mothered our gang, that stage madonna, and she'll always be our Red Hot Mama') and himself. Richman booked for Saturday and Sunday shows only.

Miss Picon, booked for entire week, pleasingly surprised the cash customers by devoting her whole act to song and dance, entirely eschewing any dramatics. Dressed in white, sunflowered net over black underskirt, chartreuse waistband and white flowered tiara, she sings some songs from her early stage career and then for contrast lets go with some of the latest hotcha numbers, punctuating them with high-kicking. Much applause greeted this in addition to considerable laughter from her next performance: a song with gestures depicting 'a day in the life of a working girl,' including goodnight prayer and girdle removal. She wound up with her song about 'hands,' and the audience clapped for more without success.

Three Novick Sisters, blondes in blue, velvet dance costumes, ara okay in hand-balancing and rapid-fire acrobatics.

Al Mardo comes out with bulldog that generally disobeys. Canine later walks off in complete disobedience, which drew laughs. Then Irena Kaye harmonica artiste, pleased the crowd. She was later joined by Mardo, who accompanied her with a four-note harmonica.

Eddy, Jack and Betty got little response with their straight roller-skating, but brought big guffaws when they summoned two stooges up for a whirl.

Arthur and Morton Havel, vaude vets, give an amusing lesson in boxing and wind up with a singing bee that went over very well. Morton emcees.

Gray Gordon's orch, Eddy Morgan's band, Sylvia and Her Debs, animal and circus acts and fun houses are other attractions on pier. *Carter.*

EARLE, PHILLY

Philadelphia, July 11.
Gene Krupa Orch (15) with Anita O'Day, Howard Dulaney, Roy Eldridge, Cass Daley and Bobby May; 'She Knew All the Answers' (Col).

It's a tossup whether top honors this week should go to Gene Krupa's superb skin-thumping or Cass Daley's whacky warbling. An applause meter would find it hard to choose between the volume of duke pounding which greeted the efforts of this pair opening night (Friday).

Miss Daley is a hometown product, born and raised in the mill district of Kensington, and she has been a local fave for years. Her last appearance here was in the ill-fated revival of 'Yokel Boy' last winter, with the late Joe Penner. At her current stint, Miss Daley gives out with all the stage business that's put her among the tops in her particular field. Grotesque posturing and facial contortions certainly don't add to her beauty, but sure bring the belly-laughs.

Comedienne leaves them begging for more, limiting her vocal stint to just three numbers, 'Yeah Man,' a comedy parody on the current hit tunes and 'The Lament of a Laundry Girl.' Latter is particularly sockeroo.

Bobby May's juggling act scores mightily, his flair for comedy enhancing the turn.

Krupa pilots the show handily, coming off his perch behind the hardware department to intro each act and number. Band tees off with inevitable 'Drummer Man,' the maestro thumping it out to the delight of the alligators. Outfit features the expert trumpeting of sepia Roy Eldridge, his version of 'Body and Soul' bringing salvos from the jukebox followers.

Anita O'Day vocals satisfactorily, her best tune being 'Let Me Off Uptown.' Howard Dulaney is fair in the baritone section.

With a film that's way above the Earle's regular 'B' diet, the house was almost filled to capacity at Friday's (11) supper show. *Shal.*

GOLDEN GATE, S. F.

San Francisco, July 9.
Six Hits and a Miss, The Nonchalants (3), Ross and Pierre, Max and His Gang, Small and Lane, Ricardo and Norma, Peggy O'Neill Line (12), Charles Kaley House Orch (13); 'Reluctant Dragon' (RKO).

House is back to straight vaude after two weeks of revues. At this stanza curtains part with line already on, working before house band on individual sets of steps, which are removed as line departs.

Initial act starts mildly as a soft-shoe single, but suddenly multiplies into Max and his Pals when four fox terriers trot from wings and mimic their master's flips. Dogs are excellently trained, one doing standing backflips over the other three spaced across the stage. Max works in and out of specialties, some of which the dogs follow or perform simultaneously. With a heavy kid crowd drawn by 'Reluctant Dragon' on screen, this was a solid click at the opener.

Small and Lane, dress tap team, deuce with three items, middle one including rhythm atop silk toppers to tune of 'When My Baby Smiles at Me.' Ross and Pierre slotted next, male half on first with his larynx doubling of Clyde McCoy and Henry Busse theme songs for sock returns. Then goes into routine including copies of Popeye, Barnacle Bill, Jew's harp and banjo, plenty nifty. Femme half then walks on to do 'Nobody's Baby' amid clowning, French accent adding a piquant touch to the gal's warbling. For a closer, pair does a torrid 'St. Louis Blues,' Ross giving his metallic vocal chords a real workout; then merge into 'Song of the Islands' for a softer face.

Six Hits and a Miss break midway, trotting on to open with 'Honolulu,' swinging into 'Old Rocking Chair' featuring the Miss and then okay arrangement of 'Hut Sut.' Trio scrams to wings, but enthusiasm of the juve mob brings 'em back quick for 'Maria Elena.' Scram-and-return routine continues through 'Carioca' and could have continued indefinitely if the crowd had its way.

Next-to-closer soon grabs full attention, however, an acro trio with a new approach. Tabbed The Nonchalants, droopy member comes on first in a quavery-voiced routine that starts like a gag single until other two rush on and throw him across the stage. Boys are genuine acros but gag the whole act, tripping and spilling each other and fighting even while building to a three-high. This is a real comedy act with enough underlying meat to keep the payees on seat-edge and will probably grab the word-of-mouth for the stage half this week. Closing act Ricardo and Norma, dance act, with line working into background. Pair makes a nice flash. *Wern.*

EMBASSY, N. Y.

(NEWSREELS)

U. S. occupation of Iceland leads off a much better than usual summer newsreel program. This and the establishment, via official opening, of a U. S. naval base in Bermuda, plus the U. S. Independence Day celebration, provide the new bill with plenty of lift. Paramount shows troopships leaving American harbors, with no actual new clips, in treating the American takeover in Iceland, deft narration helping an ordinarily routine pictorial story. Universal covers the Bermuda incident in bright fashion.

Par grasps the significance of July 4 this year and what it means to the history of the nation. Editing and scripting are workmanlike, with camera cut-ins on different groups listening to President Roosevelt's talk at Hyde Park. Newsreel concludes the Independence Day story with a femme singing the 'Star Spangled Banner,' with the lyrics superimposed on background shots of Ft. McHenry, birthplace of the national anthem.

Additional nation defense stories are considerably better than recent ones.

Swearing in of Harlan Stone as U. S. Supreme Court chief justice at Estes Park, Col.; Billy Conn and his bride, and Lewis Lawes retiring as warden of Sing Sing are topflight Par contributions, scripting and narrative lifting them far above the ordinary. Universal garners a chuckle with its juvenile style show in N. Y., while the same newsreel shows the American Legion fireworks display in Los Angeles, quaintly ringing in a plug for Olsen-Johnson and 'Hellzapoppin,' which Universal is filming. Same reel trimly covers a model plane show, feature being a miniature model doing loops while handled by remote control.

Helen Claire's commentary makes something of the International Convention of Twins at Riverview, Chicago, for Movietone. Same company offers solemn handling of Paderewski's funeral and burial at Arlington Cemetery. Ed Thorgersen does a fine job covering the All-Star baseball game at Detroit, won by the American Leaguers. He also furnishes whimsical treatment of a Chicago horse race. Both Movietone.

Arrival of reinforcements at Singapore (Pathe) and views of an air attack on an aircraft carrier in the Mediterranean (U) provide the new war material outside of Movietone's story of a mass air raid on Chungking, China. Tex McCrary punches out his description of 'The Punctured Yellow Peril' in his familiar manner. Funniest clip is Movietone's about a trained monk in a Buffalo zoo.

'Arctic Springtime,' an above-par Father Hubbard Adventure short for 20th-Fox, tops off the layout. *Wear.*

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, July 13.
Simone Simon, Six Honeys, Ruthie Barnes, Bill Bailey, Gae Foster Ballet (16), Ben Yost Singers (8), Dick Dana, Pinkie Lee, Bobby Morris, Ryan and Benson, Walter Morton, Music Hall Orch (7); 'The Four Mothers' (WB).

This week's show did not provide that letdown which often follows a smash holiday weekend such as the Fourth. Capacity audience greeted vaude bill when caught at opening show Sunday (13), which features Simone Simon and plenty of excellent dancing for the tapster addicts.

Miss Simon, a cute looker in smart gown of pale blue tulle, received big hand on appearance. She first sings 'Chee Chee' and audience liked her, if not the song. Her warbling of 'My Sister and I,' done in a pleasing voice, went over well and her final number, 'I Got to Get Hot,' accompanied by hipswinging motion and coquetish orbrolling was a hit, too. She plugs her forthcoming picture and ends with 'I hope you will like me.' Audience would have liked another song, but Miss Simon took her bows cutely.

From opening number of Gae Foster girls in 'Their Night in Rio' revue, there's plenty of dancing. Gals look good in their white satin pajamas and long white gloves and pink roses, but their routine needed more rehearsing at opening.

Ruthie Barnes, shapely blonde, taps out some fast rhythm with ease. Makes nice appearance in chalk white suit and bolero jacket over gold sequin waist. Follows with number in machine-gun tempo, which went over big.

Bill Bailey, colored stepper, drew much applause with his Bill Robinson style of hoofing and chatting. His imitation of Robinson's 'tripping down Main Street' and his war and draft gags earned him two bows.

The Six Honeys, three girls in white evening gowns and three men in tails and white ties, put over a neat tap-acro act. They begin routine with tap number, but do better in acrobatics.

Ben Yost Singers, who make excellent appearance in purple suits, sing 'By the Sea,' always good for a hand in this resort. Their imitation of jukebox recordings was a laugh-getter. With tavern backdrop, they give impersonations of Inkspots, Andrew Sisters and other pop entertainers.

Dick Dana emcees okay.

Closing act with Gae Foster girls in checked play suits carrying hoops and accompanied by Yost singers is slick number. With lights out, patterns of strobolite hoops proves effective.

Benny Goodman's orch in Marine Ballroom, Children's theatre, circus, water sports, Alex Bartha's band, three films, marionette show, and Hawaiian musicians also included in attractions. *Carter.*

EARLE, WASH.

Washington, July 13.
Isabel Jewell, Wesson Brothers (2), Martins (4), Raymond Massey, Gae Foster House Line (16), Joe Lombardi House Orch, 'Out of Fog' (WB).

Youth will find a way, it seems, for all the lack of training grounds for new talent since vaudeville's decline. Everyone in the new revue here it topnotch, and not one, while all show the polish that comes with experience, can be truly called a veteran.

Isabel Jewell, of films, is top-billed, and turns out to be one Hollywood personality who merits it when she makes her mid-show appearance. After brief introduction, in which she reports she is glad she doesn't have to sing in competition with the Martins or dance in competition with Roxyettes, actress goes into monolog, which, she says, she herself wrote. Portrait of a hash house waitress in love with a truck driver is well done and makes a solid impression on the customers. Wisely, Miss Jewell leaves it at that and doesn't impose on the welcome.

Evidence that the Wesson Brothers, here only a few weeks ago, won some following then, was indicated by applause that greeted their entrance on the return engagement. Their impressions are different enough to remove the my-Gawd-another-impersonator onus, being cleverly written and handled in novel fashion, with one doing the mimicry, the other the voice. Starting with Edward G. Robinson, they go through such personalities as Fannie Brice and Edgar Bergen and Charlie McCarthy, winding up with a howl finish in a comic take off of President and Mrs. Roosevelt.

The Martins, whose reputation has been made in radio, turn out to be attractive personally as well as vocally. Fresh, youthful appearance of the two girls and two boys lends a special flavor to their expert harmonizing of some novel pop tune arrangements. Roxyettes are busy twice, and busy is the word. Opener is a rhythm tap number involving considerable of the intricate but smooth precision that has helped win the girls large following locally, and they wind up for a solid climax with one of those bell routines, dancing out the melody of 'Amapola.' The Raymond Massey of the revue is not the stage and screen actor, but a local Government worker, discovered last week in theatre's 'Sing-a-Song-with-Mike' audience participation feature, brought back now for guest appearance in pit orchestra's overture.

Biz good Sunday night (13). *Mac.*

Unit Review

ON DRESS PARADE

(STATE-LAKE, CHI)

Chicago, July 12.
Nan Rae and Maude Davis, Hudson Wonders (2), Britt Wood, The Walkmirs, Theresa Rudolph, Chicago Drum Major Champs, Ballet (12); 'Hit the Road' (U).

Primarily a talent show, this unit gives little thought to production, but comes up with some socko entertainment. With the militaristic theme to serve as b.o., it looks to do okay at the gate and should send the customers away feeling that while they have seen some good individual acts, show as a unit fails to go anywhere with the original 'soldier' idea.

There's an opening drill routine by the line which is okay and shows the girls to be fair lookers and hoofers, but from that time on it is straight vaudeville right up until the finale. The Hudson Wonders, two stately gals who know how to sell acrobatic dancing, are on for their nicely-paced and well-performed tricks, outstanding of which are the 'pony prances' which they do together for a closer. The audience liked them.

Britt Wood is back again with his familiar talk and harmonica playing, and while most of the house know his gags as well as he does himself, they never seem to tire of him. A hillbilly tune, 'The Wagon Went Rolling Along,' is good material for Wood's style, and he got it off to good results.

Line is on again for a jazz number which serves as an introduction to the toe-terping of Theresa Rudolph. Not an outstanding dancer, she is nevertheless pleasant and does not slow up the show.

An unusual, hard-working trio, The Walkmirs, present a well-rounded turn which features the acrobatic bar work of a young lady on apparatus atop a pole supported on the shoulder of her male partner. Stunts require plenty of strength and control and were well received. For a closer, two femmes climb to the apparatus and swing about, while the pole rests on man's forehead. Had to beg off.

Nan Rae and Maude Davis, with their characterization of the 'Inquiring Reporter,' as usual turn in a creditable and laugh-getting turn. This family house is made to order for them, and their buildup on the Kate Smith program gives them a good introduction. Act is inclined to be a little blue at times, but still socko.

For a finale, linegals appear in sailor outfits and do a mediocre gob routine against a backdrop of a battleship. Then six youngsters appear swinging batons, and are announced as winners of the Chi High Schools Drum Major contests. Each does short solo twirling bits, then the curtains part to reveal Miss Rudolph posed as the Statue of Liberty.

Biz good last show Friday (11). *Gold.*

High Temp. Melts Two Cleve. Niteries

Cleveland, July 15.

Two niteries prostrated by the summer heat here. Jack Pierson, after vainly trying to make swank Gourmet Club go without floor talent, locked his doors until Sept. 15. Eddie Robinson's orch, heard at Gourmet for nearly two years, was spared a layoff by Palmer Suttaby, who immediately booked band to open Cleveland Club's new roof garden.

Freddie Meyers last week also shuttered his Freddie's Cafe for next two months because of lack of convention trade. Impresario had originally planned to reopen the suburban Ohio Villa this month but deal with its original owners fell through.

Night Club Reviews

MARDEN'S RIVIERA

(FORT LEE, N. J.)

Pancho and orchestra (12), Chester Hale Girls (24), The Whitsons (4), Helen Kane, Gower and Jeanne, Everett Marshall, Fausto Curbello orchestra (8); $3.50 dinner minimum; $4 supper.

Technically, this show is a cheater, but since Ben Marden is doing record-breaking business this season, what matters? Maybe the general idea is to keep it trim and fast, what with the other attractions at this lavish roadhouse; and so long as he gives them a semblance of flash and color, that seemingly pleases the customers. The Riviera is easily the No. 1 roadhouse in the metropolitan New York sector, and its natural appeal, on the Palisades cliffs, forfends too much captiousness with the quality of the floor show—especially if the weather is good. And it's been plenty hot hereabouts, which is great for any inn.

Considering that last year Marden had such a triple-threat as Tucker-Richman-Lewis, and this season gets away—and to much better net profit—with a monthly change of bill, the b.o. tells its own story best.

Everett Marshall is the current topliner. He sings robustly and manfully, but an unruly shock of hair doing a male Veronica Lake in his eyes doesn't quite match up with the dignity of his baritone front.

Gower and Jeanne, class dancing couple, are quick returners from the first show (this is the third change of bill) and the young stepping pair register neatly.

Helen Kane is in the nature of a bit of semi-nostalgia. The show bunch will recall how she boop-a-dooped her way to fancy takings in the Paul Ash presentation era. Still looking 'cute' and sounding that way, old man tempus fugit has wrought a new audience stance on what she has to offer. Firstly, Max Fleischer's Betty Boop cartoons (didn't Miss Kane sue him over that?) have discounted that appeal. Then there has been the Bonnie Baker cycle, so that basically she offers a mild vocal routine, best feature of which is Miss Kane's medley of her yesteryear hits.

The Whitsons (4) are a good risley combo, two of them alumni of the Maxellos. And that's all brother.

In between the 24 Chester Hale beauts parade and do ensemble routines, three all told. Finale is a reprise of a previous staging, a congarhumba flash.

Otherwise the Pancho and Fausto Curbello orchestras are okay for sound and hoof. Latter replaced Carmen Cavallaro. *Abel.*

Harry's New Yorker, Chi

Chicago, July 10.
Ray English, Vivian Marshall, George Moore, The McKays (2), Ruth Craven, Muriel Kretlow Dancers (6), Arne Barnet Orch (6), Rhumba Orch (4); $1.50-$2 min.

One of the best shows to play this spot in some time, this production rates as real cafe entertainment. There is plenty of everything needed for a well-rounded bill, and the patrons should go away talking about it.

Line opens with sarong number which conveys the idea of a native sacrifice to the Gods and offers the gals a chance to look sexy in their scanty wardrobe. Girls are tall, attractive and cleancut appearing.

Ray English, who takes almost unbelievable falls, is on for a highly entertaining session, doing some pretty fair hoofing. He is at his best, however, in the straight acrobatic stunts that invariably wind up in a terrific fall. Act is different and good entertainment.

Vivian Marshall, a cute youngster who does special-material songs, gets herself across nicely with only fair material. However, in her closing number, 'Parade of Stars,' wherein she does impressions of Nora Bayes, Sophie Tucker, etc., she's impressive and shows promise of developing into a first-rate performer.

George Moore is m.c throughout, and displays a fair singing voice and some really fine ballet-tap dancing to sell himself solidly. This is a return engagement for Moore and it is obvious that he enjoys a nice following. Boy is personable and has enough class to appear a good bet for musical comedy.

An out-and-out hokum ballroom team, the McKays get plenty of laughs with routines that are away from the usual run of comedy dancing. Man is a natural mugger and girl a good foil. Had to beg off at show caught.

Ruth Craven, singer with fine delivery and excellent choice of material, sells herself well. Numbers are in comedy vein such as 'Jenny' and 'Want My Mama,' but she also turns in a creditable job on a torch ballad, 'How Did He Look?'. Pipes and appearance stand out and delivery couldn't be improved.

For a closer, The Kretlow Dancers are back with a 'Gay Nineties' number called 'Six Daughters of the Florodora Sextet.' A lyrical chorus by the girls is unimportant, but sets the idea. The wardrobe and routine are good. Arne Barnet's orch plays the show to the hilt, and there is a rhumba group for the lulls.

Biz terrific at show caught Thursday (10). *Loop.*

BAL TABARIN, FRISCO

San Francisco, July 9.
Romo Vincent, Harris & Shore, Alphonse Berg, Helene Hughes Line (10), Bob Saunders Orch (11).

Smart, light-budget summer show moved into the Bal last night (8), consisting of Romo Vincent, Harris and Shore and Alphonse Berg as the toppers.

Helene Hughes line opens with an okay shadow-boxing routine, paving way for Vincent, a hemisphere-built guy who walks on singing 'Old Man River.' He m.c.s until his own turn comes. Introduces first the draper, Berg, who gowns two linegirls individually, then works on three simultaneously for a red-white-blue effect. Ladies go for this one, although it makes a bit of a girl-flash pending application of femme haberdashery.

Harris and Shore, billed here as from George White's 'Scandals,' are next. They're plenty slick comedy dancers. Femme, pert and pint-sized, collects most of the attention during three turns, running the gamut of clowning variations of adagio and ballroom terp. Gal knows how to sell and pair won a warm welcome.

Vincent was a little slow warming up opening night, but once he got into it, he had a hard time getting off. Guy has a terrific personality when he's in the groove, roaming from comedy stuff like 'I'm too big for the army and navy' to a N. Y. cabbie impression. A change of headgear is all the scene shifting he needs. His Capt. Bligh is seemingly more like Laughton than Laughton himself, and still registers even at this late date. Vincent was here before some years back, and judging from reception accorded here, can return as often as he likes. Although used largely for clowning, moments when he lets it out indicates he has a voice of near-operatic quality. Line closes with okay tap routine.

Room better than half full before 10 p.m. on the opener. Present line-up is in until July 29, when Senor Wences takes over, followed in August by Belle Baker. *Wern.*

TERRACE GRILL, K. C.

(HOTEL MUEHLEBACH)

Kansas City, July 12.
'Star Spangled Ice Revue' with Dot Franey, Red Sisley, George Stewart, Knearl McClusker, Margie Burns, Harriett Arvan, Amanda Deterich, Bernice O'Dell; Casa Manana Orch.

The Grill, usually the deluxe dine and dance spot of the downtown loop, goes straight club for this engagement with the ice revue the main attraction over dancing. It's the first time since 1917 an iceskating attraction has been used in the Grill, and it's holding the summer trade nicely. Half-hour presentation is made three times daily, once at luncheon and twice in the evening.

Considerable variety of stunts is presented among the 12 numbers and the eight people. Skating of the personnel is accomplished. Limits of the room, which confine the rink to a 13-foot length and less of width, take away some of the sweep and glide expected from an ice show. Setup is to intersperse specialties by Dot Franey and Margie Burns along with those of George Stewart, Knearl McClusker and Red Sisley with choral numbers by the four girls.

Four femmes lead off with a 'Toy Trumpet' routine, later waltz to 'Tales of a Vienna Woods,' work in a conga and come on for the red, white and blue finale. Miss Burns contributes a clog to duo of Irish tunes, Sisley's specialties are a clown twirl and a Russian comic dance, Stewart gives a trick and box-hurdling routine.

Tango and jitterbug routines are furnished by Harriett Arvan and McClusker. Miss Franey is on in a dance number with Stewart and McClusker supporting; she later leads the ballet and singles as a sailorette doing various figure-skating specialties to "Sailor's Hornpipe.' She returns to lead the finale. A former U.S. champion speed skater and member of two Olympic teams, she took up the figure work in 1937.

Dancing is provided between floor shows by means of laying a panelled floor over the ice. Casa Manana orch (10), local crew, handles the musical score and furnishes the tunes for dancing. *Quin.*

Inside Stuff—Legit

Vincent Astor, for the Astor interests, is reported prepared to handle the St. James and 44th Street theatres, N. Y., which were conducted under lease by the late Boris Said. Latter, who was essentially in the oil business and did not use his name in connection with the theatrical ventures, operated them under the corporate name of the Nesca Realty Co. Executors of the Said estate decided they were not qualified to enter show business and turned the properties back to the Astors.

Plan is to book shows into the theatres following technical proceedings necessary before actual possession reverts to the Astors.

Understood that Mrs. Harrington Hull, the former Mrs. Vincent Astor, proposes a six-week season of light opera at the 44th Street. Originally, arrangements were made with Said, whose leases on the houses were dated to expire Septmber, 1942. Reported that an offer to rent the properties under a deal to guarantee the fixed charges plus 50% of the profits was rejected by the Astors. Before Said rented the theatres, the Astor office through a Broadway representative operated them.

Leila Ernst, ingenue lead in 'Pal Joey,' at the Ethel Barrymore, N. Y., wears a wedding ring in the show, although she plays an unmarried girl who's in love with the hoofer-heel, Joey Evans. Actress was married a couple of weeks ago and apparently has sentimental reasons for refusing to take off the ring on stage, although it looks unprofessional to wear it.

June Havoc's web-silk stockings in her scene with Jack Durant are ragged, but otherwise the costumes for the show look remarkably fresh. Stage manager Jerry Whyte has kept the performance fresh and clean, too. One other notable fact about 'Pal Joey'—because of the network taboo on ASCAP music, the Rodgers and Hart tunes have not been played to death, so are surprisingly unspoiled. Such songs as 'Bewitched, Bothered and Bewildered,' 'I Could Write a Book' and 'Den of Iniquity' retain their original appeal.

Philip Merivale, who was snared by execs of the Civic theatre, St. Louis County strawhatter, to play the role of Dr. Axton Talley in 'The Talley Method,' the part he created in the initial New York presentation, thought he was to appear in St. Louis' Forest Park alfresco playhouse, where nothing but light operas are dished out. Merivale's statement to local rags upset Gordon Sommers, biz manager of the strawhatter, who flashed correspondence with the star and Equity to establish the fact that nothing underhanded had been done to obtain Merivale's p.a. here.

Merivale said he had heard of the huge 10,000-seater in Forest Park, but not of the 700-seater in the county. However, he did not attempt to balk on going through with the contract. The Civic theatre spent plenty of coin in advance bally, raised the scale from $1.12 top to $2.24.

A golf foursome in Florida when they went on winter vacations consisted of Arthur Hopkins, Arthur Hammerstein, Joe Leblang and Sam H. Harris, survivors being the first two named. Around Great Neck, L. I., a foursome for years was Harris and his deceased wife, Alice, Hopkins and his deceased mate, Eva, Hopkins being the only survivor.

Hammerstein, who is a gentleman farmer at Evanston, Ill., and says he likes it, learned of Harris' passing in the dailies and planed to New York for the funeral.

Widow of Harris is resting at New Hope, Bucks County, Pa., where the couple had planned to spend the summer, not far from the homes of George S. Kaufman, Moss Hart, Jack Kirkland and others in show business.

The Hunterdon Heights Players, a summer outfit spotted at Jutland, N. J., is again operated by Ione Hutaine. Venture this season, however, has the backing of Tom Johnstone, cartoonist and illustrator who wrote 'Snookie,' a comedy that opened and closed quickly last month at the Golden, N. Y.

Johnstone's deal called for placing William B. Friedlander with the outfit. Latter staged 'Snookie,' produced under cover by the Shuberts and Olsen and Johnson, who ordered their names off the bill following adverse notices. Friedlander is said to be an instructor in the drama school connected with the Jutland strawhat.

Death of Auriol Lee, stager-actress, who was killed in a motor car accident in Kansas two weeks ago, recalls the death of Vice Admiral Sefton Brancker, to whom she was said to have been engaged. English officer was aboard the R 101, British dirigible which exploded in the air over France, after starting its first flight to India, around 12 years ago.

Brancker had told friends he wished to be buried wherever he dropped; if that happened, and Miss Lee left the same instructions. She was interred in Hutchinson, Kans.; but it's possible that the remains will be brought east.

Despite stories to the contrary, Mrs. Dora Valentine, wealthy widow of Philadelphia who backed 'Johnny Belinda,' is on cordial terms with Harry Wagstaff Gribble, who produced the show. Although the play ran through the season, opening at the Belasco and moving to the Longacre, it is estimated to have ended in the red upward of $60,000. Understood that she favored keeping the show going through summer. It is now playing summer spots.

Mrs. Valentine's husband is said to have made a fortune in the drug business. Her son, Stewart Valentine, is known in Philly financial circles.

Paul J. Cahill, manager of the Municipal Memorial Auditorium and adjoining little theatre, Worcester, Mass., points out that the latter seats 704, which is more than reported. At $1.65 top, capacity in nine performances approximately $5,700. Auditorium has a seating capacity of 3,500.

Little theatre is being used by touring shows as a spoke i the planned rotary stock in New England.

Summer Premieres

(July 16-26)

'Family Honeymoon,' farce by Owen Davis, based on novel by Homer Croy, at Lakewood theatre, Skowhegan, Me. (16-19).

'Two-Story House,' comedy-drama by Parker Fennelly, at Bass Rocks theatre, Gloucester, Mass. (16-19).

'Mr. Timpkins,' by David Carroll, at Theatre-in-the-Dale, New Milford, Conn. (16-19).

'Masked Ball,' new version by Edith Ellis of Clyde Fitch farce, at Westchester playhouse, Mt. Kisco, N.Y. (16-19).

'Goldfish Bowl,' play about the Roosevelt family, by Vincent McConnor, at Woodstock (N.Y.) playhouse (17-19).

'Danny Dither,' musical by Jeremy Gury and Alex North, at Tamiment playhouse, Bushkill, Pa. (19).

'Little Dark Horse,' adaptation by Theresa Helburn of Birabeau's French play, at Country playhouse, Westport, Conn. (21-26).

'Comedienne,' by Ivor Novello, with Constance Collier, at Cape playhouse, Dennis, Mass. (21-26).

'Strictly for Sweeney,' by Rita Ford, at Pine Grove playhouse, Cambridge Springs, Pa. (21-26).

Current Road Shows

(July 16-26)

'Accent on Youth' ((Sylvia Sidney-Luther Adler)—Flatbush, Brooklyn (16-20).

'Cabin in the Sky' (Ethel Waters) —Biltmore, Los Angeles (21-26).

'Charley's Aunt' (Phil Baker)—Garden Pier, Atlantic City (22-27).

'Hellzapoppin'—Erlanger, Chicago (16-26).

'Jump for Joy' (Duke Ellington)—Mayan, Los Angeles (16-26).

'Ladies in Retirement' (Florence Reed)—Brighton, Brighton Beach, N.Y. (16-20).

'Life With Father' (Dorothy Gish) —Cass, Detroit (16-26).

'Man Who Came to Dinner'—Windsor, Bronx, N.Y. (22-27).

'My Sister Eileen'—Harris, Chicago (16-26).

'Rain' (Lenore Ulric)—Windsor, Bronx, N.Y. 16(-20); Flatbush, Brooklyn (22-27).

'Vinegar Tree' (Billie Burke)—El Capitan, Hollywood (16-26).

APPLE-STORAGE THEATRE IN DET.

Plays and Cider

Detroit, July 15.

Emphasizing its unique set-up in an apple-storage warehouse, the Will-O-Way Playhouse, this area's first strawhat, opened its second season with Eddie Nugent in 'George Washington Slept Here.' Extending its season this year to eight weeks, the theatre, manager by William Way Merrill, will follow for two-week periods with Beatrice Terry and Geofrey Marks in 'Mr. Pim Passes By,' Gene Reynolds in 'What a Life' and Doris Bull and Joseph Laderoute in a yet untitled musical comedy by Celia Merrill, sister of the project's director.

Seating only a few hundred, the playhouse boasts of an air-conditioning outfit (used wintertime for the apple storing). Cider is served and the tiny house is plentifully decorated with murals on the apple's place in history. Youth Orchestra, under Miss Merrill, also plays matinee concerts on Saturday and Sunday and the general public is invited to use the locale as a setting for picnics.

Classy Layout

Among the summer stock spots on Long Island, Edith Gordon's Playhouse at Sayville is regarded as one of the best appointed. It was formerly a country club, golf course now being used for other purposes. Miss Gordon's setup includes a drama school or workshop.

An all-Equity cast is used for the presentations, none of the apprentices being so assigned, as at most other summer projects.

Sheila Barrett Spotted

Pittsburgh, July 15.

Sheila Barrett will be starred next month with South Shore Players at Cohasset, Mass., in original revue by Charles Gaynor which is figured to have Broadway possibilities for fall. Show will be composed of best features of three annual musicals Gaynor has done here for Pittsburgh Playhouse.

It'll be directed by Frederick Burleigh, who during regular season directs Playhouse here and has staged all of Gaynor's shows in the past.

Harpo Marx in 'Jacket'

Marblehead, Mass., July 15.

Harpo Marx is slated to make an appearance with the North Shore Players here the week of August 11. He will play in 'Yellow Jacket' with Alexander Woollcott and Fay Wray, and then, according to plans of Blake Johnson, the producer here, it will be presented next season on Broadway.

Woollcott, particularly, is anxious to do the Chinese piece in New York.

Butterworth's Big B.O.

Ivoryton, Conn., July 15.

Charles Butterworth, in 'George Washington Slept Here,' fractured a few records at Milton Stiefel's playhouse here last week. Turnaways averaged 100 per show.

Butterworth closed his strawhat tour of this one Sat. (12). Currently he is rehearsing for two weeks for a July 28 opening of 'Western Union, Please' at Paper Mill playhouse.

Worcester N.G., Folds

Worcester, July 15.

Once again this city of 200,000 has turned thumbs down on legitimate productions and it is now quite evident that Worcester does not want or does not appreciate shows of more than passing merit. The Little Theatre in Municipal Auditorium folded July 5 after five weeks of road shows under management of H. Clay Blaney and Robert Marko. Season was expected to run 15 weeks.

According to J. J. White, general representative, house has been in the red since opening night.

Local consensus is that Worcesterites in future will have to go 45 miles to Boston to see legit.

Maryland Strawhat Opens

Braddock Heights, Md., July 15.

The Mountain theatre will open its fourth summer season July 16 with 'It's a Wise Child,' featuring June Brehm, understudy to Helen Hayes last season in 'Twelfth Night.' Theatre is under joint management of James Decker and Willard Markey. Director is Fitzroy Davis, author of the forthcoming Macmillan novel, 'Quicksilver, a Novel of the Theatre.' Subsequent bills are: 'Ghost Train,' 'Spring Meeting,' 'The Male Animal,' 'Ah, Wilderness,' 'Wind and the Rain,' 'Ladies in Retirement,' 'The Man of Crystal' and 'Private Lives.'

'IRENE' CLICKS IN ST. L.; 'MUSKETEERS' N. G. 30G

St. Louis, July 15.

Evelyn Wyckhoff, is one of the big clicks in Harry Tierney's 'Irene,' previously presented here in 1931, that began a one-week stand in the Alfresco theatre in Forest park last night (Monday) before an overflow mob of 10,200 that grossed approximately $4,500. Cool weather forced customers to don wraps. It was the largest opening night attendance of the season.

Miss Wyckhoff, on vacation from 'Lady in the Dark,' made local debut and played role of Irene O'Dare. Other clicks are William O'Neal, Jack Donohue and Ethel Taylor in warbling stints, William Lynn, Helen Raymond, Dan Harden, Jack Williams, Betty Bruce and Lynn, Royce and Vanya.

'Three Musketeers' wound up seven-night engagement Sunday (13) with an estimated take of $30,000, below average. Cool weather and threats of rain on several nights offset raves tossed by local crix.

'Babes Toyland' Opens Toledo Alfresco Season

Toledo, July 15.

Third consecutive season of outdoor musical entertainment sponsored by the Toledo Civic Opera Assn. opened last night (Monday) at the Toledo Zoological Park Amphitheatre with Victor Herbert's 'Babes in Toyland,' the most ambitious production yet presented by the association. Feature of the opening night was the attendance of mayors of 22 communities in northwestern Ohio and southern Michigan.

Cast includes Sheelah Dille and Elizabeth Houston, sopranos, and Lee Sullivan, tenor, in leading roles; Dean Dickens, Detmar Poppen, W. J. McCarthy, Ted Meza, Peggy Alexander, Fred Harper and minor roles filled by localites and 40 youngsters.

Other productions scheduled are: 'The Firefly,' July 21; 'Good News,' July 26, and 'New Moon,' Aug. 4.

Bergman in 'Christie' Opens Selznick Barn

Santa Barbara, July 15.

'Anna Christie,' with Ingrid Bergman in the title role, opens the David O. Selznick Summer Theatre at the Lobero July 30 for five performances.

Alfred deLiagre, Jr., is director.

'Cabin' Repeats in L.A.

Los Angeles, July 15.

'Cabin in the Sky,' with Ethel Waters and the original New York cast, plays a return date here at the Biltmore, opening July 21 for two weeks, and then disbands for the season. Al Lewis presents the show at $2.50 top.

Negro show did smash biz on its recent two weeks at the Philharmonic and play-back is prompted by many requests.

Duffy Taking 'Music'

'More Than Music,' legiter by press agent Jean Dalrymple and her assistant, Phillip Bloom, is expected to be produced on the Coast during the summer by Henry Duffy, with Francis Lederer in the principal role, understood to be a takeoff on pianist-conductor Jose Iturbi.

Eventual opening on Broadway is planned.

Stony Creek Tryouts

Stony Creek, Conn., July 15.

Stony Creek theatre's second season under Ronald T. Hammond swings toward mid-season with two tryouts on the fire. First is Richard Hepburn's 'Love Like Wildfire,' said to be an autoblog on the Hepburn family. It's due July 26. Second break-in is Jack Levin's 'Good Neighbor,' which Sam Byrd will take to Broadway if its strawhat reception warrants.

Set for July 21 is Sinclair Lewis in 'My Dear Children.' Novelist has a piece of operation here this summer.

B'way Ticket Brokers Fined $100 to $500

Imposition of heavy fines on 17 ticket brokers Monday (14) in the federal court, New York, after they had admitted not having stamped all tickets sold by them with the price obtained, may curtail if not eliminate telephone orders from agencies to legit theatres hereafter. That is fully expected unless the tax regulations covering such sales are changed.

Fact that Judge Louis W. Strum, of Florida, who presided, is hardly cognizant of Broadway is not pertinent. There was no question of whether the law is applicable. The brokers pleaded guilty and the court meted out fines which varied only because one or the other broker had been implicated before in ticket irregularities.

That the ticket people went into court without attorneys is hardly understandable. They felt there was not alternative but to plead guilty. There were no allegations of overcharging and it was intimated that the federal attorney conceded that that portion of the law is impractical. There were no indictments as first understood, but 'informations' filed against the brokers upon which the court acted. Ticket people were known to have been worried over the cases, but did not anticipate heavy imposts, and it is reported along Broadway that most of them have not the ready cash to pay the fines.

Tickets By Phone

It is the practice of agencies to order tickets for customers by telephone from the boxoffices, when sold out of allotments, but particularly close to time performances start. Law requires that all tickets sold by brokers be stamped on the reverse side with the price obtained, usually 75c over the boxoffice price, plus 10% tax on the premium. It is virtually impossible for the broker to stamp such tickets, since they are not in his possession and when picked up by the customer are immediately placed in the ticket box at the door.

Fines, which ranged from $100 to $500 and totaled $3,700, were: City Ticket Co. (21 Club), $400; Oscar Alexander, $500; Faber & Sutton, $125; Joey Deutsch, $250; T. Everett Naughton, $250; Edward Reynolds and Wilfred Betts (Jacobs Ticket office), $100 each; Saul Suber, $250; John W. Wachter (Grand Central Ticket agency), $100; Joseph Rosenfeld (Hollywood Ticket office), $125; Harry Shack (Rialto Ticket office), $200; Sussman ticket office, $200.

Yesterday (Tuesday) four more brokers pleaded guilty, with total fines being $1,100. The four were Leblang-Gray's Ticket Agency, $200; Mackey's Inc., $200; Park Theatra Ticket Service Inc., $200; and the Supreme Ticket Office Inc., $500.

During this week pleas will be made by the Acme Theatre Ticket Office, George J. Bascom, Louis Cohen's Ticket Office, Inc., Gransky's Ticket Service, Inc., Leo Nevins Theatre Ticket Office, Inc., and the Newsstand Theatre Service.

'Soldier' OK As Shuberts' 1st L'ville Production

Louisville, July 15.

'Chocolate Soldier,' first of the six-week season of summer musical shows at Iroquois amphitheatre being offered by the Shuberts, was a success from an artistic and financial standpoint. Local patrons are keeping a force of ticket sellers busy, and all six performances, beginning with the opening Monday (7) were nearly capacity. Open-air spot seats 3,500.

Leads in 'Chocolate Soldier' were Jane Pickens and Robert Shafer, both registering effectively. Comedy roles were handled by Florenz Ames and Melissa Mason, and supporting players were John Patrick, Allen Stewart, Nina Varella, and Ethel Barrymore Colt. No performances were missed the first week, although rain threatened three nights, but held off during show time.

'Too Many Girls' opened yesterday (Monday), starring Dorothy and Carol Stone, Charles Collins, Jack Good, Fred Lightner, Nina Olivette, Florence Ames.

DEFENSE PAVES BIG ROAD YR.

Saroyan Burns When Cast Takes A Cut—Orders 'People' Closed

Saroyan is in again. William the Enigma ordered refunds to all patrons who see and don't like his 'Beautiful People' at the Lyceum, N. Y., but that didn't bring a rush to the boxoffice. Last week the cast and the staff thought they'd do the author-manager a favor by cutting salaries, but he seems to have become miffed over that gesture and ordered 'People' to close Saturday (19).

Players went to Equity Friday (11) and assented to the cut. Arrangement called for all in the cast to get $50 weekly, which is the Equity minimum, with regular salaries to apply if the gross reached $4,000 or better, small enough money for a legit show. But when Pat Duggan, Saroyan's play broker rep, informed him of the move, the author telegraphed back from his California home: 'I don't want the cast salaries reduced.'

At the Equity session the players spoke highly about Saroyan and they agreed on the slice with no discussion. When he engaged the cast at modest salaries, Saroyan said that a bonus would be paid each player if and when the gross topped $7,000. Understood they were paid the bonus once, average takings being under that level since opening with single week's exception

Kickback Coin

Amount of money given back at the boxoffice up to this week was a bit over $300 in all, not a material percentage of the total. Indicated that some patrons didn't have the nerve to ask for the refund, but noticed that most who turned back their ticket stubs for cash took it as a matter of course. There were several who got the kickback who wanted to meet Saroyan. Sunday (13), with the best Sabbath house in a couple of months, requests for only $7 were made at the b.o.

Boxoffice staff has been kidded over the kickback, mostly over the telephone. One showman called up to say that he had seen the show on a pass but could he get the 20c subway fare from the Bronx. Ticket seller replied in measured seriousness: 'If your inquiry is genuine, I'd say no,' then the other guy laughed.

On Broadway would like to hear Saroyan's definition of a 'normal half wit,' which expression he used in a signed article that appeared in the N. Y. Times recently.

WOLFF'S WINDFALL

Asst. Theatre Treasurer Cashes In, Instead of Being Stuck

By a stroke of good luck, after he thought he was stuck for a sawbuck, Jack Wolff, assistant treasurer of the Majestic, N. Y., cashed in on a long shot at Empire track last Thursday (10). He sells mutual tickets at Empire and pushed the wrong button when a better placed $10 on the favorite, customer declining to accept the number that came up. Wolff was somewhat disconsolate, figuring he was working the day for nothing, rules requiring sellers to pay for any such errors.

But, instead of having a ticket on a stiff, the nag poked his nose in front at the wire and Wolff suddenly realized that he was the possessor of $1,285, less the 10 smackers paid for the ticket. Odds on the horse was $257 to $2, longest price around New York tracks this season. Wolff formerly worked in the Leblang agency. He is married and has several kids.

'Abie' Revival?

'Abie's Irish Rose' revival in New York is a possibility this summer, it being proposed by Abe Ellis, operator of the Manhattan Center (formerly opera house, 34th street). If Anna Nichols' comedy classic goes on again, it will be shown elsewhere, because the Manhattan has no theatrical license. Doubtful if one would be issued, as the spot has no fixed seats. Idea was to present 'Abie' in one of the smaller spots in the building.

CROUSE DISHES ANOTHER 24G 'ARSENIC' MELON

Lindsay and Crouse have cut up another melon amongst the 21 backers of 'Arsenic and Old Lace,' around $24,000 being sent the successful angels last week. Despite the fact that the Chicago company fared mildly in comparison to the clean-up number one company at the Fulton, N. Y., to date the backers have been paid profits which approximate 160% more than their investments. Total amount divided among 'em is around $90,000, which includes only part of the picture rights coin.

The checks disbursed were accompanied by a letter from Crouse, the partners alternating in slipping the coin to their backers. The note, starting with 'Dear Customer,' thanks them for voting Russel Crouse, alias Buck, 'to be the most charming member of the duo,' though it was a shock to Lindsay. Crouse suggests they all write in, saying disparaging things about him and in that way probably 'mollify' the other partner.

In reporting the closing of the Chi company, partly because of the theatre's financial headaches, he states that the company will go to the road again and expects to play solvent houses. Also it is revealed that the Swedish rights have been sold, but if any of the backers happen to be in Stockholm next season and hear the actors talking in German, it might be just as well to pass it up.

In conclusion, he reports that Frank Sullivan, one of the backers and sometime press agent, when Dick Maney isn't looking, 'has been shipped back to Saratoga. The heat was getting him. He was going around telling people he was Frank Sullivan.'

Actors Temple Services For Sam Harris; Cohan Recalls Mgr.'s Humor

Memorial services were conducted at the Actors Temple, West 47th street, N. Y., Friday (11) afternoon for the late Sam H. Harris, Rabbi Birstein officiating. Jewish Theatrical Guild was invited to participate and, while two spokesmen were on hand, the Guild plans a memorial service under its own auspices, probably to be held in a theatre later in the summer. Sam Forrest and William Degon Weinberger spoke briefly and affectively at the Temple.

Harris Sense of Humor

George M. Cohan reminiscing in the N. Y. Times last Sunday (13), said that Harris was one of the wittiest men he has ever known. Writing in script form he mentions that the two former partners were sitting in the Lotos club about a year ago talking over old times:

Harris: You know it's a surprising thing how many people have asked me why you and I ever parted company.

Cohan: I know! I've had the question put to me a thousand times, I dare say.

Harris: What do you tell them?

Cohan: I tell them to ask you. What do you tell them?

Harris (laughs): Same thing, I tell them to ask you.

Cohan (after a moment of silence): Well, on the square, Sam, tell me why did we ever separate?

Harris (with a broad grin): That's funny.

Cohan: What's funny?

Harris: I was going to ask you the same question.

Just a few days before he passed away, I stood at his bedside.

Harris (looking up at me with a smile): Well, anyway, we've had many a laugh in our time, haven't we kid?

Cohan: Right Sam, many and many a laugh.

Cohan also recalls a time when a fellow from a backwoods sent a play to their office, along with a 30-page closely written letter explaining why the play should be produced, how it should be produced and insisting it should be produced immediately. Seeing the author was so enthusiastic that he wished to let him down easy, Harris added:

'I think I'll wire him that we've read both his letter and his play, and that we've decided to produce his letter.'

MORE BIZ, MORE SHOWS IN SIGHT

Major Musicals and Plays Will Tour—Arms Factories Putting a Lot of Coin Into Circulation and Appetites Whetted for Stage Entertainment

BUT B'WAY N.S.G.

The road is expected to be exceptionally prosperous pasture for legit next season according to showmen familiar with touring conditions. Pointed out that there is much more money in circulation because of the vast defense spending than at any time in many years, and most of that coin is outside of New York.

There is strong indication that people in localities bustling with arms activities have an increasing desire to see stage performances. That is one reason why there will be more major musicals on tour than for the past few seasons and extensive routes have been booked. The quality of other shows slated for the road is high, which should also mean larger audiences.

There are approximately 200 theatres and auditoriums throughout the country which want shows and it is expected that more spots will seek bookings. Plans to play auditoriums, where big capacities permit short stays to get large grosses, appear to be gaining in favor among showmen. It was claimed last year that most of the out-of-town legiters earned little more than the amount of taxes because of frequent dark weeks. Operators of such houses are hopeful of little red during the 1491-42 period.

Broadway Waiting

It was predicted that defense spending would result in prosperity along Broadway this summer, but it has not happened as yet. Anticipation was that shopkeepers, if not those earning substantial wages, would migrate to the metropolis during vacation time. That may occur during the coming month, though its probable that the average person is too much occupied in his home community to leave. There is constant pressure from Washington higher-ups that defense plants maintain an all-out work schedule.

Currently Broadway has an even dozen shows, with grosses at the lowest level of the year. Tourist agencies report the bulk of visitors is due to arrive late this month. Number of buyers is also mounting, but the theatres have not gotten enough of such patronage, as shown by the receipts.

Number of shows playing Sunday (13) was down to two, but with the announced closing of 'The Beautiful People,' Lyceum, this week there will be but one—'Separate Rooms,' Plymouth. 'It Happens on Ice' resumed at the Center yesterday (Tuesday).

This summer is bare of new shows, and none is due until some time in August.

Abbott Lead

Chicago, July 15.

Maureen Cannon set for a femme lead in the George Abbott production of 'Young Man's Fancy' in the autumn.

Set through Music Corp. of America.

HAMLIN IN N. Y. TO SET SHOWS FOR CHI GRAND

G. Eldridge Hamlin and John Schreiber are due in New York this week with the idea of arranging for the booking of the Grand, Chicago, which reverted to the Hamlin Estate after the lessee Sam Gerson went bankrupt recently. Schreiber is manager of Wizard Oil, patent medicine from which the Hamlin's made a fortune. The surviving Hamlin is a teacher in a Christian Science school at St. Louis.

Neither is a showman, but are reported insistently opposed to leasing the theatre to the Shuberts, who formerly operated the house. They believe that Gerson, formerly general representative in Chi for the Shuberts, acted as a front for them when he obtained possession of the Grand about two years ago. Hamlin and Schreiber figure that with Gerson out the Shuberts would angle for better terms for the Grand. In Shubert circles it is denied there was any 'deal,' also indicating that they are not anxious or don't wish to rent the house because it is too expensive to operate.

Present plan is for the Hamlins to operate the house themselves, if assured of bookings. United Booking Office supplies the legiters in Chicago with the exception of the Blackstone, comeback house outside the Loop which flourished for more than a year with 'Life With Father.' Shuberts are in on the UBO and it is assumed they would get preferential bookings for their theatres in the Loop.

How Gerson became so heavily involved financially is a mystery. Estimated that he owes $105,000, but what the money was used for is not known. Gerson is reported in retirement, refusing to answer communications from friends in New York.

Reopened 'Ice' Getting Extensive Tieups; R.R.s Selling Tickets for Revue

Heavy tourist trade, garnered via extensive tieups with railroads and travel bureaus, is being counted on to hypo 'It Happens On Ice,' rink revue which reopened at the Center theatre, N. Y., last night (Tuesday) after a month's layoff.

'Ice' ducats are being sold by the ticket men at all stations of the N. Y. Central from N. Y. City to Buffalo. They collect the money and wire reservations to their Manhattan headquarters, which sends the seat requests in bulk each day to the Center. Railroad deducts 10% for its services. Five other railroads are also accepting reservations, but don't handle the entire transaction as the Central does.

In addition, 'Ice' is being included in all-expense tours coming into the city. Other attractions in these combo offers include railroad fare, hotel, sightseeing, Billy Rose's Diamond Horseshoe, Music Hall, Radio City tour, LaGuardia Airport, Statue of Liberty and Empire State Building.

Virginia Smith Replaces Glenda Farrell in 'Rooms'

Virginia Smith replaced Glenda Farrell in 'Separate Rooms,' Plymouth, N.Y., Monday (14). She had been understudy for some time, and after playing the lead for one performance last week, Miss Smith impressed so favorably she was given the part regularly. Alan Dinehart and Lyle Tabott, who were co-featured with Miss Farrell, remain with the show.

This is Miss Smith's first leading part. She was formerly in musical comedy.

Serlin Notifies Mgrs. of 'Father' Bookings to Forestall 'Conflictions'

An unusual notification has been sent Broadway producers by the office of Oscar Serlin in connection with the tours of his 'Life With Father' companies next season. Letter, signed by Walter Fried, general manager for Serlin, gives the dates and stands independently booked for 'Father,' which will possibly be opposition to other touring shows. In pointing out that 'Father' will be playing against the regular legit theatres in seven stands, it is explained:

'We not only wish to avoid direct (day and date) bookings with other plays, but we likewise feel that even close bookings may be harmful for all concerned. Accordingly we herewith submit our own bookings for any value that this information may be to you in avoiding conflicts and the resulting mutual losses that must necessarily follow...in all instances where conflicts occur, we have booked independent or motion picture theatres that are the equal and in some instances superior to the legitimate theatre of the city involved.'

Courtesy Tipoff

Notification is regarded rather as a courtesy and for the purpose of suggesting that other managers may wish to change routings of their shows to avoid conflicts. It is anticipated that 'Father' may absorb the community patronage before, during and immediately after playing the opposition dates, which are Pittsburgh, November (month); Toronto, Oct. 20 (week); Columbus, Dec. 1 (week); Providence, Oct. 9-10; Rochester, N. Y., Oct. 27-28; Cincinnati, Dec. 8 (week); Youngstown, O., Nov. 27-29.

Last season Serlin booked 'Father' independently in Boston, Chicago, Philadelphia and Detroit, which precipitated a row with the United Booking Office, Erlanger-Shubert outfit. When dates were sought for next season the UBO is alleged to have demanded terms which Serlin regarded as 'penance' exaction because he had spotted his show independently.

'Father,' nearing its second year at the Empire, N. Y., was thereupon booked Coast to Coast without the aid of UBO, even slated into stands which the booking exchange is supposed to have exclusive rights. Reputation of the show is such that little difficulty was encountered. One of the bookings is the Cass, Detroit, where a 'Father' company is current. It regularly gets UBO shows, but contended that the deal did not cover the summer period.

UBO receives 5% of the house end for bookings. It sought a similar percentage from the show [illegible] Serlin declared no dice.

PLAYING BOTH ENDS

Puppets, Live Shows On Opposite Sides of Theatre

Hollywood, July 15.

The newest thing in town is the Turnabout Theatre, operated by the Yale Puppeteers, which opened here last week with a puppet show and a musical revue (with live actors) called 'No Strings.'

The house is a 150-seater. It is built so that there is a puppet stage at one end and a stage for the actors at the other end. During intermission the chairs are turned, like seats on a street car when it reaches the end of the line, to allow the patrons to view both shows.

The Yale Puppeteers, headed by Harry Burnett, Forman Brown and Richard Brandon, are at their best in an elaborate marionette show. Frances Osborne, Dorothy Neumann, Shirley Van, David Stevens, Ted Kneeland, Eugene Dorian, Burnett and Brown's exceptional music are featured in the miniature revue.

Jack Jordan, Jr., has been signed for a part in 'Young Man's Fancy,' forthcoming George Abbott musical. His previous activities have mostly been confined to radio. He's the son of the vaude agent.

12 Shows Left on B'way; B.O. At Low Ebb; 'Hattie,' $20,000, 'Joey,' 14G

A dozen survivors remain on the list. At least one will drop out this week, but most shows are expected to stick. Not much change in grosses, now at low water mark, but several picked up after the Fourth.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (27th week) (CD-936; $3.30). Sold out clean except Monday night of last week, with gross again around $16,500; previous week the takings were $17,000, with an extra holiday matinee.

'Claudia,' Booth (22d week) (C-712; $3.30). Heat has affected attendance, but rates among the season's best comedies and should play into new season; approximately $10,000.

'Hellzapoppin,' Winter Garden (147th week) (R-1,671; $3.30). Weak during first half, but draws excellent trade Friday and Saturday; around $16,000.

'It Happens On Ice,' Center (second repeat engagement) (R-3,027; $1.65). Rink revue, which suspended last month, relighted Tuesday (15); summer visitors to Radio City expected to be attracted, with lowered ticket scale probable factor.

'Life With Father,' Empire (87th week) (C-1,006; $3.30). Slightly better, with gross quoted at $12,800; some extra space ads to catch the eyes of visitors.

'My Sister Eileen,' Biltmore (29th week) (CD-991; $3.30). Eased off, with takings quoted bit more than $9,500, profitable enough; Chicago company got slightly more for second time since opening there.

'Pal Joey,' Barrymore (29th week) (M-1,104; $4.40). Rated around $14,000, or a little more; should improve if summer is to be spanned; operating costs not expensive for a musical.

'Panama Hattie,' 46th St. (37th week) (M-1,347; $4.40). Still the best money-getter among the limited number of shows, but off plenty from earlier part of engagement; around $20,000.

'Separate Rooms,' Plymouth (68th week) (C-1,107; $3.30). Will be only Sunday show, what with closing down of 'The Beautiful People'; around $4,000; intention is to stick.

'The Beautiful People,' Lyceum. Final and 12th week; money-back stunt did not hypo business; around $3,000; may reopen before going on tour.

'The Corn Is Green,' National (33d week) (D-1,162; $3.30). One-setter was among earliest successes this season and is still making some money; around $8,500.

'Watch on the Rhine,' Beck (15th week) (D-1,214; $3.30). Figured to play into new season, although business has been off recently; very good figure at $16,000 or better.

Mgt.: LOU CLAYTON

EDDIE GARR
CO-STARRING IN RECORD BREAKING [illegible]
ON TOUR
Mgt.: WM. KENT
1776 B'way, New York

NORMAN HARRIS and SYLVIA SHORE
Currently BAL TABARIN SAN FRANCISCO
Management: WM. KENT
1776 Broadway New York

PRODUCERS
On Feb..ary 17, 1941, a copyright No. 74401 was issued and received on a three-act modern adaptation and dramatization of Harriet Beecher Stowe's "Uncle Tom's Cabin."
Any subsequent versions that infringe on above mentioned copyright will be liable to the penalties provided by law.
The New York office of Leland Hayward are sole agents.
Sprague-Williams & Wohl

CHI LEGIT B.O. OFF; 'HELLZ' 15G

Chicago, July 15.

Trade remained generally slack last week, despite the influx of conventioneers. There were only two shows to attract 'em, but neither attraction got anywhere near its capacity potential.

Estimates for Last Week

'Hellzapoppin,' Erlanger (9th week) (1,400; $3.30). Way off, but still making s me profits; got $15,000 last week.

'My Sister Eileen,' Harris (21st week) (1,000; $2.75). Gross picked up for some reason; may remain through summer, touring from here thereafter; around $10,000.

Ellington Revue In $8,500 Push-Off, L.A.; Burke's 'Tree' Neat 9G

Los Angeles, July 15.

For the first time in months the town will have three legit attractions, two of which are colored, when the Biltmore relights next week for a return engagement of 'Cabin the Sky.' 'Jump for Joy,' Duke Ellington's revue at the Mayan, is headed for $8,500 the first week on the strength of the maestro's personal draw here and the large negro population.

Billie Burke is currently going strong at the El Capitan in 'The Vinegar Tree,' with estimated $9,000 for the fourth week after hefty $10,000 on the third. 'Vinegar Tree' is slated to stay for at least another couple of weeks, with possibility that another vehicle will be lined up for Miss Burke to follow.

'FATHER,' $13,700, TOPS $100,000 IN DET.

Detroit, July 15.

'Life with Father,' in its sixth week at the Cass here, went over the $100,000 mark for total grosses by adding an approximate $13,700 to its previous earnings. The week's earnings also reflected a bounce back from the preceding week's $12,500, slashed by the Fourth and a heat wave.

The run now may be extended into August.

Cornell's 'Dilemma' Will Tee Off Philly Season

Philadelphia, July 15.

Philly's legit season will open Sept. 8 at the Forrest with Katherine Cornell in 'The Doctor's Dilemma.'

There's a possibility that 'Meet the People' will be revived early in the fall for two weeks at the Locust. Also tentatively skedded is 'Hellzapoppin.'

'Animal' $4,500 in A. C.

Atlantic City, July 15.

'The Male Animal,' with Phillips Holmes, grossed approximately $4,500 during the week ending Sunday (13) at Garden Pier theatre. This is about $300 less than previous week's show, 'George Washington Slept Here.' Rain hit resort two nights during week.

'Johnny Belinda' opened Monday night (14).

Strawhat Play

TWO STORY HOUSE

Gloucester, Mass., July 15.

Comedy-melodrama in prolog and three acts, by Parker Fennelly. Stars Karen Morley. Directed by Antoinette Perry, with settings by William F. Schoeller from designs by Gene Moore. Presented by Brock Pemberton, at Bass Rocks theatre, Gloucester, Mass., July 14, '41.

Amos Rodick	Walter O. Hill
Lulu Pung	Belle Gardner
Charlotte Carlton	Karen Morley
Sheriff Preble	Percy Kilbride
Don Carlton	Robert Shayne
Zadoc Grimes	Howard Freeman
Doc	George Matthews
Professor	John Parrish
Evangelist	Philip Tonge
Peck	Henry Jones
Man from Pine View	Arthur Marlowe
State Trooper	Laurence Moore
Another State Trooper	John Odeneal

Brock Pemberton not only tried out a new play by Parker Fennelly at Bass Rocks theatre here last night (Monday), but also entertained a plus-perfect strawhat audience with a curtain speech before it opened. Producer announced 'Two Story House' as a 'shudder play' and noted that he thought it 'very funny.'

Audience reaction proved him right, but he must have concluded that the author, in the third act, had not quite maintained the excellent quality of the first two cantos, and that some rewriting would be needed to simplify matters. Fennelly has penned an intricate mystery-thriller with a big load of relief laughs. But he has mixed up too many ingredients for easy digestion.

A young couple live in a lonely Maine farmhouse, and one wintry night the wife, temporarily abandoned by her husband, is alternately menaced by an escaped lunatic, unidentified until the third act; and has three suspicious men blown in by the blizzard for shelter. Also there's a suspect writer come to do a murder mystery in the country quiet as a house guest, and a maid who's not too bright.

To add to complications, Fennelly has a prolog commentator, on the 'Our Town' order, who gives some background at the start, and later explains between second and third acts that events of act two are what the house guest imagined, and that the act three developments were what actually happened.

Thus, there are two different versions, and the effect is something like a double-header. When Fennelly has blended all the suspense, comedy and surprises into one simpler ball game he should have a good candidate for Broadway.

Perry directed a good all-round cast with a skill that gave the play a most advantageous tryout. Karen Morley came through with honors as the distraught wife, making her character constantly believable. Kilbride, as a rural sheriff; Hill, as prolog commentator; Shayne as the young husband; Tonge, as a crook-clergyman; Parrish as a spy; Matthews in a mobster role, and Freeman grabbing plenty of laughs in character resembling 'Man Who Came to Dinner,' were standout performers. Single living room set filled the bill. *Fox.*

Play Out of Town

JUMP WITH JOY

Los Angeles, July 10.

Revue in two acts (30 scenes) presented by American Revue Theatre and starring Duke Ellington and his band; staged by Nick Castle; supervised by Henry Blankfort; music by Ellington, Charles Leonard and Hal Borne, lyrics by Paul Webster; sketches by Sid Kuller and Hal Fimberg; [illegible] Otis Rene, Langston Hughes, Charles Leonard, Ray Golden, Richard Weil, Mercer Ellington. Presented at Mayan theatre, Los Angeles, July 10, '41; top $2.20.

Cast: Dorothy Dandridge, Ivy Anderson, Herb Jeffries, Marie Bryant, Al Guster, 'Garbo,' Roy Glenn, 'Wonderful' Smith, Pot, Pan and Skillet, Paul White, Pete Nugent.

Main trouble with 'Jump with Joy' is that it doesn't jump. Rather, and more to the point, it lags. That's the severest indictment that can be drawn against a Negro extravaganza, which by its native nature should be hopping most of the time.

It sounded like a good idea to build a revue around a name band, but it doesn't come off in its present shape. It lacks most of the ingredients of which successes are compounded. Ellington is there, to be sure, thumping the ivories with his usual suave virtuosity and his band is in the pit with its plaintive wails and occasional blasts, but it takes more than that to get across a revue in this tough burg, critics all cinema-conscious. What surrounds Ellington is what's wrong with the show.

Original score by Ellington, Hal Borne and a few others hasn't a number worthy a reprise; skits and blackouts are, for the most part, pointless and not too funny, and the cast lacks finish and reputation. Best of the lot is Dorothy Dandridge, a pert youngster who has done duty in the local bistros. Ivy Anderson, vocalist with Ellington's band, competently serves in the various capacities demanded of a revusical, but Herb Jeffries, also a singer with Ellington, is lost without a mike.

(Continued on page 54)

Literati

New Haven Dailies and NLRB

Preliminary report to the National Labor Relations Board in the case of the two New Haven dailies, morning Journal-Courier and evening Register, finds that papers have committed unfair labor practices. Report is an outcome of a hearing before Trial Examiner Samuel H. Jaffee on charges filed by the New Haven Newspaper Guild (CIO).

Finding recommends that dailies cease interfering with employes in regard to union activities; that they stop discriminating in regard to hire or tenure of employment; that Gladys M. Solomon, Register Sunday feature writer and book reviewer, have her by-line restored, also that she be paid approximately $475, an amount representing a salary raise subsequently withdrawn.

Register's contention was that Miss Solomon's by-line was removed when it was learned that she had appropriated sections of New York Times book reviews and had used them as her own in book reviews signed by her. This point was admitted in the trial examiner's finding. Paper claimed the salary raise was only temporary, for extra work during absence of her superior.

Counsel for sheets will file exception to finding with NLRB in Washington.

ABC Censures Liberty

Slap on the wrist was administered by the Audit Bureau of Circulations last week to True Story and Liberty (also the latter's Canadian edition) for 'fraudulant circulation practices.' Inasmuch, however, as the new officers of the publications had no part in these practices, cooperated fully with the bureau and made refunds to advertisers, ABC bulletin stated, punishment has been limited to censure and the mags will not be tossed out of the Audit Bureau.

ABC also ordered special audits made and published at expense of the publishers for six-month period ending June 30, 1941. It found that circulation statements filed by the mags under dates of April 29, 1940, Aug. 1, 1940, and Oct. 23, 1941, 'contained untrue statements of circulation and falsely represented the net paid circulation.'

J. P. Lewis Running PM

John P. Lewis was placed in complete charge of PM last week by Ralph Ingersoll immediately before the departure of the New York daily's publisher and editor for China and Moscow. Lewis, who had been assistant managing editor from the time he joined PM more than a year before its inception, was upped to the title of managing editor. He's a former m.e. of NEA and of the Buffalo Times.

Ingersoll is uncertain how long he will be away. He hopes, however, to be back by September. He plans to interview Chiang-Kai-Shek and then to proceed to Russia. Erskine Caldwell is now acting as PM's correspondent in Moscow, but it is uncertain how long he will remain. It depends in part on assignments of his wife, Margaret Bourke-White, whom he is accompanying. [illegible]

H. Allen Smith's Future

H. Allen Smith, whose book, 'Low Man on a Totem Pole,' was recently published, started on an indefinite leave of absence this week from his feature-rewrite post at the New York World-Telegram. He'll do some sample columns for United Features syndicate during his absence from the daily, resigning completely if the column clicks with editors to whom UF submits it.

Smith is also writing a play in collaboration with James Street, author of 'Oh Promised Land' and other novels. He likewise has a couple offers from Hollywood since the sock made by 'Totem Pole' and his agent, Harold Matson, is now talking price.

Thoda Cocroft's Book

Thoda Cocroft, vet p.a., just closed at the Curran, San Francisco, where she handled the operetta season, and now back to the Erlanger, Chicago, gave considerable west coast impetus to her new book, 'Great Names, and How They Are Made' (Dartnell; $3), via personals on lecture platforms and the like.

Miss Cocroft's closeup of 'Great Names' whom she has publicized, and with whom she is otherwise familiar, is an intimate study of famed stage personalities from a 'backstage' perspective that makes this an unusual book for the general laiety, plus its general professional appeal.

Military Front Page Helps

Long Branch (N. J.) Record has piled on quite a bit of circulation at nearby Fort Monmouth by putting out a special edition for the camp each Wednesday. Sheet switches its regular page one to the second page for the special and gives the front page over to news of the cantonment. It also carries a couple of inside pages of Monmouth items.

News on the camp pages is principally gathered and edited by the public Relations Office, headed by Lieut. W. R. Evans, formerly a member of the New York publishing firm of Carrick and Evans.

135 Pages of Spanish Rice

Writer Elliot Paul, whose book, 'Intoxication Made Easy,' is to be published shortly, devotes 135 pages of the volume (which is about twice that long) to a recipe for Spanish rice. To test him out on it, his publishers (Modern Age), agents (William Morris) and all those connected with it are hiring a hotel suite with a kitchen and having him rustle up concoction for them.

Despite the tome's title, like Paul's other book, it is a serious work. It is being illustrated by Luis Quintanilla.

Friday's Fiscal Problems

Friday magazine, which recently slipped from a weekly to a bi-weekly, goes to a monthly with the current issue. Mag has achieved a circulation of 300,000, but its policy has prevented it from obtaining advertising commensurata with its sales, and it has been a heavy coin-chewer.

Publisher Dan Gillmor's wealthy family has footed the notes so far, but the mag is now asking financial contributions. It's very frank about the whole thing, printing a horror picture of Rumanian dead in the front and suggesting that Friday may soon be equally lifeless unless aid is forthcoming.

Conan Doyle Estate's Suit

The estate of Sir Arthur Conan Doyle plans shortly to bring action in N. Y. supreme court against the Golden West Brewing Co. Charges are that the Brewing company wrongfully used 'Sherlock Holmes' material in connection with advertising.

Fitelson & Mayers represents the plaintiff.

LITERATI OBITS

Edith DeWitt Cherrington, 46, writer of poetry, died July 9 in Pasadena.

Mrs. Laura Cromer Hemmingway, Charleston (S. C.) News and Courier feature writer, died July 8 after brief illness.

R. M. Strubie, 62, former editor of the Sandusky (O.) Star-Journal, died July 12.

CHATTER

Lowell Brentano in Hollywood.

H. T. McIntosh, editor, Albany (Ga.) Herold, main speaker at ceremonies dedicating WALB, paper's [illegible]

H. C. Hiller, former advertising manager, Macon (Ga.) News and Telegraph, joins Columbia (S. C.) State as advertising manager.

Stuart Cloete has finished work in Florida on 'Hill of Doves,' third in his 'Turning Wheels Trilogy' being published by Houghton-Mifflin.

Mayme Ober Peake pinch-hitting as Hollywood columnist for Sheila Graham, who has left for England to represent NANA for two months.

Complete works of the late Sherwood Anderson will be given to the Clyde (O.) Public Library by his widow. Clyde was the boyhood home of the author.

C. C. Ligon, former Spartanburg (S. C.) Herald city editor and St. Petersburg (Fla.) Independent wire editor, named executive editor, Anderson (S. C.) Independent-Tribune, morning and Sunday, and Anderson Daily Mail, evening.

Sumter (S. C.) Daily Item has started construction of large new plant to house news, photographic and business departments, also new press building. Established 47 years ago, Item is combined with Watchman and Southern, founded in 1850.

Zipp Newman, sports editor, Birmingham (Ala.) News, reelected president, Southern Association Baseball Writers. Other 1941-42 officers are Bill Keefe, New Orleans Times-Picayune, v. p. and Bob Phillips, Birmingham Age-Herald, secretary-treasurer.

Broadway

Kitty Doner resting from Roxy dance production duties.

Kurt Weill and John Latouche mulling a legit musical collaboration idea.

Jean Dale at Old Lyme, Conn., to do mag stories already commissioned.

Clifford C. Fischer and Lee Shubert may produce a Broadway musical jointly this fall.

Rose Alexander, assistant in RKO's h.o. story department, has resigned to give more time to wifely duties.

Ed and Polly East vacationing on their No. 2 farm (Dutchess county). Not to be confused with their No. 1 estate (Manhasset).

May Johnson returned from her vacation last week to find her apartment looted by burglars. She's MCA's nitery booker.

Bill Kostka, NBC press chief, back from vacation. His aide, Bill Miller, recuperating on Jersey farm from recent hospitalization.

Maurice Morton, who shifted to the William Morris radio department in Hollywood last winter, back in town for a two-week stay.

Max Milder, W managing director in Britain, delayed a week or 10 days in Clipper hop-off for London. Difficulty in getting space on plane.

H. William Fitelson planed for Florida Thursday (10) for a week's business trip, and on Wednesday (9) Bertram Mayers, his law partner, planed for Hollywood.

'Any Bonds Today?', Irving Berlin's song written at the request of the Treasury Department, is now part of the 'Hellzapoppin' score. The Charioteers sing the number.

Billy Stein, MCA v.p., now recuperating at the Charlie Millers' Tarrytown estate, was surprise-birthdayed last week. J. C. Stein, MCA prez, was in town to attend.

Paul Draper and his bride, the former Heidi Vo:eler whom he married in Rio, arrived on the S. S. Argentina from South America Monday (14). He may go to Saratoga in August.

Mort Blumenstock moved up two in his Warner ad-publicity setup in the east. Bill Berns goes from general publicity to radio contact, and Mort Brill becomes assistant to Lee Blumberg in the theatre division.

Joe Hummel, assistant to Robert Schless in Warners foreign department, heading back to U.S. after swing through South America and Central America which so far has included Brazil and Trinidad. Will stop off in Puerto Rico on way back.

Tonight (Wednesday) The Crusaders will sponsor a testimonial dinner in honor of W. C. Handy, celebrating recent publication of his autobiography, 'Father of the Blues' (Macmillan), at the Port Arthur restaurant in Chinatown.

Helen Strauss, assistant eastern story editor of Paramount, doing a book, 'Full Measure of Devotion,' for Dial Press. Evelyn Hoch, another assistant on Par's editorial staff, recently completed an original now being considered by the studio.

John Byram, Par's [illegible] y department chieftain; Paul Na[illegible]n, his assistant; Tommy Ratcliff of Metro, Phyliss Blum, of RKO, and Elihu Winer, of Universal, are among the story Booners off to New England this week to catch a flock of straw-hat tryouts.

Atlantic City

By Mildred Carter

[illegible] Atlantic City concert Aug. 16 at Convention Hall.

Frank Elliott (Elliott's Steel Pier Minstrels) under doctor's care few days last week for sinus.

Charles Kemper, appearing with George White's 'Scandals' unit, is leading comedian with Globe burlesk show here.

Ciro Rimac's orch completed two-week engagement in Round-the-World Room of President hotel Thursday (17).

Rae Scott, 17-year-old socialite of Arlington, Va., joined Sylvia and her Washington Debs, all-girl band on Hamid's Pier, as drummer.

Joe Moss has inaugurated 'Star Night' at Bath and Turf Club on Wednesdays and rhumba contests on Sunday in addition to regular bill.

William Connor, of New York, manager of Sarah Bernhardt until her death, renewing old friendships during stay at Shelburne hotel here.

Joseph Nowlan, eight-year-old son of late Philip F. Nowlan, creator of Buck Rogers cartoon strip, was drowned here Wednesday (7) while visiting his aunt.

Ina Rae Hutton's orch and Bea Wain head Hamid's Pier show for next week. Dick Rogers' band ended week's stay Saturday (12) and was followed by Gray Gordon.

Mrs. George Hamid is chairman of Penny Drive of the National Showman's Association, Ladies' Auxiliary, for benefit of summer recreational and Christmas needs of orphans.

Adrian Rollini's Trio playing Round-the-World Room of President hotel during early evening and then playing at Brigantine hotel Treasure Island Room, across bay, for supper and dancing.

Abbott and Costello, who began career here, signed up for eight-day engagement at Steel Pier beginning Aug. 22. Andrew Sisters head 'Shoulder Arms' revue skedded next week in Music Hall. Tommy Dorsey plays Saturday and Sunday (19 and 20).

Carl Bickel, of Scripps-Howard newspaper chain, and Mrs. Bickel visiting as guests of Samuel W. Gumpertz, general manager of Hamid's Pier, at Ambassador hotel. Bickel, formerly president of the United Press, was honored guest at cocktail party given by George A. Hamid at his pier residence.

Bennett E. Tousley, former manager of Traymore hotel, took over duties as manager of Ambassador beachfrontery on Thursday (10), succeeding William Hamilton, who had been in charge for 11 years. Tousley, formerly president of the N. J. State Hotelmen's Association, is member of executive council of American Hotel Association.

Paris

It's denied that Paris Opera will go to Berlin.

June 4-10 set aside as Cinema Week in Free France.

Henri Cochet has written book covering all sports.

Louis Delamarre named administrator of the Odeon.

Rene Birabeau's 'Dessarrori' to be given at the Rochefort.

Edwige Feuillere to head 'Zaza' at Hebertot theatre, Paris.

Eugene Larcher, director of Bouffes Parisiens, died in Paris.

Oeuvre theatre, Paris, to stage Closson's 'Le Faux Jour.'

Operetta 'Sacha' to be next show at the Nouveautes in Paris.

Jean Giono's 'Le Bout de la Route' playing at the Noctambules.

Pierre Duvivier plans to do a series of Documentary picts.

Playwright Robert Beuvais and actress Gisele Parry wedding.

French writer, Guy de Pourtales, 57, died at Berne after long illness.

Paul Reboux just completed book, 'Lizt ou Les Amours Romantiques.'

Claude Andre Puget writing four-act play, 'Don Jan Tenorio,' at Nice.

Lisa Duncan made reappearance on stage in dance recital at the Arts.

Crooner Charles Terent signed to go on road with Bouglione Brothers' circus.

Open air shows to be staged at Roland Garros Stadium, in Bois de Boulogne. First will be 'Eschyles.'

Comedie de Champs Elysee to unshutter with play by Bertheau and Semiser.

Roger Ferdinand's 'Foire Aux Sentiments' opened at Theatre Saint Georges.

Jean Chevalier, professor of law at Grenoble, named director of sports in Vichy.

Prix Merimee given to Chantal de Gusthary for novel, 'Les Possedes d'Aragon.'

Tino Rossi and wife, returned to Paris, appeared in several charity shows there.

Jean Worms to have top role in 'Arsene Lupin' opening at the Edouard VII, Paris.

Ravel's 'Bolero' last creation of the Paris Opera season, with choreography by Serge Lifar.

Body of Julien Vervaecke, noted Belgian cyclist, found. He was killed in action during war.

'Madame Capet,' with Cecil Sorel in the role of Marie Antoinette, succeeds 'La Femme Nue' at the Gymnase.

Julien Bertheau and Georges Simerer have written 'Le Grand Rayon,' which is set for early staging in Paris.

Society of Dramatic Authors and Composers [illegible] best plays and musical dramas of 5,000 francs each.

Raimu will head show in September at the Bouffes Parisiens. It will be operetta, 'Cigaron,' already screened by Marcel Pagnol.

Robert Trebor, resigned president of the Paris Theatrical Directors Association, named by Darlan to supervise all charity galas.

French Academy awarded Grand Prix de Literature to Gabriel Faure for ensemble of his historical and travel works and novel prize to Robert Bourget.

Mistinguett back in Paris for fortnight to arrange for an autumn appearance either at Casino or Folies. To appear shortly in musicale in Marseilles.

Andre Luguet has gone into music hall. Appears shortly in a George Charley Revue with Monique Rolland as leading lady. Paris theatre not yet selected.

First operetta to be created since Armistice opened at the Optimistes, Paris, under name of 'La Tendre Alyne,' with libretto by Michael Carre, music by Jean Berthomieu.

Andre Gide, who was to give a lecture at Nice on poet Henri Michau, gave it up after receiving a threatening letter. Gide explained that this was not the moment for discord among Frenchmen, so gave up the lecture.

Most successful revue in Paris is at the ABC with the Chesterfields (Gilles Margaritis and Roger Caccia) appearing as topliners. In same show is acrobat singer Odette Moulin, the Pierrotys, Bob Harley and Quintette Swing Crolla.

London

Morris Harvey, vet actor, in bankruptcy.

Edward Chapman has joined the Royal Air Force.

Canon Freshwater's wife over very serious operation and now on road to recovery.

Henry Sherek, who was aide de camp to a general, has been transferred to the Intelligence corps.

Frances Day has bought the Wolsey Towers (Wyancliffe Towers) in Esher to use as private sanctuary.

Oscar Deutsch to Cornwall to recuperate after his serious operations. Expects to return to work in six weeks.

An Australian newcomer, Helen Barnes, plays femme lead in the revival of 'Me and My Girl' at the Coliseum.

Maurice Ostrer in hubbub with Bud Flanagan (and Allen) on picture deal, in which he wants to give them solo starring.

Peggy Ashcroft presented hubby with a baby daughter. She was formerly married to Komisarjevsky, the film producer.

Mrs. Alan Grogan, sister of Christopher Mann, recently out of a sanatorium, where she had been confined for three years.

There's talk of the revival of Sir James Barrie's 'What Every Woman Knows,' last done in the West End some seven years ago.

Warners' next picture, 'Flying Fortress,' will be directed by Walter Forde as result of his recent effort, 'Atlantic Ferry,' for same firm.

Quaglino's restaurant, consistent profit bearer since its opening some six years ago, has lost $800 in last year. Profit year before was over $100,000.

Harry Welchman, once notable musical comedy star in the West End, makes his debut in films for British National Films in 'The Common Touch.'

Phyllis Calvert, hailed as a discovery in the filmization of 'Kipps,' wed actor Peter Murray Hill at a Chelsea church June 14. Groom now in the police force.

Gainsborough-20th-Fox's 'Pitt the Younger,' starring Robert Donat, being held up due to script, being written by Lord Castlerosse, not yet completed. Imminent shooting now likely.

Walter W. Ellis' play, 'Actresses Will Happen,' currently at the Apollo, London, has been tried out twice in the sticks. Once as 'Shooting Stars' and then as 'Didn't Want to Do It.'

Mrs. Leslie Hiscott is production manager for her husband, who's directing 'The Seventh Survivor' for Shaftesbury Productions at Teddington. It stars John Stuart, Austin Trevor and Linden Travers.

Barbara Mullen, who recently completed 'Jeannie' for Marcel Hellman, has turned down offer to co-star with Wilfrid Lawson in 'Hard Steel,' which Norman Walker is producing for the Norman Walker Productions.

Richard Norton's deal with Sam Eckman, head of Metro in Britain, is for two films; one would star Ben Lyon (if he's available) and Judy Campbell, with story by Emeric Pressburger, which Metro acquired last year.

Leigh Stafford, American, and Medlock and Marlowe, local act, join 'Applesauce,' the Palladium revue, replacing the Dolinoffs and Raya sisters, who were compelled to fulfill an old contract they had with Jack Taylor for Blackpool.

Fred Zelnick, former German di[illegible]ists, is producer, in collaboration with J. B. Priestley, of colored short, based on English author's famous radio feature, 'Postscript,' which Sam Eckman is buying for Metro's American release. Eckman also interested in author's best-seller, 'Wonder Hero.'

Betty White, casting director for Gaumont-British, has been replaced by Weston Drury, formerly in same capacity for Warners. Dorothy Head, formerly assistant to Miss White, has become casting director for Gainsborough Films, subsidiary of GB, which goes over to its Islington studios, vacated since the war, with the shooting of 'Hi Gang,' this month.

Stroudsburg, Pa.

By John Bartholomew

Bill Tilden a visitor.

Blue Barron at Dorney's.

Orrin Tucker hereabouts.

Grand theatre started summer Sunday midnight shows.

Tommy Cullen's orch in second season at Rock View, Montague, N. J.

Hal Longenbach presides at the Hammond in Saylor's Lake Tavern, Saylorsburg.

Pocono Manor Inn, Pocono Manor, has Boles Whitcomb Ensemble in Main Lounge.

The Philadelphia Trio returned for the summer season to The Inn at Buck Hill Falls.

Don Luckenbill and his Laurel Villa Collegians at Laurel Villa Casino, Milford, Pa.

Harry James orch at Saylor's Lake Pavilion tonight (16). Lou Breese follows Saturday (19).

George Sebastian conducted the Scranton Philharmonic orch concert in the auditorium of The Inn at Buck Hill Falls.

Ravelli's at Mountainhome features the Patrini Trio for nightly dancing plus the Mountaineers for square dancing.

Wyckoff dept. store advertising for talent for its Saturday a.m. variety hour, which etherizes via WSAN, Allentown.

Fred Waring presented some of his Pennsylvanians in a British War Relief program at Buckwood Inn, Shawnee-on-Delaware. Admission was $2.50.

Karl Emerson Williams Players currently offering 'Simon Called Peter' in the Lutherland Casino, Pocono Pines. 'Hello Spring' scheduled to follow on Friday (18).

Don Ray, bandleader at Buckwood Inn, Shawnee-on-Delaware (William Henry Grumbles to his Miami Selective Service Board), inducted into the Army and sent to Fort Meade, Md.

Bucks County, Pa.

Katharine Locke placing her Ringoes, N. J., farm on the block.

Sam and Bella Spewack turned down writing contract from Hollywood to remain rest of summer at their local farm.

Mabel Hill Souvaine, editor of Woman's Day, left her home at Solebury, Pa., to vacation in Beverly Hills. Back next month.

Joseph McGoldrick, N. Y. C. comptroller, deserting his New Hope manse for city this season. Too busy with forthcoming election.

Julian Gardy, drama editor of Buck County Times, acting in 'Rain' this week at Nat Burns' Yardley, Pa., Playhouse, starring Josephine Dunn.

Halsey Rains, of Metro press department, weekending at his Erwinna, Pa., shack. Ditto Herald Trib artist Ben Soloway, who is dabbling with a vegetable patch.

Lawrence Davies, Philly head of N. Y. Times bureau, leaving to take over San Francisco office of Times. Walter W. Ruch, formerly of Inquirer, succeeding in Philly.

Don Walker, the arranger, working on soap company musical program Saturday, WEAF, 10:30 a.m., from his New Hope farm, where he and father are in chicken business.

Moss Hart in Dennis, Mass., playing at Cape Playhouse. Due back Monday (21) to rehearse for 'Man Who Came to Dinner' with George S. Kaufman and Harpo Marx at Playhouse here, opening July 28.

Finis Farr, Joe Bryan, III, Arlene Francis, Sam Taylor, Clifford Goldsmith, the S. J. Perelmans caught 'Good Fairy' at Playhouse last week. Nina Hill, p.a. Dill Doll's wife, making Playhouse acting debut this week in 'Golden Boy,' starring Hume Cronyn and Haila Stoddard. Bell Bendix, here to act in 'Boy' and 'Mr. and Mrs. North,' leaves for Coast July 27 to act for M-G in 'Return of the Thin Man.'

Mexico City

By Douglas L. Grahame

Pianist Sergio Golguarts performing at radio station XEW.

Eva Bohr, Argentine actress, has applied for Mexican citizenship.

Manuel Cardenas is the new sec. gen. of the National Theatrical Federation.

Francisco Elias, Spanish pic di[illegible] after four months of matrimony.

Arturo de Cordoba, pic star, and Catalina D'Erzell, dramatist-novelist, writing a script, 'Carmen,' which Filmex is to produce in the fall.

Miguel N. Lira banqueted by the Theatrical Authors Union as homage to the success of his comedy, 'Linda' ('Nifty'), current at the Teatro Fabregas.

Andres Falgas' Argentine orchestra of 10, which was a smash here and revived the tango, has disbanded. Five of the boys went home. The others are staying here. Falgas is among the stayers.

Miguel Contreras Torres and Jesus Grovas have an invited gallery for the filming of 'Simon Bolivar,' film blog of the Venezuelan George Washington, at CLASA studios. First gallery of the kind in Mexico.

Mexican regional music is being studied on the ground by E. H. Cahill, president of the American Federation of Music Clubs. He is here from Los Angeles and is being given full facilities by the Mexican government.

Follies Bergere, revue house, to close down soon for repairs, at the request of its star comic, Cantinflas, tramp comedian. He insisted upon a revamped show window. He is skedded to open at the Follies about Christmas.

This town publishes 198 newspapers, reviews and magazines, including two in English, two in Hebrew, one in French, one in German, one in Esperanto and three in Chinese. All are well supported. The town also has 50 public libraries.

Hollywood

Everett Riskin laid up at home with flu.

William Porter joined RKO publicity staff.

Duncan Renaldo got his final citizenship papers.

Bill Danziger, newlywed, to domicile at Westport.

Richard Arlen wound up his 17th picture in two years.

Many New Yorkers concede that they miss the World's Fair.

Irving Engel, treasurer of Winter Garden, lost his mother last week.

Vincent Mahoney on sick leave from his Universal publicity chores.

Mike Goldreyer called the permanent press agent—'Tobacco Road,' etc.

Martha Raye laid up with flu while 'Hellzapoppin' shoots around her.

Jonie Taps, v.p. of Shapiro-Bernstein, in town as guest of Abe Lyman.

J. J. Nolan was honor guest at a farewell dinner after 21 years at RKO.

John O'Connor arrived from New York for studio conferences at Universal.

William Brighton returned to the George Volck agency after six months.

Lillian Roth obtained an annulment of her marriage to Eugene Weiner.

Mack Gordon whittled off 100 pounds with a new diet and is down to 222.

Edward G. Robinson's stand-in, Dick Lamar, celebrated his 33d year in films.

Jesse Lasky registered his 200th round trip between New York and Hollywood.

Howard Hawks to New Orleans to buy Louisiana antiques for his California home.

Milt Howe checked out of 20th-Fox publicity for a vacation before joining RKO.

Jim Tully writing another book, by arrangement with Max Perkins of Scribner's.

Betty Jaynes, film singer, filed suit for divorce against Douglas McPhail, screen player.

Frank Nugent returned from a six-week prowl of Broadway to resume picture writing.

Margo sued Francis Lederer, her former husband, for $12,822 on a promissory note.

Humphrey Bogart turned over his motor cruiser to the U. S. Coast Guard Auxiliary.

Jack Crosby moved into the Hal Roach studio as dance director under LeRoy Prinz.

Jane Barclay, RKO contractee, changed her name to Mary Douglas for western films.

Nan Cochrane taking a fortnight vacation from her chores as chief of the RKO reading staff.

Jeffrey Lynn drew a draft deferment under the new ruling on selectees of 28 and over.

Ben Piazza's daughter Rita has one of the leads at the Pasadena Playhouse in 'Dinner at Eight.'

Jack Otterson taking time off from his Universal art directorship to put on an exhibition of his watercolors.

James Ellison bought 150-acre ranch in Red Rock canyon, within commuting distance from the studios.

Business and Professional Women's Club handed David Hempstead an award for his production of 'Kitty Foyle.'

Jack Roper, Art Lasky and Al Hill, former prizefighters, are working in the W. C. Fields picture, 'The Great Man.'

Charles Mayer in town to report on conditions in the Dutch East Indies, where he is managing director for 20th-Fox.

Westport, Conn.

[illegible]

Claiborne Foster here.

Tilly Losch a guest of the Jack Wilsons.

Herbert Jacoby's rustic Ruban Bleu catching on.

Virginia Dunning on vacation from 'Life with Father.'

Gilbert Miller's new home at Newtown nearing completion.

Helen Olheim sailing (15) to fill South American opera dates.

Dorie Jarmel, concert p.a., here to see Mr. and Mrs. Fritz Reiner.

Grace Moore and Valentin Parera observing 10th wedding anniversary (15).

Eleanor French, socialite singer, back from engagements at Drake hotel, Chicago, and Chase hotel, St. Louis.

Katharine Hepburn here for a couple of days with the Lawrence Langners.

The Judson Creens hosting for the Richard Rodgerses, who are at their new home here.

Ilka Chase in to plan broadcast of her radio program from stage of Country Playhouse.

Hilda Burke and Desire DeFrere weekending with the Wilfred Pelletiers (Rose Bampton).

'La Belle Helene' ('Helene') did so well at Country Playhouse extra matinee was added Saturday (12).

Lee Shubert, Aline Bernstein, Clifton Webb, Mrs. Harrison Williams, Fannie Hurst, Rita Marinoff, Carl Van Vechten, Edna Ferber, Dorothy Maynor, Norman Pincus, Andre Kostelanetz and A. L. Berman caught 'La Belle Helene.'

OBITUARIES

SAMUEL A. SCRIBNER

Samuel Alexander Scribner, 82, died July 8 at his home in Bronxville, N. Y.

Further details in the vaudeville section.

HUNTLEY WRIGHT

Huntley Wright, 71, veteran British actor who apeared in scores of plays and musical comedies, died of a heart attack July 10 at Bangor, Wales. During the past five years he had often acted in radio dramas.

A member of a noted theatrical family, Wright was born in London the son of Frederick Wright, a manager and actor, and Jessie F. Wright, an actress. Several of his brothers and sisters were also connected with the theatre.

After making his professional debut in 'Fate and Fortune' at the Princess theatre, London, in 1891, Wright toured with several road companies and in 1896 went to South Africa where he apeared under the management of George Edwardes. He came to America in 1907 and had a role in 'The Dairymaids,' which ran at the old Criterion, N. Y., in that year.

Upon returning to London, Wright was active in both legit and musical comedy until the World War, when he left the theatre to join the army. He held a captain's commission when discharged in 1919. Among the plays in which he appeared since the war were 'Too Young to Marry,' 'Madame Pompadour' and 'The Miracle at Verdun.' In recent years he played in one film, 'Look Up and Laugh.'

WARREN L. TRAVIS

Warren L. Travis, 66, professional strong man who had been a weight lifter at Coney Island, N. Y., for the past 20 years, died at the resort July 13 shortly after he finished his final Saturday performance for the World's Circus Sideshows.

Travis, who first became a performer at the old Hubert's Museum on 14th St., N. Y., had also appeared

IN MEMORY OF
THE MINER BOYS
TOM — ED — GEORGE
Barney and Gertrude Gerard

with the John G. Robinson and Ringling circuses. In the days when Theodore Roosevelt was police commissioner of New York, Travis was one of the department's physical instructors.

Among the many feats of strength Travis accomplished regularly was raising a 1,000-pound cannon. He tipped the scales at 220 and was five feet eight inches tall. Early in his career he was reported to have hoisted a platform supporting an upright piano and a team of horses. He claimed to have eclipsed the weight-lifting records of other strong men such as Sandow and Arthur Saxon.

FRANK COOLEY

Frank Lucius Cooley, 71, former stage player and pioneer of pictures, died July 6 in Hollywood. As a member of the old Keystone Company he played in Charlie Chaplin's films and appeared with Mabel Normand, Ford Sterling, Charles Murray, Hank Mann and other comics of that period. Later he joined the American Film Co., Santa Barbara, as actor-director.

In his directorial career Cooley piloted starrers for Harry Pollard, Irving Cummings and Alma Rubens. As a legit player in his younger days, Cooley toured with 'The Bird of Paradise' for 12 years and subsequently played leads in his own repertoire company, with his wife, Gladys Kingsbury, as leading lady.

In his youth Cooley was champion sprinter of the Pacific Coast and was called the world's best amateur boxer by James J. Corbett, then heavyweight champion.

Surviving are his widow, a daughter, two brothers and a sister.

IRVINE J. KITTINGER, SR.

Irvine J. Kittinger, Sr., 66, pioneer radio executive and former head of Buffalo Broadcasting Corp., which operates WGR and WKBW, died July 12 in Buffalo after an eight-week illness.

Kittinger, head of a Buffalo furniture firm which bears his name, became interested in radio in the early 1920's and aided in welding Buffalo's then four stations into one group for, he pointed out, 'more efficient station operation and a consistently high standard of programs.' He headed corporation until six years ago when illness forced him to withdraw.

He's survived by widow, two sons and a daughter.

ARNO ERDRICH

Arno Erdrich, 38, former musician, who gave up musical career with Rudy Vallee's orchestra to take up law, died July 8 in Cleveland from a hemorrhage.

Erdrich, a native of Bellevue, O., became leader of campus Scarlet Mask band while attending Ohio State U. After getting his law degree at Yale, he joined Vallee's Connecticut Yankees and played sax with them for several years. Decided to quit music in 1929 and became a member of law firm of Jones, Day, Cockley & Reavis in Cleveland.

PHILIPPE GAUBERT

Philippe Gaubert, 62, composer and long director of the Paris Opera, died recently in Paris according to advices reaching Vichy July 9.

Born in Cahors, France, in 1879, Gaubert received his early musical training at the Paris Conservatory and eventually was named conductor of the Conservatory concerts in 1919. An accomplished flutist, he had composed several symphonic poems, a sonata for flute and piano and an orchestral rhapsody. He served in World War I and was decorated with the Croix de Guerre.

ALICE CARMAN

Alice Carman, 39, former musicomedy, vaude and burley singer, died at the Will Rogers hospital, Saranac Lake, N. Y., July 10, after a long illness. She had been an inmate of the NVA and Will Rogers' sanatoriums for 18 years.

During her heyday Miss Carman had been a feature in musical comedy and burlesque, and played the top vaudeville circuits as Carman and Wallace, Gilroy and Carman and Alice Carman and her Bluebirds.

'JELLY ROLL' MORTON

Ferdinand 'Jelly Roll' Morton, 51, known for years on Tin Pan Alley as a composer of popular songs, died July 10 in the General hospital, Los Angeles. He had moved to California two months ago.

Most widely heard of his compositions was 'Jelly Roll Blues.' Among his numerous other tunes are 'Mama Mita' and 'The Wolverine Blues.'

Surviving are his widow and two sisters.

THEO LINDENBERG

Theodore Lindenberg, Columbus theatre operator and inventor, died July 8 in that city.

Held patents on the revolutionary Lindenberg sound and projection equipment, used in his duo-auditorium Bexley theatre. Survived by wife, son and daughter.

NORMAN ALLEN

Norman Allen, 27, Vancouver pianist, drowned at Bowen Island, B. C., July [illegible] concert pianist and radio performer.

Survived by his mother, a brother in the Canadian Air Force and a sister attached to the Royal Air Force in England.

CHARLES BALMER

Charles Balmer, 75, musician and composer of oldtime tunes such as 'The Skirt Dance,' and 'The Coliseum Grand March,' died at his home in St. Louis of pneumonia.

Four daughters survive.

MINNIE FARRELL

Minnie Farrell, former veteran vaudeville performer, who had been featured by Tony Pastor, died recently in New York.

PAUL GOSSETT

Paul Gossett, 45, operator of a film theatre at Lyndon, Kas., committed suicide by severing jugular vein July 7.

Alonzo Jenks, 65, former flutist with Rochester Little Symphony and Syracuse Symphony Orchestra, later organizer of Genesee Valley Concert Band, died July 5 in Dansville, N. Y.

Mrs. Charlotte Nelson, 82, mother of Al Nelson, general manager of KPO-KGO, San Francisco, died in Chicago, July 7.

Guy Livingstone, 37, film projectionist at Paramount, died July 7 in Hollywood. Police called it suicide by monoxide.

MARRIAGES

Lilly Kincler, daughter of Maurice Kincler, film trade reporter, to Arthur Pollak, son of Adolph Pollak, film veteran, in New York, July 20 next.

Muriel Robinson to Don Dawson, in Regina, Sask., June 28. He's traffic manager at CKCK, Regina.

Carolyn Leiberman to Gerald Goldberg in Pittsburgh, July 4. She was with WB theatre department and is a sister-in-law of Harry Kalmine, Warner zone manager in Pitt district.

Isabelle Stuart to William Danziger, in New York, July 12. Groom is on the Metro publicity staff, New York.

Kathryn Grayson to John Shelton, in Las Vegas, Nev., July 12. Bride and groom are screen players.

Sylvia Weinstein to Max Miller July 5, in Buffalo. He's violinist in Tone Carnevale band.

Marion Irvine to Francis Lederer, in Las Vegas, Nev., July 10. He's the stage and screen actor recently divorced by Margo.

Elizabeth Reitell to Adolph Green, June 20, in New York. He's of The Revuers; she's a costume designer.

Edith Van Buskirk to Carlton Warren, June 28, at Kent, Conn. Groom is assistant program director of WOR, New York.

Brenda Marshall to William Holden, in Las Vegas, Nev., July 12. Both are film players.

Kathryn Grayson to John Shelton, in Las Vegas, July 12. Both are screen players.

Hazel Caley to Lieut. K. C. Waite, in Toronto, July 14. Bride is member of Caley Sisters ice-skating team; groom a member of the 75th Scottish Battalion.

Hazel H. Hyatt to Carl Benton Reid, in Cleveland, July 12. Bride is associated with Cleveland Playhouse; he's a legit actor who recently appeared in 'The Little Foxes.'

Katherine Deere Wiman to Dawson C. Glover, in Greenwich, Conn., July 11. Bride is an actress-daughter of Dwight Deere Wiman, theatrical producer; he's circulation manager of Golf magazine.

Arline Blackburn to John J. Trimble, in Poundridge, N. Y., July 12. Bride is a radio and stage actress.

Alice Craig to Walter Herlihy, in New York, July 12. Bride is a member of the chorus of 'Pal Joey'; he's a radio announcer for the Yankee network.

Carol Irwin to Paul Hollister, this week, in Reno. Bride is head of daytime radio at Young & Rubicam; he is v.p. of J. Stirling Getchell agency.

BIRTHS

Mr. and Mrs. Richard A. Monter, son, in Santa Monica, July 9. Mother was Anna Stewart, film actress; father is a talent agent.

Mr. and Mrs. Bert Lahr, son, in Hollywood, July 12. Father is stage and screen comedian; mother is former Mildred Schroeder, of the stage.

Mr. and Mrs. R. H. Lingle, daughter, June 15 in Schenectady, N. Y. He's a member of WGY's transmitter engineering staff.

Mr. and Mrs. Richard Kollmar, son, July 11, in New York. Mother [illegible] Journal-American Broadway columnist and a radio commentator; father is stage and radio actor.

Mr. and Mrs. Marshall Dane, daughter, June 19, in New York. Father is announcer at WOR, New York.

Mr and Mrs. Rusty Gill, son, July 6. Father is singer on WLS; mother was Caroline DeZurik, former member of DeZurik Sisters vocal team.

Radio Diagnosis

Continued from page 37

foreign minister Von Ribbentrop; Field Marshal Keitel, Chief of the Supreme Command, Heinrich Himmler, the Gestapo Head, and others.'

NO. 2—ISTANBUL-TURKEY—'Turkey is keeping one eye on the war next door in Greece, and the other on developments in Berlin.

'There is much speculation as to the real motive of Josef Stalin in sending Premier Molotov to the German capital to talk with Hitler. It is agreed generally in Ankara that far-reaching results affecting the Balkans will come out of the meeting.'

In order to define the gestalt of a program it is first necessary to isolate the program's primary audience so that the effect of the program on this group can be observed.

News, however, is not a specific program but rather a type of program. The structure of news audiences vary according to contents of the program as well as availability of listener.

The definition of the gestalt is valid only for specific programs, not for types of programs.

For example, Quiz Programs, as a type, satisfy a number of psychological desires, and the primary audience for specific quiz shows probably varies in terms of the desires which each one gratifies. Studies show that there is a significant difference between the audience of Information Please and that of Professor Quiz. One tends to reach a higher-income and higher I Q. group than the other. The basic appeal of each is obviously different*.

* 'Why People Like the Prof. Quiz Program,' by Dr. Herta Herzog; Office of Radio Research, Columbia University.

(To be continued next week)

Questions Out

Continued from page 1

musical fare with unprecedented vigor.

Within the past two weeks three new variety packages have been put together for network commercials. One's the Lever Bros.' stanza on CBS Saturday mornings, the second, the Bob Burns-Campbell Soup combination, and the third, Ballentine Ale's entry headed by Milton Berle and Charles Laughton.

Agency buyers admit to the belief that a variety show headed by a name comic has always been the surest way to gather a substantial audience from the start but, they add, there aren't many of them with accounts that provide enough money to allow for such programs. The advent of the quiz proved an easy way out for the limited talent bankroll, but now that the quiz is in its last stages, state the agency men, the accounts in the lower money brackets will have to resort either to dramatic shows of the non-big name calibre or to straight musical sessions.

Too many programs of a given type is the sure harbinger of an eventual fall-off of that type, nature adjusting excesses of all kinds. The quiz programs have reached the reducto ad absurdum in recent months when the same questions began more and more to be heard, when the method of presenting became increasingly complex. Although the C.A.B. ratings were reasonably good through the winter the public—not to mention the trade's—yawns began to grow like the brass in a Wagnerian overture.

Cash Giveaways Off

Montreal, July 15.

Five Quebec millers have apparently recovered from the fierce rivalry of the past season wherein each had a program whose chief appeal was its cash giveaway and each out-gave the others.

Flour firms will presumably follow the example of Oligivie in sponsoring entertainment. Latter now [illegible] Canadian Broadcasting Corp.

Bills Next Week

Continued from page 47

Stan Rucker 4
(Gay 90's)
Dorothy Nesbitt
Hotel 7th Avenue
Hess Saunders
Ida Iola
Everett Hardin
Betty Denahee
Al Devin
Evergreen Gardens
Revelers
Sam Sweet
Alice Sone
Zelda
Wicked Willies
Hotel Roosevelt
Johnny Kaalhue
Royal Hawiians
Hotel Schenley
Billy Hinds Orc
Rita Seaman
Buzz Mayer
Jack Calhoun
Hotel Wm Penn (Continental Bar)
Wanda
Escorts
Kennywood Park
Herbie Holmes Orc
Nancy Hulsen
Cromwell Sis
Gene Babbill
Peaches Revue
New Penn
Gay Carlisle Orc
Bob Lewis
Diane & Madeline
Rhythm Rascals
Sylvia Martin
Nixon Cafe
Al Marisco Orc
Bob Carter
Carole & Shered
Kretlow Gis
Nut House
Sherdina Walker O
Ted Blake
Joe Klein
George Gregg
Evelyn Nellis
Kay Balfe
Milly Bradley
Pal Burns
Oasis
Joe Villolla Orc
John Conte
Joe Conselo
Stu Braden
Berry Anne
Pines
Howard Becker Orc
Trelon
Billy Merle Orc
June Collins
Yacht Club
H Middleman Orc
Cy Landry
Jackie Heller
Manch Gis
Anne LeVelle
Shirley Heller
Sky-Vue
Fran Eichler Orc
Union Grill
Art Yagello
Frank Natale
Mike Sandretto
Villa Madrid
Elzi Covato Orc
Mark Lane
Jon Tie
Kellelle & Deane
Marcia Wayne
Harriet Brent
3 Jerks
West View Park
Benny Burton Orc
Betty Lee
Babe Rhodes
Bee Kyle

Nix TA Appeal

Continued from page 1

to pay the Government's 10% admissions tax. This is said to total between $6,000 and $7,000 and was paid in escrow pending the Commissioner's final ruling.

In its essence, the Commissioner's decision means that any charity benefit that pays part of its gross to TA must pay the Government the admissions tax. This, naturally, also includes the annual President's Birthday Balls and shows.

Hearings on the matter have been held on and off here for six weeks, with Jaffee, especially designated TA attorney, Alan Corelli, executive secretary of TA, and Frank Gillmore appearing.

It's reported here that the Catholic Actors Guild, part of TA, has resigned from that organization and notified TA that it did not want Jaffee to speak for it.

TA's Interpretation

Claiming that he had not yet received the decision of the Commissioner of Internal Revenue, attorney Henry Jaffee claims that the ruling can only mean a taxation on benefit tickets if TA exacts a percentage of a benefit's gross.

Jaffee stated that a benefit's admissions can remain tax-free if it only pays TA a flat fee, same as it would pay a flat fee for rental of a theatre, auditorium, etc.

Radio-ASCAP

Continued from page 3

longer insures exclusivity to the Society—providing the songsmith first places his rights under an employment contract with the film studio—it's something else again. There are, of course, sundry ifs, ands and buts from the ASCAP perspective, and the picture companies are not blind to the fact there's justification on both sides. Meantime they, the filmers, are stymied—and with a dwindling b.o. it's a costly stymie. The film men state they've been patiently awaiting an accord between ASCAP and CBS-NBC, just as ASCAP and Mutual Broadcasting System entered into a pact.

Meantime, also, as and when peace is finally reached, the music publisher will be treated with perhaps a bit more respect from the film end which habitually complained Tin Pan Alley was laying down on the plugging job. Hollywood vs. the east has always been a bitter subject, and many a studio changed writers and publishers when dissatisfaction cropped up anent the filmusical exploitation of the score.

Play Out of Town

Continued from page 52

JUMP WITH JOY

His voice is inaudible beyond the 10th row.

Like most revues, the action skips along the usual route, but falters in pace and never stays in high for long. Poor staging on the opening [illegible] which needed plenty of help. Nor did a late curtain (9:10 p.m.) and Ellington's typical Hollywood entrance, plus a slow overture, help matters any. And out front was about as classy an audience as has been in the Mayan for many years. Film stars were out in finery and the usual count of first-nighters decked the pews. A Negro revue always whips up an appetite in this town since 'Run Li'l Chillun' had a long run in the same house. This one looked like a winner and was heavily ballyhooed, but the verdict was negative.

Best of the specialists is a Negro trio billed as Pot, Pan and Skillet. Their comedy dance routines and deadpan grimaces should win them recognition after this one quits jumping. Best of the song numbers is 'I Got It Bad and That Ain't Good,' which has a head start with a catchy title. There may be one or two others on the popular side, but they'll have to build and grow—and they'd better hurry. This Dandridge kid looks like a comer and with the right kind of material and support should be heard from. The others are just so-so and lack standout qualities.

Revue is a potpourri of song, dance and farce, but woefully weak on the comedy side. There's a touch of the spiritual, the forte of colored performers, and also a body grind. Production numbers whip up the fevered enthusiasm of the race, but they occur too rarely.

Mebbe the piece can be tightened and whipped into acceptable form, but the chances are against it. Material and cast are off the big time beam and 'the dook' can't carry the show by himself. [Jack Robbins publishes the score]. *Helm.*

London Amusements Socko

Continued from page 1

with their showmindedness, customers have become more critical, and will not be palmed off any turkey that comes along.

Tops are still George Black's two shows, 'Applesauce' with steady intake of $18,000, at the London Palladium, and 'Black Vanities,' starring Flanagan and Allen with Frances Day, at Victoria Palace, around $16,000. Both are near capacity, with former having edge due to its bigger size.

Firth Shepard also operates two musicals which have made consistent money for him for some time. These are 'Shephard's Pie' at Princes, and 'Up and Doing' at the Saville. Former has shot its bolt and at $4,000 is folding, to be replaced by new dish, 'Fun and Games,' the purveyors of which are Manning Sherwin, an American who prefers to stay here and face it, and Douglas Ferber (English). Cast is strong, including Sidney Howard, Vera Pearce, Arthur Riscoe, Richard Hearne and Carroll Ray, a newcomer of whom great things are expected. It opens middle of August after tryout in the sticks. 'Up and Doing' is still way ahead with over $10,000, at which rate it is good for many more months.

Tennent Has Three

H. M. Tennent, Ltd., which works in conjunction with John C. Wilson from New York, have three: 'The Light of Heart' at Globe, 'No Time for Comedy,' Haymarket, and Noel Coward's 'Blithe Spirit' at Piccadilly. 'Heart,' which has come back to the Globe after profitable tour in the sticks, is new version which stars Emlyn Williams, the author. Most people prefer original version with Godfrey Tearle. Show has grabbed as high as $3,000, but now near $2,000, and folding shortly. Will be replaced by 'The Nutmeg Tree,' by Margery Sharp, English, who wrote it in American vein for Broadway consumption, where it played a season ago as 'Lady in Waiting' with cast headed by Gladys George. Show has been rewritten for England. S. N. Behrman's 'No Time for Comedy' is still making money at $3,000, although it has often exceeded $4,000, and is staying on. To date the author has contributed over $8,000 to British war charities. Coward's 'Blithe Spirit,' just opened at the Piccadilly, has all the earmarks of a hit. Two weeks' tryout at Manchester and Leeds brought in respectively $10,000 and $7,200.

New revue that's season's click-eroo is 'Rise Above It,' by Leslie Julian Jones, with numbers by Manning Sherwin and Val Guest. It's plenty blue in spots, with some material already ordered out by the Lord Chamberlin. Killick and de Lion are presenting it at the Comedy, and raking in the shekels. Started to $4,000, which means plenty standees, and dropped to $3,500, which still gives it hefty profit. Looks good for 12 months, and even longer with new edition.

Two opera seasons are playing simultaneously in the West End and both doing well. These are D'Oyly Carte at the Savoy and the [illegible] the New. Former has been as high as $9,600, but heat has downed it to $8,000, which is still good. Season has been extended. Wells Opera folding this week after eight weeks, averaging $4,000 weekly. Theatre opens with fortnight's revival of 'King John,' then Sadler's Wells Ballet returns for run, with house using orchestra out of profits made from opera and ballet season just terminating.

'Cottage' Moderate

Revival of 'Cottage to Let' at Wyndham's is doing moderately, never exceeded $4,000, and now closing to less. O'Bryen, Linnet & Dunfee, presenting 'Cottage,' are bringing 'Quiet Weekend,' sequel to 'Quiet Wedding,' by Esther McCracken, who authored both, to this house after provincial run. 'Me and My Girl,' just revived at Coliseum after provincial run, will gross $8,000 which, with cheap cast, is still profit-yielding.

Besides the aforementioned new Shephard musical, only other legit show scheduled for West End is the Jack Hylton-Stanley Lupino-Bill Mollison musical, 'Lady Behave,' which is having its tryout in Manchester and is due at His Majesty's middle of July. From reports, show is best thing Lupino has done to date. H. M. Tennent, Ltd., is also keen on presenting Vivien Leigh in the West End, and would like it to be in 'Claudia.' Tennent is awaiting word from John Golden and Rose Franken, producer and author, respectively, of the current Broadway hit. If show does materialize, it will be done in conjunction with David Henley, local head of Myron Selznick office. Bound to have provincial tryout before hitting town.

Minor happenings are another revival of 'Chu Chin Chow' at the Palace; also talk of Payne-Jennings & Killick's revival of Fred and Adele Astire's 10-year-old musical, 'Lady Be Good'; Eugene O'Neill's 'Desire Under the Elms,' which Rosalinde Fuller intends to try out in the sticks before venturing in the West End. Kunneke's oldie, 'Cousin From Nowhere,' is also being tried out by Bruce Carfax, with London as its final destination.

With all show biz's activities in the West End, it seems surprising that vaude has been cold-shouldered in the last two years, with not a vaude house open. Jack Davis, local 10%er, has been trying hard to persuade Tom Bostock, head of the Adelphi, to reopen this Strand spot with variety, but Bostock's experiment a few seasons ago with such a policy under the aegis of George Black is far from a pleasant memory. Now Lucien Sammet has an idea he might try this policy at the Phoenix, figuring he is about ripe for a hit after his many flops.

'Gone' Tops Pix

There's nothing outstanding in picture theatres to counteract the heat wave, with attendances off. Only house withstanding adverse conditions is Metro's smallie, Ritz, with 'Gone With the Wind,' now in its 74th week in the West End, including eight weeks at Metro's other house, Empire, and seven at the Palace. Still displaying 'house full' signs, twice daily, to $6,000 per week. Ritz is very much behind on quota, and to catch up is including 'Busman's Honeymoon,' Metro-made English epic, and another English film. Upshot of it is, last house customers are given over seven hours of celluloid, which is proving trying too many.

Paramount's 'I Wanted Wings,' having dual premiere at Par's Plaza and Carlton, is expected to last four and eight weeks, respectively. Initial stanza, despite all drawbacks, grossed, respectively, $12,000 and $8,000. If intensive heat gives out it's likely to comply with schedule.

Metro's 'Men of Boys Town' at Empire, is in second week, with first week's intake below $14,000, which warrants holdover. 'Nice Girl' (U), at Odeon, was in for two weeks, and stretched another week on its own legitimate pull. Copped average of $9,000 in three weeks, good. Could have stayed fourth week, but house committed to 'Pimpernel Smith' (British National). Gaumont displaying 'Western Union' (20th), to mediocre response. Once again proving that West Enders not interested in American biographies. Previous flops were 'Union Pacific' and the Edison series, although in latter cases there were star values in Spencer Tracy and Mickey Rooney. Not likely to exceed $5,000, if that.

With Londoners having experienced so many nightly alerts, one would imagine that lull time would be made good use of to catch up on wakeful nights. But judging from business done at hotels and bottle parties, Londoners have either got out of the sleeping habit, or are too hot, under present heat wave condition, to sleep. These niteries are still filled mostly with men about town, with only difference they are now in uniform, instead of civvies. Also goodly portion of butter and egg men who, although not making such fabulous fortunes as in the previous shindig, have plenty to spend, with heaps of time in which to spend it. Most of the latter, unlike in the last war, have no family or wifely responsibilities, most of these having been evacuated abroad or far from the metropolis. Result for the stronger sex is ennui and loneliness which they try to drown in these night spots, and some of them are succeeding admirably, although the process is making big dents in their pockets.

Rationing

Important thing that's helping the hotels is rationing scheme, which has made eating at home anything but a pleasure. Places such as the Savoy, Berkeley, Dorchester, Grosvenor House and Piccadilly hotel, don't need floor shows to entice 'em. Best inducement is now the menu and smokes, which may be unobtainable elsewhere, but always to be gotten at hotels. Savoy and Berkeley, for old time's sake, have cabaret once per week, and do a capacity trade. Only place that has nightly floor show is Mayfair hotel, and still claims it's an inducement.

Bottle parties are doing better than ever. The 400, once the ace of them all, has declined in favor. Some claim it's due to death of its host, Martinus Poulsen, who was very popular among the night hawks. This spot has been replaced in popularity by Le Suivi, a comparative newcomer, which is drawing all the town's socialites. The Cocoanut Grove, operated by Diana Ward, has steady clientele who go there in either civvies, soup and fish, and even battle dress. Run on strict lines, with leg show and Miss Ward often entertaining. Nut House, in which Al Burnett entertains nightly, and has a third interest, is doing even better since it was blitzed out of Soho into Regent street. It's 32 feet underground and is never so quiet that one can hear a bomb drop. It's making easy money for Alma Warren and Burnett, partners in the venture.

If further proof is necessary that bottle parties are making plenty jack, best evidence can be found by fact there is quite a few reopenings down for consideration. Most important is the Embassy, due for revival in early August by same management as the 400. Another is the ritzy Gargoyle, operated by the Hon. David Tennant. Spot has been closed since last September. The Paradise club, shuttered by the police over a year, is another due for a comeback. 'Goodie' Godfrey, who used to operate the El Morocco, is looking over the once-famed Silver Slipper, in Regent street, which in its declining days was renamed the Slip In.

But the above do not complete by any means the spots for pleasure-seeking Londoners. Dog-racing takes place daily, with most days two tracks at least, with six on Saturdays. It's amazing to see the many thousands at every track, with every race track jammed. No sign of war; only fights to get to the 'Tote' to strike the bet before the dogs are 'off.'

The nightly gambling parties are still more rampant than ever, always in the neighborhood of Mayfair and Belgravia. Many a big shot has been reputed to have lost as high as $50,000 at one sitting. But still the game goes on.

EX-RINGLING EMPLOYE CRUSHED TO DEATH

Worcester, Mass., July 15.

Ringling circus pulled out of here early Friday (11) morning for Hartford with plenty of headaches—brought about by the death of a former employe, serious injuries to a current worker, a shortage of experienced labor and a delayed matinee.

Thomas Puckett, 28, of Clarendon, S. C., was crushed to death while the circus was loading to leave. He apparently was attempting to cross a flat car to another string of freight cars when he was hit by a rolling wagon loaded with poles. Alex Kaner, superintendent of horses, said Puckett had left the big top in Cincinnati a month ago. William [illegible], 51, of Decatur, Ind., with the organization for 20 years, suffered severe back injuries when he fell in the railroad yard as train was leaving. He was taken to hospital.

Train was three hours late reaching Worcester from Fall River, Mass., a hop of only 55 miles. Cars were shunted to siding so U. S. defense trains could have right of way. As result, matinee was delayed more than an hour and it was well after 6 p.m. before audience left the tent.

More Rodeo Beefs

Buffalo, July 15.

When Dick Ryan and his partner, Joseph Demarest, rodeo promoters, both of Hollywood, were arraigned in city court here on a charge of larceny for selling tickets to a wild west show which did not put in an appearance, a number of additional warrants sworn out by purchasers in connection with other ticket sales were served upon them.

Both pleaded innocent and a week's adjournment was taken so that all complaints may be disposed of at the same time.

Everett Ralston, arranger for Orrin Tucker, left to join Army, necessitating a trip from Totem Pole Ballroom, Auburndale, Mass., where band closed, to Los Angeles, where he registered. His home is in Rockford, Ill.

UA's Theatre Circuit

Continued from page 1

sum was sufficient to buy into a tremendous number of houses, as there could be additional local financing.

Reason for the all-out campaign to obtain theatres, Kelly indicated, is UA's difficulty in obtaining satisfactory playing time in suitable houses. 'Sometimes we resent the runaround,' he remarked.

'We feel,' he declared, 'that we can show our pictures to better advantage than other exhibitors. We know the product and can give it the proper treatment for best results.'

UA, once before in its 22-year existence, was tied up with theatre operation. That was in the United Artists Theatre Circuit, although Kelly carefully differentiated between that and the present setup. UA as a company had no interest whatsoever in United Artists Theatres, he pointed out. Its only interest derived from the fact that some of its owners were also large investors in the circuit. On the other hand, it will actually be UA itself which now goes out and obtains houses.

Buckley to Operate

Harry Buckley, UA v.p. and a former theatre man, will be in charge of theatre operation for the company, Kelly said. He asserted that the intention is to obtain as many first-runs as possible as show-cases for UA product, but where necessary to get proper representation in key cities UA will also take second and subsequent run houses when the circuits being acquired own them as well as first-runs.

UA may not operate the theatres itself in every case, Kelly said, but in the majority of situations is seeking managing and operating control. However, in some spots 'where we believe in the exhibitor,' he said, 'we may buy in only to the extent of 25%.'

Circuit will not go into competition with RKO, Loew's and other major chains, UA mahatma stated, or wherever it feels it is now getting a fair break in the exhibition of its pictures.

'We will feel justified, however,' avowed Kelly, 'in making inroads in those situations where we cannot get satisfactory runs.'

Extended Runs

Houses acquired, so far as possible, will be small ones of about 1,200-seats, said Kelly. Desire is to get theatres with low operating overhead so that maximum possible runs can be milked from pictures, he explained.

Some of the theatres obtained will be rebuilt, Kelly indicated, while others may even be built from the ground up by the company. Stressing the aim to keep 'em small—1,000 seaters in some cases—he declared: 'We don't want to build memorials to ourselves.'

Policy will be single features wherever competition makes it possible, said the exec, and use of UA product exclusively as far as feasible. Shortages and double-feature situations will naturally make some outside product a requisite, he explained.

UA owners have been figuring for a long time on theatre acquisitions, Kelly disclosed, and even tried to obtain the United Artists Circuit. This was given up, however, when it was ascertained that management control couldn't be had because of partnership deals into which the circuit had entered.

Worldwide Bldg.

Along with the domestic theatre plan, Kelly disclosed a quickening of exhibition activity around the world. In addition to the theatre in Capetown, South Africa, which UA announced last week it would become a partner in, Kelly said UA is consolidating its interests in the 250-theatre Odeon Circuit in England. Activity in this regard will consist of seeing that it is properly financed, as mortgages are required and war conditions make it impossible to float them publicly as before.

UA directors have also ordered a survey of South America, Kelly said, with the aim of widening theatre operations down there.

Music Hall—UA's 1st Run

In making his announcement of United Artists theatre-buying activity yesterday (Tuesday), Arthur Kelly hedged on company's intentions about obtaining a first-run on Broadway.

'We already,' he remarked facetiously, 'have a first run—the Music Hall.' He said that the Rivoli was available for purchase but indicated UA wasn't interested in it.

Possibility is seen that one of the minor (Brandt) houses will be acquired and rebuilt, as Kelly stressed that only 1,000-1,200 seaters are desired.

CARRILLO M.C.S INT'L SHOW IN NORTHWEST

Portland, Ore., July 15.

Leo Carrillo is here as m.c. of 'International Fiesta,' three-day jamboree for annual convention of Pacific Coast Law Enforcement Officials. Show opened yesterday (14) with a parade at noon, Carrillo as grand marshal. Multnomah Stadium, big downtown field, is stage for three nightly performances by Canadian, Mexican and American talent. Program under direction of Ted Gamble, owner-manager of Capitol theatre, and Police Chief Harry M. Niles.

Took a lot of personal goodwilling by Chief Niles to get the Mexican entourage out of Mexico City. Seems the police there are also army men and they didn't want their army traveling. Niles made a personal call on the Mexican president, and he got the famous Mexican police-army. Their daredevil motorcycle riders stopped the show.

Canada sent Air Raid Precautions Wardens from British Columbia, who had been trained under real war action in London, to do a turn in a mock air raid when planes from Portland's army air base 'attacked' the stadium.

Rest was an international variety show.

Tourest Influx

Continued from page 1

plenty of coin, all right, but in the process they are losing vacations and much of the time they would ordinarily have off.

Result is seen in the abnormal pattern of what influx there is to the city. Whereas it used to be a seven-day affair, business is now strictly Saturday-Sunday. Weekdays are painfully slow, while the weekends are tremendous. Unfortunately, however, two days can't make up for what used to be done in seven.

Two of the surest checking points on tourist biz are Radio City and the Empire State Building. Strange phenomena were that while they experienced 15% more patronage during May of this year than they did last season, June was off 26%. There has been an upturn in July which it is hoped may bring tourist biz at the two points up to that of 1940. Figures take in the $1 trip to the top of the Empire State and the NBC (50c) and Radio City ($1) tours.

Rubberneck agencies, another standard checking point on tourist biz, are said to be doing 30% less than last year. They're doing better than the pre-Fair seasons, however, and hold that biz isn't so bad considering.

Jesse Lasky

Continued from page 1

had spoken to them. And every biography in sight was being offered him for production.

A couple years ago, the vet production exec's friends recalled, Lasky to Hollywood was a 'has-been.' After 25 years in films, most of it in charge of production for Famous Players-Lasky and Paramount Publix, producer attempted a comeback via 'Gateway to Hollywood' radio show, searching for film talent.

Now, with the words of Hollywood's oldest adage ringing in his ears, 'You're as good as your last picture,' Lasky is in great demand. His 'Sergeant York,' an idea which he had nursed for years, is in high gear at the b.o. and has been almost universally okayed by the critics.

Lasky returned to the Coast from New York last week with financing for three more pictures. Whether he will continue with WB, which is releasing 'York,' or will change his affiliation, will depend upon the offers, Lasky said, although he would prefer to remain with Warners.

he DID it!

TONY

PASTOR

AND HIS ORCHESTRA

Featuring

EUGENIE BAIRD ★ JOHNNY McAFEE
JOHNNY (Paradiddle Joe) MORRIS

he DID it! *On VICTOR BLUEBIRD Records*

"LET'S DO IT" sold over 80,000 records. "MARIE ELENA" and "GREEN EYES" in the top ten. Current favorites—"BRAGGIN'" "PARADIDDLE JOE" "I'VE GOT YOU UNDER MY SKIN" and "DINAH".

he DID it! *In THEATRES*

Sensational run at NEW YORK'S PARAMOUNT—slated for return. Broke records in leading theatres in the South and booked for important theatres in the East, Middle West and West.

he DID it! *In BALLROOMS*

120,000 people in two days at HAMID'S MILLION DOLLAR PIER, Atlantic City, breaking all time record. Duplicating this record in leading ballrooms consistently during current tour.

he DID it! *For COLLEGES*

A proven favorite and booked to return to many colleges such as WILLIAM & MARY, DUKE, BOWDOIN, HARVARD, BROWN, Universities of MARYLAND, SOUTH and NORTH CAROLINA.

he DID it!

For HOTELS—30 consecutive weeks at the LINCOLN, New York—with 6 NBC network broadcasts weekly

NOW ON A RECORD BREAKING TOUR WITH ENGAGEMENTS TO INCLUDE:

EASTWOOD GARDENS—Detroit
CAPITOL THEATRE—Washington
CEDAR POINT—Sandusky, Ohio
MANHATTAN BEACH—New York
EARLE THEATRE—Philadelphia
HIPPODROME THEATRE—Baltimore
CANADIAN EXPOSITION—Toronto

Personal Representative—CY SHRIBMAN

(Exclusive Management)

CONSOLIDATED RADIO ARTISTS INC.

CHARLES E. GREEN

SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 cents. Entered as Second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1941, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 143 NO. 7 NEW YORK, WEDNESDAY, JULY 23, 1941 PRICE 25 CENTS

RADIO'S WAR REHEARSAL

Vaudeville 'Revival' Given Impetus By Increasing Army Show Demand

Frequently-talked-of hope that the shows now touring army camps may hypo vaude by creating a taste for it among boys who had never before seen live talent was given an unusually concrete followup this week. Morale officer at Fort Benning, Ga., has sent one of the boys at the camp to New York to line up talent for a show—to be fully paid for—at least every two weeks.

Demand for vaude by the soldiers, most of whom come from Tennessee, Alabama, Louisiana and Florida, followed a three-day stand of a USO-financed Citizens Committee mobile unit at the camp recently. Flesh-and-blood actor stuff was entirely strange to most of the recruits and they ate it up with such relish that the morale officer, Major George A. Sossaman, is going to unusual lengths to obtain shows regularly.

Sossaman has plenty of coin to spend for the purpose, too. He has taken most of the tremendous profits of the post film theatres and the

(Continued on page 20)

Dodger Rally in 9th Nipping Giants Put To Symphonic Music

Russell Bennett's 'Symphony in D for the Dodgers' will ba presented next Wednesday (30) by the N.Y. Philharmonic Orchestra under the baton of Hans Wilhelm Steinberg, at Lewisohn Stadium. Red Barber, WOR's announcer for the Brooklyn ball club, will be 'guest soloist,' describing in the last movement a ninth inning rally as the Dodgers come from behind to defeat the Giants.

Steinberg, guest conductor of the NBC Symphony, and formerly general musical director of the Frankfort Opera, will be making his first appearance this year at the Stadium on that date. He was hunting for a representative American composition when his 13-year-old daughter, Sylvia, an ardent Brooklyn fan, suggested Bennett's Symphony. Other movements of the work are called 'Dodgers Win,' 'Dodgers Lose,' and 'Larry McPhail Looks for a Pitcher.'

DAME LIFEGUARDS CARRY THE MALE

Detroit, July 22.

Last stronghold of the sheer male went down here when the state, because of the shortage of beach heroes hauled away by the draft, hired women life-guards for several of its state parks. Rental beaches caught on swiftly and also put in femme life-guards to exploit the possibilities.

There has been no falling off in beach attendance except that males now predominate among the bathers, formerly mostly feminine.

Marital Stymie

The stork has Paramount temporarily stymied on its plans for musicals for next season. Hurry call has been placed with the New York talent department to try to dig up femmes who can sing, dance and pass a screen test.

Studio's three top terpers and vocalists are to have babies. They are Mary Martin, Veronica Lake and Constance Moore.

Gertrude Niesen's $2,000,000 Mansion, Leblanged for $21,000

By JOE SCHOENFELD

News Note: Mr. and Mrs. Monte Niesen have presented the 22-bedroom, $2,000,000 former Oelrichs villa in Newport, R. I., to their daughter, Gertrude, singer, as a birthday present. Miss Niesen's mother bought the mansion for $21,000 at an auction. Gertrude Niesen will spend the coming weekend in her new cabana.

Gertrude Niesen, back from a flying visit to her little shack by the Florentine Gardens in Newport,

(Continued on page [illegible])

FLAGSTAD RETIRING AT PEAK OF CAREER

Opinion in musical circles is that Kirsten Flagsted is using the war as an excuse not to return to the U. S. from Norway. Last word from her came via her husband, who informed Marks Levine, her NBC manager, that she would remain in Norway for 'the duration.' NBC has bookings totaling $200,000 for her and is still reluctant to believe she'll pass it up.

A couple of years ago, when 44, she stated she would retire at 45. She made close to $1,000,000 in the past six years in America and, with a wealthy husband and family, is known to be desirous of retiring at her peak.

'B'way Rose' Glorified

'Broadway Rose,' flower-peddling protege-pest of Milton Berle, is at last achieving the full measure of fame. Saturday Evening Post has assigned Maurice Zolotow to do a profile on her.

Zolotow, former New York p.a., has just sold a piece on swing to the SEP. Mag is said to be planning to plunge heavily on Broadway features in the future.

U. S. MANEUVERS TO BE REALISTIC

Mobile Units Accredited to Army Commands But Civilian Automobiles Not Wanted—Radio Announcers and Engineers in Uniform

MAY BE 'CAPTURED'

Washington, July 22.

Radio announcers and engineers covering this summer's unprecedentedly broad maneuvers by the newly expanded and partly mechanized United States army will find the easy-going ways of special events radically altered. The arms command wants maximum simulation of realism and no clowning. Radio men will be expected to (1) wear uniforms as do regular war correspond-

(Continued on page 27)

Best 'Goodwill' Idea Yet: Just Give 'Em Good Pix

Foreign managers now favor bettaring of the good-neighbor movement simply by shipping the best U. S. film product to the Latin-Americas and forgetting about Latin-American themes. Films with any background, excepting Latin-America, are the sort appreciated in that market, in their opinion.

It is also pointed out that so much stress is being placed on the Latin-American 'good-neighbor' campaign,

(Continued on page 20)

Admirers of Lee O'Daniel Would Finance Broadcasts From Washington, D. C.

Austin, Texas, July 22.

Admirers are seeking to organize a club to finance and sponsor regular Sunday 'pass - the - biscuits - pappy' broadcasts from Washington by Governor W. Lee O'Daniel, new Senator-elect from Texas, who will take over the toga in August. A proposed certificate of membership in the 'W. Lee O'Daniel Preserve-Democracy Club' has becn exhibited hcreabouts.

Membership fee to the organization to which anyone would be eligible would not exceed $1 according to present plans.

H'wood Banks Heavily on New Talent To Lure New-Generation Film Fans

'Twas Inevitable

Philadelphia, July 22.

Harold 'Buzz' Davis, WDAS program director, has composed a new song anent a certain general.

It's called: 'Don't Lear at Me, Just Say Yoo-Hoo.'

Carrillo's Scram-Out On Int'l Police Conv. Makes Him Not Wanted

Portland, Ore., July 22.

There may be a lot of places where Leo Carrillo can go, and be welcome, but it's doubtful that he will ever be welcome in Portland again, following his sudden exit last week after only one day of a scheduled three-day visit with the International Police Convention.

Perhaps a Police Convention was the wrong event for Carrillo to attend anyway. But the local officials, if they had anything against him in the past, were willing to let bygones be bygones. Mayor Earl Riley invited Carrillo to town, and Police Chief Harry Niles personally persuaded Universal to let Carrillo be an honored figura at the Interna- [illegible]

He was flown up from California, feted and honorad and lavished with gifts. Carrillo was scheduled to appear as m.c. at the U.S.-Mexican-

(Continued on page 24)

ACAPULCA WOULD BE MEX 'FRENCH RIVIERA'

Development of the resort of Acapulca, Mexico, as a year-round resort to rival the French Riviera has increasingly become the idea of Emilio Azcarraga, Mexican showman. Latter has for some years been a factor in the hotel-building and scenic-development setup there.

Mexican capitalists have invested, reportedly, $30,000,000 for the program.

Joan Crawford-P. Draper Concert Tour via Hurok?

Joan Crawford and Paul Draper as a duo for concert appearances is a strong possibility for the coming long-hair season. S. Hurok is currently on the Coast negotiating with Miss Crawford, who, it is expected, would give a song recital complementing Draper's hoofology.

If it's no dice with Miss Crawford, Hurok will try to sign Eleanor Powell and make it an all-stepping program.

By JACK JUNGMEYER

Hollywood, July 22.

Picture producers are in a mood to gamble heavily on new or comparatively unknown talent for important and costly films. Recent ventures in spotting names new to screen audiences have paid handsome returns and have established a fresh galaxy of potential stars.

Long-shots from the picture proving grounds, from the stage, from radio and other entertainment fields, or without previous experience in any phase of show business, have romped in on hazardous assignments to justify the official chance-takers. The practice of entrusting leading roles in even the most costly pictures to names totally unfamiliar to screen audiences has become widespread and in recent months has been greatly accelerated. Hardly a major studio that hasn't thus added incalculable player assets to its money talent ranks during the past year. So fast has been the exploitation of

(Continued on page 31)

Hughes' Possible Defi To Hays Scissoring In 'Outlaw' Testing

Possible defi to tha Hays office on 'The Outlaw' is behind the film's submission by producer Howard Hughes to censor boards in New York and Pennsylvania last week. If the cuts ordered are fewer than those demanded by the Production Code Administration, Hughes intends to withdraw from his distribution contract with 20th-Fox and send the film out minus the Hays office seal.

Hughes has been battling for months with the Hayslans, refusing to give in to what he considers their 'inane demands' for scissoring. To send the film out without a Hays seal will mean it will have to be state-righted through indie exchanges, as no major can handle the $600,000 picture unless approved.

Hughes' idea in submitting the picture for censorship in N. Y. and Pennsy is to find out how much they

(Continued on page 48)

SIX OF THE FOYS MAY 'CARRY ON' IN STAGER

Hollywood, July 22.

Six of Eddie Foy's seven boys are plotting to restore memories of their father to Broadway next fall in a stage play, 'The Foys Carry On,' to be written by Charlie and Eddie, Jr. Dick Krakauer, associated with Vinton Freeley and Horace Schmidlapp, is here negotiating with the younger generation of Foys.

Only absentee in the family reunion is Bryan, who is too busy as a producer at Warners to return to the stage.

Hollywood's Sports Cycle

Hollywood, July 22.

Hollywood is reaching out into the field of sports to snatch names outside of the film star list to decorate marquees. In work now are Tom Harmon and Forest Evashevski of Michigan and Slingin' Sammy Baugh of Texas, who burst into publicity at Texas Christian, and Billy Conn, the white hope of the knuckle business. In addition, Samuel Goldwyn is about to screen the life of Lou Gehrig, the least theatrical of baseball stars.

Spencer Tracy is Mrs. Lou Gehrig's suggestion for the title role in Goldwyn's forthcoming film biog of the Yankee first baseman. Although there is no physical resemblance, the widow says, Tracy is her choice of an actor who can portray her late husband's ideals most clearly. Goldwyn had his contractee, Gary Cooper, in mind when he made the deal.

Life of the late James J. Corbett, heavyweight boxing champion, is about to be filmed by Warners, with Errol Flynn in the name role and Robert Fellows as associate producer. Title of the picture, 'Gentleman Jim,' was Corbett's appellation as a legit actor between fights.

Gene Fowler is understood being slated by Goldwyn to screenplay the Gehrig film, but whoever does the screenplay will probably be assisted by Richards Vidmer, N. Y. Herald Trib sports columnist, who was one of Gehrig's closest friends and was doing a biog of him at the time of his death. Mrs. Gehrig is anxious that Vidmer have a hand in preparation of the pic to preserve accuracy. Paul Gallico, who attended Columbia University at the time Gehrig was a baseball star there, has also been mentioned as a possible writer on the pic.

Lamborn, Swedish Editor, Clippers Home; Dot Thompson London-Bound

By GEORGE FROST

It was mostly 'newspaperman stuff' on the airlines in and out of New York's LaGuardia Field this week. Columnists, publishers, editors and writers pushed the tinsel and moonbeam contingents into the background so that the Press might get to and from the great theatres of news packing the world of today with the headaches of tomorrow.

Perhaps, of all the words poured into the collection baskets of the airdrome's squadron of scribes, the most important phrases came from the lips of Rolf Karl A. Lamborn, editor of the Stockholms-Tidningen, Sweden's largest daily newspaper, who said that freedom of the press is still the people's pride in his native country.

Aboard the same Clipper with Lamborn, who was returning after six weeks here on business, were Paul Patterson, publisher of the Baltimore Sunpapers; and Dorothy Thompson, New York Post and Bell Syndicate columnist.

Patterson was London-bound to 'see what can be seen and hear what can be heard' in three weeks. He may do a series of articles on his return, if he can obtain any 'information beyond the superficial reports' and he declared that there

(Continued on page 27)

Author

The Chi Trib of July 17 reports:

A man entered Paul Romaine's book shop and inquired for dream books and joke books. The saleswoman, who, noticing he was well dressed and curious because of the type of books he had asked for, inquired if he was in the show business.

'I'm a writer,' said the man, proudly. He pulled a VARIETY out of his pocket, opened it up and showed her an article.

'I wrote that,' he said proudly and pointed to his by-line.

He was Milton Berle.

Producer-Director-Writer Deal for Oboler at 20th

Hollywood, July 22.

Arch Oboler, radio writer and producer, inked a three-way picture deal with 20th-Fox as producer-director-writer.

First triple-credit job is an untitled original, to be filmed in association with Mark Hellinger.

Lambs' Wash Origin Recalled

1st American Wash, at Bayside, L. I., in 1875, Stemmed from British Lambs

By JOE LAURIE, JR.

It was a far cry from the first Lambs' Washing, held on the estate of the late Clay M. Greene, Bayside, L. I., in 1875, to the one that the Lambs held Sunday (20) at the Percy Williams Home, East Islip, L. I. A special train conveyed over 400 merrymakers to the 1941 version.

Quoting from Wallace Munroe's 'History of the Lambs' Wash': 'One evening in the early spring of 1875, Montague, Harry Backett, Arthur Wallack and a couple of congenial cronies, who, a few months prior, had organized a little supper club known as the Lambs . . . sauntered from Wallack's theatre, then at 13th street and Broadway, into Delmonico's Restaurant on 14th street, to have their nightly bite and chat in the Blue Room. Montague, while telling stories of the London Lambs,

(Continued on page 29)

Cook Sells 'Sleepless Hollow,' Ending 17 Yrs. Of Hopatcong Laughs

Joe Cook, the host of Lake Hopatcong, N. J., has sold his famous estate, 'Sleepless Hollow,' and, accompanied by his Four Hawaiians, is leaving for a long-cherished trip by motor to the northwest. He will return in a couple of months by way of San Francisco, then deciding on future plans. Though he will probably go through with a pet ambition or two, Cook will not leave show business.

The place has been bought by Frederick Stocker, who cleaned up manufacturing gummed paper. Mr. and Mrs. Stockers live nearby on the Jersey Lake and have done a certain amount of developing, but they intend keeping the Cook estate intact, maintaining the tradition established by the comedian-juggler. There are fabulous stories about the tricks and gadgets on Cook's place, but the facts are that it always was most orderly and the novelties were for laughs. The grounds and houses will remain as is, including the golf course with its surefire hole-in-one.

'Hollow' was sold for close to $43,000. It was placed on the market slightly more than a year ago for $1,000 less. About the time the Stockers sought the property four

(Continued on page 62)

Warner, Bryan Foy In Studio and Yacht Deals

Hollywood, July 22.

Bryan Foy and Warners are concluding a new three-year producer deal, although the current Foy contract has not yet expired.

Off-the-lot deal, meanwhile, made Foy possessor of the yacht, Pasha, formerly owned by Jack L. Warner, who recently bought George Brent's boat, Southwind, and didn't want a fleet on his hands.

Ty Power Strawhats With Annabella in 'Liliom'

Hollywood, July 22.

Tyrone Power takes a vacation from pictures by planing to Westport, Conn., for two weeks of strawhat acting with his wife, Annabella, in 'Liliom,' under direction of Eva LaGallienne, starting Aug. 11.

Following the rural interlude, Power reports for film work in 'Benjamin Blake' at 20th-Fox.

COUNT BASIE'S ANTHROPOLOGY

Boston, July 22.

Count Basie will lecture on modern American music in several colleges close to cities where he is being booked for the fall. Arrangements are being made by his personal manager Milton Ebbins with Harvard, Amherst, Princeton, Yale, Cornell, U. of Chicago, U. of Pennsylvania, Columbia, Stamford and the U. of California.

This was brought about by the success of his lecture last April before the student body at Washington University under Professor James S. Slotkin head of the university's physiology and anthropology departments.

Basie's talks will be illustrated with the following septet from his orchestra, featuring himself on piano, Joe Jones at drums, Walter Page on string bass, Freddie Greene on guitar, Buck Clayton on trumpet, Tab Smith on alto sax, and Buddy Tate on tenor sax.

4 Ex-Showgirls Share Entire Wm. Guggenheim Estate of $1,000,000

Four former showgirls are named as equal and sole beneficiaries of the entire estate of William Guggenheim, millionaire philanthropist, who died June 27 at 72 in New York. Will, to be filed in a few days, makes no provision for the widow, Mrs. Aimee Steinberger Guggenheim, or a son, William, Jr. Estate is estimated at $1,000,000 or more.

'I give whatever property I have, wheresoever it may be situated, real, personal or mixed,' the will reads, 'to the following: Mildred Borst, Lilyan Andrus, Mary Alice Rice and Florence Sullivan, share and share alike.' In explaining the absence of a bequest to the widow or son, the will states, 'I have made ample provision for them during my lifetime.' However, Mrs. Guggenheim's attorneys declared that 'when the will is filed Mrs. Guggenheim will assert her statutory right to receive one-third of her late husband's estate.'

Mildred Borst, one of the beneficiaries, was in various Broadway musicals, including Ziegfeld and Earl Carroll productions. She lives in New York and North Haven, Conn. Mary Alice Rice and Florence Sullivan also live in New York. Lilyan Andrus, who was 'Miss America' in 1929, was subsequently married to Henry Kornblum, a real estate broker. He committed suicide a few months later and Miss Andrus now lives on the Coast.

Rose's (P.A.) Challenge To Lindbergh; $1 Gate

Offer was made by Billy Rose to Charles A. Lindbergh on Saturday (19) to rent Madison Square Garden at Rose's expense if the Colonel would make a speech 'condemning Hitler and his gang.' Midget showman's only stipulation was that a feature of the rally be a public beating out of shape and melting down of the medal the flier was handed by the Nazis in 1938.

Rose's offer, undoubtedly not done without the inspiration of Mike Mok, his p.a., followed Lindbergh's request to the President that he be publicly vindicated of charges by Secretary Ickes of pro-Nazi leanings.

'I understand that your speeches are prepared by others,' Rose concluded his wire. 'In the event that your ghost writer does not relish this particular job I stand ready to ask a real American like Robert E. Sherwood to write it for you . . .'

THE BERLE-ING POINT

By Milton Berle

Chicago, July 22.

Still packing 'em in at the Chez Paree: What crowds! Now I know what kind of a life a sardine leads.

Entertained a couple of Iowa farmers the other night....I gave them back some of their own corn.

So hot here last week—in order to keep cool I went to bed with my fan mail.

Trained out to Arlington Racetrack. In the parlor car the porter brushed me off and on my way back he brushed my underwear....lost my shirt!

Met a wiseacre in the Loop that owed me $10. P.S.—He now owes me $15.

Broadway Department

Sonny Schuyler went on his vacation and sent his girl a post card: 'Scenery is here, wish you were beautiful.'

One Catskill resort is getting ritzy this year. In order to go up there, a herring must come from a good family.

Moss Hart went to the opening of a Broadway show that moved very fast, but sad to say the audience moved faster.

Chuck Green knows a phoney who owes so much money he has his picture in every finance company, with a sign under it....'N. G.'

Hollywoodiana

Mack Gordon knows a producer in Hollywood who was never successful because he never had a nervous breakdown.

Phil Silvers asked his girl, 'How about some Gin-Rummy?' She answered, 'I'll drink, but don't call me names.'

Know an extra in Hollywood whose mink coat was so cheap—the moths hired doubles to eat it up.

Jimmy Fidler was at Ciro's last Sunday. He was so tired he couldn't keep his ears open.

Jack Benny saw a sign on the Arizona border: 'Panhandlers sre not allowed to enter California without picture contracts.'

Music Department

Do you think B. M. I. songs will bring back minstrel shows?

John Barrymore and W. C. Fields are forming a new musical organization to be called 'Tipping Rhythm.'

Radio Department

Fibber McGee knows a radio comedian who has low blood pressure.... and Crossley to match.

The Brotherhood of Elevator Operators are going on the air with a new program called 'Caught in the Shaft.'

There's No Truth to the Humor

That *Ben Bernie* puts the hair on his toupee up in curlers every night ....That *Bing Crosby* has his shirts made for him by an awning manufacturer....That *Warner Bros.* is making a picture called: 'The Bride Came C.O.D. F.O.B. via T.W.A.'

Hangnail Descriptions

Cab Calloway—Crazy with the Beat....*Mickey Rooney*—Leo the Lion's Jockey...*Broadway Rose*—the Pig-feld Girl...*Rochester*—Dark Victory

Observation Department

One good thing about the Conscription Bill it got my cousin out of the fifth grade.

Saw a sign on the Harris theatre in Chicago: My Sister Eileen'—scientifically cooled.'

Eavesdropped at The Ivanhoe: 'She's made a fool out of more men than a pin ball machine.'

Eavesdropped at Tha Rhumba Casino: 'He's so illiterate he even speaks with an X.'

Whatever Became of ? ? ? ?

Wanzer & Palmer	The Rios
Harry Hines	Stanley & Birnes
Luster Bros.	Reed & Duthers

Afterpiece

Don't think writing this column hasn't been fun....because it hasn't.

Schumann Quits on 'Hut Sut' Profits

Meantime Some 55 New Publishing Houses Have Started Since ASCAP-Radio Feud

Since the ASCAP-radio schism exactly 55 new independent music publishing firms have come into being, according to the Contact Man's union. Of these, 45 are still active, with one, two or three songs.

Perhaps one of the most signally successful, Walter Schumann of Los Angeles, with 'Hut Sut Song,' is quitting the business with his profits from that number which started as a hobby venture in the first place.

Laura Lee Still Has That Show Biz Urge, Helps On Army Shows

Mrs. Lou Payne, the former Laura Lee of pictures and stage, has been quite active recently staging soldier entertainment at Fort Monmouth, N. J. For one thing, the Paynes have a home in nearby Elberon, N. J., and it's part of her civic interest. Her show biz background enables her to line up important talent such as the show that went to Monmouth Monday night (23), including Harry Richman, Ethel Shutta, Bert Wheeler, Emile Boreo, Chandra-Kaley Dancers, Al Bernie, Shep Fields, Pritchard and Lord.

Mrs. Payne works with Major

(Continued on page 19)

HONOR TED LEWIS

Orch Leader Celebrates 50,000th Stage Performance

Ted Lewis' 50,000th stage performance was given a special sentimental celebration on the stage of Loew's State, N. Y., Monday night (21), immediately following his last regular performance of the day. Al Rosen, State's manager, planned the affair and a number of Lewis' show biz pals showed up to take part in an 'afterpiece' that ran over an hour and was an extra show for the customers.

Ted Friend, N. Y. Mirror's nitery columnist, m.c.d the anniversary proceedings and Billy Vine, Yvette Rugel, Ted Straeter, Bee Kalmus, Henny Youngman, Block and Sully, Dolly Dawn, Belle Baker and Benny Fields participated.

RABINOWITCH AWAITS DANIELLE DARRIEUX

Gregor Rabinowitch, French film producer of Russian extraction, is awaiting Danielle Darrieux, his star in France, who is due over Aug. 24. The French gal, formerly in America for Universal and who starred in 'Rage of Paris' until contractual committments to Rabinowitch took her back to France, is currently in Cannes. She plans to join her manager in U. S. unit production.

Rabinowitch, meantime, is going with his family to Lake Placid, N. Y., for the summer. He, becsusa of his Russe background, and also because he was an honorary Austrian citizen (personally made so by Dolfuss at the time he produced pictures in Vienna), was personally tangled up on bis passport. For an entire year Rabinowitch was in enforced idleness in Cannes until his papers were set in order, only arriving in the U. S. two weeks ago.

His Cine-Alliance produced in Paris and Berlin, multi-lingually, and until the French occupation he was personally welcome to the Nazi picture business for reasons of industry.

LEGIT IN PICTURE HOUSES

Bands 'Convoyed' By Canadian Border Inspectors to Escape Long Delays

Some bands going into Canada for dance dates have found a new way to get around border delays and red tape. Instead of being held at ports of entry sometimes for as long as three to four hours by customs officials, outfits go into the country under 'convoy' of a customs inspector who sees to it that no rules are violated. His time is paid for by the promoter who booked the band.

As it is now a group entering Canada is held at the border while a manifest is filled out itemizing names of men, number of instruments and other property, and a cash bond is posted insuring that everything listed will be brought out again. Ann Richardson, of Consolidated Radio Artists, developed the 'convoy' system. She prepares proper manifest forms in advance, notifies Canadian customs of when and where the band will enter and arranges for an inspector to meet it; latter simply climbs aboard the outfit's bus and sticks with it as long as it remains in Canada. The cost, usually about $20-$30, is borne by the promoter.

Advantages of the idea are many. It eliminates posting a bond (sometimes as much as $400, which is tied up for weeks before it's returned), loss of time at the border, and the job of turning out baggage for inspection. For the promoter, it's worth it to him to know that a long border delay won't be a factor in making the band late for his job, especially if the group is making a long jump from a previous night's stand.

MIAMI IS HAVING ITS FIRST SUMMER BOOM

Miami, July 22.

Just because school teachers from Georgia and the Carolina's can't go to Bermuda or on cruises, plus other elements, midsummer boom times in Miami are surprising everybody. Many hotels which remain open the year round, because visiting schoolmarms are a time-honored custom, now find that not only the short-budgeted educators but others have decided to holiday in Florida, heat or no heat.

Result is that cafes like the Dempsey-Vanderbilt's room, Club Bali, the Wit's End, Kitty Davis' Airliner and others, also the vaudfilm Olympia in downtown Miami, all doing exceptionally well.

From $50 to $750 Wkly. In Radio in Two Years

Bob Hannon will substitute for Lanny Ross starting next Monday (28) on the Franco-American Spaghetti quarter hours daily at 7:15 p.m. on CBS. Substitution is for two weeks and follows Hannon stepping in some months ago when Ross took ill.

There is a success story behind Hannon's rise from an NBC sustaining tenor, at around $50 per less than two years ago, to his present reported weekly stipend of $750 weekly for the Young & Rubicam special engagement.

10-YEAR RUN MAY END

Smiling Ed McConnell's Continued Tenure With Acme Is Doubtful

Chicago, July 22.

After some 10 years on the ether for Lin-X, the Acme White Lead product, Smilin' Ed McConnell may lose this sponsor. This follows inquiries made for possible setting of a strictly national spot schedule for the account.

Henri, Hurst & McDonald agency here is figuring on a schedule in some 41 markets, with a show of a calibre entirely different from the McConnell show.

New Glamor Boys

Hollywood, July 22.

The new aristocracy of Hollywood are young executives in the aviation and other defense industries hereabouts, according to the landlords. They're the ones now leasing the smart houses in the film capital and motoring to the sundry aircraft centres for work.

Incidentally, even the picture bunch admits there's more showmanship in aviation than Hollywood ever boasted, and is really making pictures a road company when it comes to fancy exploitation methods and romance-of-industry stuff.

CARL LAEMMLE'S ESTATE WORTH $2,518,908

Hollywood, July 22.

Carl Laemmle estate has been appraised at $2,518,908, it was disclosed in Probate court filing. Property comprises stock in many corporations, Hollywood business properties and real estate valued at $150,000 which includes a Beverly Hills home.

Will, admitted to probate after Laemmle died in 1939, gave bulk of his estate to son Carl, Jr. and daughter Rosabelle L. Bergman. Requests also made to many charitable organizations.

BRITISH WAR RELIEF GETS SONG ROYALTY

First tie-in with the British War Relief Society is 'Thumbs Up' by Moe Jaffe and Jack O'Brien, which Harry Link (Feist) set.

He's paying BWRS 1c per copy royalty towards its fund. ASCAP has waived all restrictions and it's hoped the British cause will induce the networks not to restrict it, whether or not 'peace' is made with the Society.

ROBERT GESSNER TO COAST

Professor of the Cinema at Columbia Visits Hollywood

Robert Gessner, who heads a new Dept. of Motion Pictures at New York University, leaves for the Coast Aug. 21 where he will sojourn until the semester starts Sept. 23. While in Hollywood Gessner will collect good examples of shooting scripts appropriate for classroom material.

Incidentally, his new novel, 'Here Is My Home,' is being scheduled for fall publication by Alliance. Gessner's first book, 'Massacre,' was filmed by Warners some time ago. Myron Selznick is handling the new work.

Clurman Col. Producer

Hollywood, July 22.

Harold Clurman checked in at Columbia yesterday (Mon.) to start work under a contract as associate producer.

Formerly a Group Theatre producer in New York, Clurman was brought to Hollywood by 20th-Fox six months ago and has spent the intervening time observing film production.

RKO, SERLIN IN DEAL ON 'FATHER'

Will Play Number of RKO Theatres Outside New York—Film Circuit Giving Play 'Full Cooperation'

NEW TREND?

What may be the forerunner of an affiliation between film interests and legit managers, particularly as applied to the road, is an arrangement entered into between George J. Schaefer, head of RKO Pictures, and Oscar Serlin, producer of 'Life With Father.' So far that is the only play concerned. 'Father,' which will show coast to coast next season, will be presented in a number of RKO houses, those booked being in Columbus, Rochester, N. Y., Providence and several smaller stands.

Schaefer, who is stated to have agreed that stage plays will be a welcome change of pace to continuous film fare. He is quoted saying that 'Father,' regarded as a standout for the experiment of placing shows in picture houses, will have the 'full support and cooperation of the RKO organization.'

Picture head does not go so far as to indicate the outfit will book plays indiscriminately, but ventures the belief that Broadway hits going on the road will be welcomed in film houses of most major Hollywood companies.

CRITIC BACKS DOWNEY REFUSAL TO WARBLE

Minneapolis, July 22.

In his Star-Journal column, Cedric Adams took to task patrons of a downtown nitery who booed Morton Downey, there as a guest for relaxation after his local 'Aqua Follies' appearance, for refusing to sing. He had taken a bow, but two or three tables of other guests insisted that he vocalize and were responsible for the booing when he indicated nothing doing, according to Adams.

'Supposing some night you have a plumber over at your house for dinner,' Adams pointed out in his column. 'When the meal is over you say: Now, friends, I want to introduce Harry Hockelputch, the plumber. Let's all give Harry a little hand. Harry, stand up and take a bow and then go down and fix the leak in the laundry tub.'

Adams also pointed out that Downey had finished a hard turn and that his pipes undoubtedly were weary. Besides, said the columnist, the performers' contract probably prohibits any outside singing.

'There could have been a dozen reasons for his refusal,' concluded Adams. 'Booing certainly had no place in the scene.'

MENUHIN SHATTERS DELL'S MOB RECORD

Philadelphia, July 22.

The appearance of Yehudi Menuhin as guest soloist broke the season's record at the Robin Hood Dell last Tuesday (15) with more than 11,000 persons laying about $10,000 on the line to listen.

Previous record was the 10,000 attendance for the Benny Goodman concert the previous week.

Happily Missed the Boat

Hollywood, July 22.

Kaaren Verne, actress refugee from Germany via England, escaped deportation through a role in 'Kings Row' at Warners.

U. S. Immigration Department had given her until Sept. 4 to get a job, or else.

Nazis Encourage French Show Biz To Dispel Reports of Low Spirits

Paris, June 25.

Defeat and occupation, blackout and curfew, restrictions and rationing, poverty and unemployment and moral and physical depression notwithstanding, the biz of entertaining Parisians continues to show a steady, definite upbeat.

With the unshuttering of the Navy, a Russian boite, and the Parnasse in Montparnasse, Paris now boasts of 66 niteclubs and danceries. In October of last year there were about 35 hotspots. By the end of January the number had increased to 55.

The bull market, however, is not limited to boites only but to legits, music halls, variety houses, film theatres as well, while restaurants, cafes and bars are more than holding their own despite stricter restrictions and other hampering legislation brought on by present exigencies.

There are some 175 cinemas including nabe houses exhibiting German and French films. In the last few months the Nazi authorities have permitted the French to release some of the productions completed before and during the ill-fated war which were collecting dust in the

(Continued on page 24)

Picket Line Show Biz

Newcomerstown, O., July 22.

Striking pickets at the tool plant of the Heller Brothers Co. at Newcomerstown, O., are employing professional entertainers to help them through the long hours spent on the picket lines.

They are also sponsoring street dancing to break the monotony.

METRO GETS FM RADIO OKAY FROM FCC

Washington, July 22.

Two California FM permits were authorized Wednesday (16) by the Federal Communications Commission. Establishment of a transmitter in the Santa Monica Mountains to 'cover the Los Angeles metropolitan district and adjacent basis trading areas of Los Angeles, Orange, and Ventura counties, as well as the western part of Riverside County' was allowed Metro-Goldwyn-Mayer Studios, Inc. According to applicant more than 2,500,000 potential listeners reside in the 7,000-mile area covered by the new area. Pending approval of the antenna site by the Civil Aeronautics Administration (which rides herd on antenna towers which might interfere with the operation of planes in an area where aviation operations are of paramount public interest). FCC added that Metro could 'arrange' to use the 46,-100 kc frequency.

Class C station construction permit was awarded Columbia Broadcasting of Hollywood for 'extended urban and rural service from an antenna planned atop Mount Wilson, Pasadena, subject to certain engineering and legal requirements.' CBS is authorized to use the 43.100 frequency for this purpose.

MARIA KORDA SUES ON PROPERTY SETTLEMENT

Hollywood, July 22.

Maria Korda filed suit in superior court for $143,000 and interpretation of her property settlement with film producer Alexander Korda.

Action amended a previous complaint asking her divorce decree be set aside. Complainant is producer's first wife. He's now married to Merle Oberon.

WITH GENERAL LEAR

Barney Oldfield, Critic Turned Captain, Has P. A. Assignment

Lincoln, July 22.

Capt. Barney Oldfield, former film reviewer for the Journal, goes to the job of director of radio publicity for the Second Army—that's Lt. Gen. Ben ('Yoo-Hoo') Lear's outfit. Assignment carries for three months through the Arkansas and Louisiana maneuvers, and may become a permanent berth.

This is the sixth place for Oldfield to light in less than eight months exercise of his reserve commission, all of the assignments having to do with public relations. The Captain's year is up Nov. 24, if that means anything.

New Laugh Team

Hollywood, July 22.

Jack Carson and Jackie C. Gleason, comic duo in 'Navy Blues,' continue as a slapstick team in 'You're In the Army Now' at Warners.

Picture starts July 28, with A. Edward Sutherland directing.

HARRY JOLSON'S CLAIM ON BROTHER AL KAYOED

Harry Jolson's $25,050 suit against his brother, Al Jolson, was tossed out of N. Y. supreme court Monday (21) when Justice Samuel I. Hofstadter granted summary judgment to the star. Suit claimed breach of contract in that Al allegedly failed to pay Harry $150 weekly to stay off the theatrical stage.

Harry claimed Al was desirous of being the only actor in the family, and offered him $150 weekly for life not to act. Money asked represented what was allegedly owed under the contract. Court found the contract to be oral, and that it was not performed within a year of its making, which Justice Hofstadter found was 'repugnant to the Statute of Frauds.'

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York, N. Y.
SUBSCRIPTION
Annual...... $10 Foreign...... $11
Single Copies........25 Cents
Vol. 143 No. 7

INDEX

Band Reviews.............. 50
Bills.......................... 57
Chatter....................... 61
Coin Machines.............. 50
Concert....................... 48
Exploitation................. 14
Film Booking Chart........ 13
Film Reviews................ 8
Film Trade Showings....... 24
House Reviews.............. 56
Inside—Legit............... 58
Inside—Orchestras......... 49
Inside—Radio............... 43
International News......... 19
Literati....................... 60
Legitimate.................... 58
Music......................... 49
Night Clubs.................. 53
Night Club Reviews........ 54
Obituary...................... 62
Orchestras................... 49
Pictures...................... 4
Radio......................... 34
Radio Markets.............. 40
Radio Reviews.............. 46
Vaudeville.................... 53

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Collegiate Writing Amateurs OK In Metro's Post-Grad Scriptery

Hollywood, July 22.

Universities are proving ideal testing grounds for Metro's junior writer search to develop new scribblers who have something to offer Hollywood with original ideas, freshness of characters and dialog. Metro's program of starting a group of new pen and typewriter pushers, fresh from the country's colleges, each summer, so far has paid off handsomely for the two years it has been in operation. Idea of training script newcomers was launched a number of years ago by the late Irving Thalberg but was dropped for several years before getting underway again.

Success of three writers who got their original start during the Thalberg days played a part in the renewal of the school. Trio now have a number of individual screen credits and have been responsible for aiding in several money-making pictures, proving possibilities in store for a studio that takes the trouble to bring along new scribes.

Studio points with pride to Waldo Salt, Hugo Butler, both from Stanford, and William Ludwig from Columbia. Trio has chalked up a good score of writing points and proven to the studio that bringing youngsters fresh from universities can pay dividends if properly developed.

Metro's recruiting begins around March of each year when student material, selected by some 37 universities, is submitted to the studio for reading and selection of the best possibilities. After considerable weeding of the poems, short stories

(Continued on page 31)

Endorses Picture Biz Glorifying Itself, But Not in Reverse English

Indianapolis, July 19.

Editor, VARIETY:

Some weeks ago I saw your story, I think it stemmed from the Allied organization in Chicago, that the motion picture business could help itself a bit more by self-exploiting itself via its own medium—i.e., the pictures it produces.

It was argued then that the movies, instead of glorifying the aviation industry, the trouble-shooters of the telephone company, or sundry branches of our own national military branches, or historical heroes of other lands in other times, might, just once or twice, do something to represent the film industry in a sympathetic light. It wasn't stated in your story, but I might add for myself, that whenever Hollywood and its product is treated at the source, it's invariably in reverse-English, i.e. with a satirical, anti-industry stance.

Try and do that to any other business and we in the picture business hear plenty of squawks. What I'm leading up to is the new 'Tom, Dick and Harry' film (RKO) which I just caught at a screening. Already I hear that the automotive industry is burned up over that scene whereby a car, advertised at under $600, is satirically utilized in a comedy sequence to point up that with FOB, extras, financing, etc., it actually costs the ultimate consumer almost twice as much.

On the other hand, 'Tom, Dick and Harry' does open with a scene in a cinema, with Ginger Rogers and George Murphy as the typical boy-and-girl fans, thrilled by the feature, hissing Hitler in the newsreels, etc. I think that's one of a few good usages that are pro-Hollywood. But, speaking of another argument, also advanced in VARIETY some months ago—this time from somebody in Detroit—that the films are foolish to play up the favorable aspects of their chief competitors, such as bowling, night baseball, etc., this same picture certainly gives the tenpin game a great buildup. I should think the Brunswick-bowling alley people would urge every one of its customers to see 'Tom, Dick and Harry' because of this alone.

Anyway, it's curious to me how one film points up three of these points: a plug for bowling, a somewhat satirical sequence about auto-financing, and just a casual buildup for our own business.

Why not a little more of the last?

S. W. Jenkins.

LIKE FATHER, LIKE—

Young Fairbanks Branches Out as Producer-Star

Hollywood, July 22.

Douglas Fairbanks is about to attain his ambition to follow in his father's footsteps as a producer-star. In his next picture, 'The Corsican Brothers,' Fairbanks gets credit as associate producer with Edward Small as well as double star in the brothers roles.

Gregory Ratoff is in the middle as director.

PETROL CUT-DOWN K.O.'S CANADIAN TOURISM

Detroit, July 22.

Tourist business to Canada has neared collapse following the new Dominion ban on sale of gasoline from 7 p.m. to 7 a.m. and on Sundays, according to the observation at this major entry point. Even the amusement business in the numerous border cities has fallen off because footloose Americans, who patronized the Canadian niteries and dance spots, refuse to take the chance of being stranded.

G. R. Cottrelle, Dominion oil controller, has declared that tourists will receive no concessions in Canada. On the day following his announcement, the Automobile Club of Michigan reported that four out of every five telephone inquiries were from prospective Canadian tourists who wanted to get 'exemptions' or a new route in this country.

At the bridge and tunnel here it is reported that the nightly flow of Detroiters, who formerly shot across the border to take advantage of the 16% increase on the money because of favorable exchange and also the better liquor prices, are staying home.

Jerry Wald's New Hitch As Producer at Warners

Hollywood, July 22.

Jerry Wald, former writer, currently co-producing with Jack Saper on 'The Man Who Came to Dinner' at Warners, drew a new seven-year contract as associate producer. Current picture in his second co-production job with Saper. His first was 'Navy Blues.'

Initial picture under his own steam will be a tale of the evening prowlers, 'Jook Girl.'

Perlberg's 'Gents'

Hollywood, July 22.

William Perlberg will produce 'Ten Gentlemen from West Point,' at 20th Century-Fox, with Randolph Scott starred.

Richard Maibaum is scripting, from an original by Malvin Wald.

Nix for Pix

By SIDNEY BURTON

The screwball 'Mr. and Mrs.' comedies.

* * *

The trailers for coming double-feature programmes.

* * *

The newsreel bathing-beauty, motorcycle race, ship launching and rodeo clips.

* * *

The depressive inanities of the 'comedy' shorts.

* * *

The flack fancy double-talk for the latest flopola.

* * *

The synthetic blurb buildup for the latest blonde starlet.

* * *

The average director's conception of love, romance and marriage.

* * *

Screen stars who imagine themselves authorities on world problems.

* * *

Producers who tell exhibitors how to run theatres.

* * *

Exhibitors who tell producers how to make pictures.

* * *

The eye-for-an-eye moral payoff decreed by the Hays office.

* * *

The producer brainstorm that practically any bandleader or radio star is a bet for pictures.

* * *

The daffy stories dreamed up by the studio hacks in the attempt to prove it.

* * *

The Hollywood poison pen and mike-tattlers.

* * *

The stuffed-shirt, industry-problem solvers.

U.S.-CANADIAN PIC ON HEMISPHERE DEFENSE

Toronto, July 22.

With the cooperation of the U.S. Government, the Canadian National Film Board will immediately undertake the shooting of a picture, as yet untitled, dealing with American Hemisphere defense and covering the interlocking arrangements from the Arctic in the Gulf against potential enemies, whether these come from the Atlantic or the Pacific. With the Department of Information (Canada) footing the bill, the film will be shot 50-50 on locales here and in the U.S.

John Grierson, former director of British-made pictures and now appointed Canadian Film Commissioner, will supervise.

Nils Asther's Play

Hollywood, July 22.

After finishing his picture assignments at Metro, Nils Asther goes to New York for stage work. Actor is wanted by the Theatre Guild to appear with Helen Hayes in 'Candle in the Wind,' the new Maxwell Anderson play which Alfred Lunt will direct.

Also being sought for a forthcoming show called 'Social Security.'

Here's How RKO Finances Units

Chiefly Studio Credit, But Otherwise Dieterle Raised His Own Coin—Wilcox's Deal

Contrary to general opinion, RKO, it has been learned, has not been financing, beyond studio credit, indie producers whose output it releases. Among the film-makers in this category are William Dieterle, whose 'Here Is a Man' (formerly 'The Devil and Daniel Webster') is among the first block-of-five, and Herbert Wilcox.

Dieterle, who spent around $500,000 on his maiden effort as an independent, raised all of it himself except for credit allowed him by RKO for rental of studio space and equipment, which amounted to about 20%. RKO subordinated its demand for the coin to other creditors. It also guaranteed completion money on the film.

Wilcox worked the same way after his first on the RKO lot, 'Nurse Edith Cavell,' which RKO wholly financed. It turned in a nice profit, incidentally, mostly in England, amassing $1,000,000 gross there as against $500,000 in the U. S. It cost $450,000 to make.

Wilcox's three most recent productions, 'Nanette,' 'Irene' and 'Sunny,' will have to gross a total of $3,000,000 in the world market for him to get any coin out, although he has been getting a salary. First two did better than was generally supposed and the last, 'Sunny,' from indications so far in, will likewise do okay. With much of the proceeds tied up in England, however, plan is to have Wilcox go into production on his next over there in order to use up this coin. He's now directing the feature in Hollywood to which all British players and technicians are contributing their services, and which will be distributed at cost by RKO for the British War Relief.

The Brushoff Is the Same Whether It Happens in H'wood or on B'way

PIX INFLUENCE

'Lady Hamilton' Reference to Lady Halifax Embarrassing

San Francisco, July 22.

Insidious influence of motion pictures was embarrassingly revealed here during luncheon in honor of Lady Halifax at Palace hotel. Prominent socialite, making speech of welcome, upset decorum by twice referring to the Ambassador's wife as 'Lady Hamilton.' UA's 'That Hamilton Woman' recently had its first run here.

Proceedings were being waxed by NBC, which edited out the touchy portions before delayed airing. Ordinarily, program would have been broadcast direct but facilities were tied up by more important address of Lord Halifax which took place simultaneously in another dining room.

NEWSREELS IN A SPOT ON RUSSO-NAZI CLIPS

American newsreels thus far are holding the bag on coverage of the Russo-German warfare. U. S. newsreel companies months ago quit accepting material from Nazi government sources, because not permitted to use it as they saw fit. The reels have received information that excellent camera work is being done by the Russian government crews with the troops at the front, but no material has been made available, and thus far the Soviet agents have refused to make any commitments regarding these films. Hence, this has closed up all sources of supply for the present.

New York newsreel editors have been trying to line up some sort of deal whereby they can receive a steady flow of action material from the Russians, feeling that American audiences would prefer to see the Russian side of the fighting than the propaganda material from the Nazi side of the line. Efforts are being made to get the material through to England, and then by plane to U. S.

Geo. M. Cohan Film Biog Scripting in N. Y.

Script on the life of George M. Cohan, which Warners will film, is rounding into form and will be among the biographical film output during the coming season. Writing is being done in New York, Robert Buckner having come from the Coast to do the scripting. It's understood that Cohan has no intention of changing his mind about going to Hollywood personally.

According to the agreement with Warners, a certain amount of fiction in the story will be okay, with Cohan having the last say on the story. James Cagney will play the lead in the picture.

L. A. TO N. Y.

Annabella.
Larry Barnett.
David Broekman.
Harry Carroll.
L. Wolfe Gilbert.
Edmund Gwenn.
Parks Johnson.
Alexander Korda.
C. I. Menser.
Henry Misselwitz.
Joe Norden.
Harry Norwood.
Merle Oberon.
Tyrone Power.
Phillip Reed.
Tom Revere.
Robert Rossen.
William Schneider.
S. Sylvan Simon.

N.Y. to L.A.

Pat Casey.
Jerry Danzig.
Bernard L. Shubert.

SAILINGS

July 17 (Los Angeles to New York), Doris Gilbert (President Taylor).

July 31 (Los Angeles to Honolulu)

By GEORGE McCALL

When the Broadwayite hits Hollywood he usually hands us natives a line like this, 'What's with this burg? Whatta ya got here to rave about, eh? So ya got sunshine. All-right who needs that stuff? What else ya got? Nothin' but conversation. You guys had aughta come to New York. That's the place. Action. That's what ya get there, action. We got everything in New York. Yes sir, everything. But this here Hollywood . . . it's strictly the bunkaroo.'

Maybe I came to New York expecting too much. Perhaps it's the wrong time. To me, at present anyway, New York is pretty much like any other town. Same enthusiasms, same squawks. The Broadway theatres are all beefing about business. So are the theatres in Los Angeles, Chicago, Cleveland and elsewhere. No difference there.

Business houses say small stuff is stagnant, heavy stuff is moving. Same story everywhere.

Night clubs are doing good business. They're doing good business everywhere. So you get a better floor show here. Maybe. In Huntington, W. Va., I saw a floor show budgeted at $2,800 weekly. Of course you couldn't compare Huntington with New York, could you?

There's people here. Well, there's people everywhere. You have the milling crowds on Broadway, the smart crowds on Fifth Ave. So there's State street in Chicago and there's Michigan Blvd. There's Woodward Ave. in Detroit. There's Wilshire in Los Angeles. Perhaps the milling isn't so enthusiastic, but the native crowds are there.

But Chicago, Detroit, Los Angeles, they're not the center of things. New York is. Don't forget, as far as the natives of those other burgs are concerned in their home towns, they are right in the center of everything. The Detroiter can brag about the automobile industry, the Chicagoan about the stockyards, the Angeleno about the picture industry or perhaps the airplane factories . . . you know, the latter are stealing a little of Hollywood's thunder of late. And, of course, we always have the sunshine, yes sir!

There's Always the Sunshine!

All right, sell me New York. Sell me the action, the theatres, the night clubs, Broadway. Sell it with the enthusiasm which only the native New Yorker can whip up. I'll come back with the sunshine.

I've got a few more things up my sleeve, too. I'll sell you the brush-off. The same brushoff you get in Hollywood. It's here in New York. I'll sell you the 'call me' routine. You know—'God but I'm glad to see you, we must have lunch. I'll call you or you call me.' You got it in Hollywood. We get it here. I'll give you, I won't sell you, the action.

You have to wait just as long here to get an answer as you do in Holly-

(Continued on page 43)

Ed E. Rigney Appointed Aide to Matthias Correa

Edward Eugene Rigney, young attorney who has been a deputy collector of taxes, third district, N.Y., has been appointed assistant to U.S. attorney Matthias F. Correa, who has been attracting attention as federal prosecutor for the southern district of New York, particularly the Joe Schenck-Joe Moskowitz case. Rigney's appointment was made by the Dept. of Justice in Washington.

For several years Rigney was assigned for duty in VARIETY's office to aid show people in filing their tax returns, he being teamed with W. Wayne Pierson. Rigney has been a protege of former Attorney General Robert Jackson, recently appointed to the U. S. Supreme Court.

Lawrence Going Latin?

Hollywood, July 22.

Word is going the rounds that Jock Lawrence is to pull out as assistant to Y. Frank Freeman, Producers Association prez, to team up with Jock Whitney's Latin-America good-willers.

He is reported to have told intimates the $400 weekly he now draws would be 'chicken feed' compared with the coin he'll draw with the Whitney outfit, plus the prestige that goes with joining Whitney's department.

BUYERS-SELLERS' APATHY

F.D.R.'s Blacklist of Pro-Axis Firms In Latin America Won't Affect Pix

Shattering of the Axis economic link in Latin-America by President Roosevelt's order last week in publishing a list of 1,838 blacklisted firms and individuals, deemed as serving interests of Axis powers, only affected American distributors in a minor degree even in the few instances where Latin-American exhibitors or distributing firms were named. The blacklist is welcomed by U. S. film distributors which previously had used their own means to ferret out pro-Nazi firms. In the few instances where native exhibs or distribs are named, a new management or successor doubtlessly will result.

Although no joint action ever was taken via the Hays organization, many American distribs have an understanding not to service theatres with pro-Axis leanings. One distrib recently suggested that branch managers in this market check to see that no distributor coin (American distributors often pay part of theatre advertising bill in the Latin-Americas) went to firms known to be Axis-dominated or supported largely by Axis paid advertising.

Halt Shipments

Several companies also have halted the supply of U. S. pix to exhibs showing Axis newsreels and so-called propaganda films. In spots where one-year contracts are in existence, these are being permitted to run out, but will not be renewed with exhibitors having Nazi or Fascist leanings. Many major companies attempted to duck long-term pacts before, and the new blacklist may actually outlaw the contracts which U. S. companies have been attempting to eliminate for some time.

American distributing companies have point-blank refused to spend money advertising in Latin-American dailies with pro-Nazi editorial policies, even over the protests of exhibitors who considered the newspapers good ad mediums.

Crackdown on the Axis firms in Latin-America is not expected to change the status of U. S. distributors in Axis-dominated European countries, nor the release of funds. The small amounts still due from such countries as France, Belgium, Netherlands, Norway and Denmark are continuing to dribble in as they are released whenever the Axis powers see fit. Amounts of $5,000 and up to as high as $30,000 have come out of this market in recent weeks, but they are from old accounts, just now being released to American companies. None of this represents new business, because U. S. distribs aren't operating in these countries today.

K-A-O'S ARREARAGE DIVIDEND OF $17.50

Carrying out its previously announced intention of clearing up all arrearages of the 7% convertible preferred stock, Keith-Albee-Orpheum directors last week declared a dividend of $17.50 per share on outstanding stock, paying it out of operating surplus. This covers the 10 quarterly periods ended June 30 last.

Company executives had announced that such action would be taken as part of the reorganization and simplification plan recently approved in toto. The payments eliminate all accrued dividends on this preference issue.

Divvy is payable Aug. 7 to stock on record July 31.

Reinhardt Enlisting

Hollywood, July 22.

Gottfried Reinhardt enlists in the U. S. Army after finishing Garbo's next picture at Metro.

Producer was deferred several weeks ago for six months, but despite being beyond the 28-year age limit for inductees he will volunteer his services.

Schaefer Not Due In N. Y. Until Next Week

George J. Schaefer did not arrive in New York on Monday (21) as expected, but will be in from the Coast the early part of next week for a stay attending to affairs in the east, following installation of Joe Breen as studio head.

RKO prexy is understood to have slipped out of Hollywood for a week's vacation prior to his return to New York.

Major Studios Urge Return Of 'Sneak' Previews

Hollywood, July 22.

Demand for the return of sneak previews, outlawed by the consent decree, is under way at five major studios, all signatories of the company and all complaining that the nixing of sneaks was sneaked over as a joker. Plaintiffs are Metro, 20th-Fox, Paramount, Warners and RKO.

Companies contend that a sneak is an essential part of picture production, necessary in the final editing and in the elimination or addition of scenes to enhance entertainment values.

Since the signing of the decree there have been several technical violations in the preparation of 1941-42 product for showing to exhibitors, but spokesmen for the majors assert their confidence that there will be no trouble, because the sneak clause was overlooked when the decree was up for signing. Counsel for the studios majors is preparing a modification for submission to the government.

Max Gordon Stays Col. But His Partner Goetz (Plus Ratoff) Go UA

Announcement by Arthur W. Kelly, United Artists chieftain, at a press conference last week that Max Gordon was leaving Columbia to become associated with Harry Goetz in a UA production unit brought a squawk from both Gordon and Col. Kelly followed it up with a statement that he had erred in naming Gordon when he was actually referring to Gregory Ratoff.

Gordon and Goetz have long been partners in legit production and both are now working at Columbia. They have separate producing units, but each is financially interested in the output of the other. However, while Gordon takes active charge of his unit, Goetz is teamed up with Ratoff who handles the actual production.

While Goetz and Ratoff leave Col for UA after their first and only pic for the studio, Gordon will remain on. Among other things on his slate is filmization of 'My Sister Eileen,' legiter which he and Goetz produced and screen rights to which Col now owns. Criss-cross of his and Goetz's interests are expected to continue despite the forthcoming switch in distribs.

Ratoff Incorporates

Sacramento, July 22.

Gregory Ratoff Productions filed incorporation papers here as a film producing company, listing 1,000 shares of capital stock, without par.

Corporate directors are listed as Ratoff, Harry Goetz and Harry Sokolov.

TRADESHOWS GET GEN'L BRUSHOFF

Distribs Already Tiring Of Heavy Expenditures When Only a Projection Roomful Show Up—Metro Cutting From 65 to 32 Exhibition Centres?

JUST DON'T CARE

Possibility, with the continued apathy of exhibs toward tradeshows, that distribs will abandon the spirit and stick only to the letter of the consent decree by cutting screenings from approximately 65 cities to the required 32 keys, was being studied this week. Film companies, to make the showings more convenient, have been slating them in more than twice as many cities than required.

Despite the efforts, however, to add to the attractiveness of coming to tradeshows by eliminating necessity of traveling to exchange centers, great majority of exhibs continue to spurn them. Turnout has been about the same so far this week as during the initial stanza starting a week ago Monday (14).

Metro and RKO, the only two companies to have had trade showings so far, particularly feel that much money is being wasted in renting theatres and shipping film to cities where screenings are not required by law if exhibs aren't to come. What appears to be certain, whether or not the supplementary

(Continued on page 25)

'JOE KENNEDY BACK IN PIX' REPORT UP AGAIN

Report that Joseph P. Kennedy, formerly U. S. ambassador to Great Britain, first head of the Securities & Exchange Commission and previous to that long identified with the film business, would return to the picture industry in an executive capacity, was revived again this week. In just what capacity is not mentioned, but actual deal would be consumated within the next four months, latest report has it.

If and when Kennedy returns, it would be via a substantial buy-in into the company he would join. Because Floyd Odlum has been anxious to have him return to the picture business, RKO is named as the company with which he would re-affiliate. Exact spot he would fill thus far has not been divulged.

Ericksen Preludes Gen'l Wanger Studio Shakeup

General shakeup of Walter Wanger's Coast staff is expected to follow resignation, effective Aug. 2, of Clarence E. Ericksen, who has served as v.p. and g.m. for the past three years. Ericksen handled the banking contacts for Wanger and was also the liaison man between production and sales, acting as go-between for the studio and Harry Kosiner, Wanger's eastern rep, as well as with United Artists' h.o.

Prior to joining Wanger, Ericksen had for many years been associated with the late Douglas Fairbanks. Accompanied by his wife he will motor east from Hollywood for a holiday.

Nick Schenck on Coast

Hollywood, July 22.

Nicholas M. Schenck, Metro prez, gets in this weekend for seasonal visit.

Will huddle with studio execs on production and sales matters.

Trade Conjectures on UA's Proposed New Theatre Circuit, Especially As to Whence Will Come the Houses

Roach On Deal With Banks for Pic Coin

Hollywood, July 22.

Hal Roach is expected to close a deal with two banks for the bankrolling of five pictures.

Financial institutions involved in the negotiations are the Bankers Trust Co. of New York and Security First National of Los Angeles.

Par's New Chi House (Not B&K); Other Building

Chicago, July 22.

Paramount is readying to build a theatre in Maywood, westside suburb, for operation the first of the year, to seat 1,600.

House will not be operated by Balaban & Katz here, but will be operated direct from home office in New York.

This is the first important theatre building since the Esquire was put up on the near northside a couple of years ago, and is the first national circuit construction in several years.

New 1,000-Seater

Lincoln, Neb., July 22.

New 1,000-seat State is going up here this summer. Replacement for T. B. Noble, Jr.'s and Howard Federer's Variety which goes into the heap as part of a street widening program, new house will be operated on a class basis, whereas Variety is subsequenter. Of stadium type construction, State will give Noble-Federer closer break with Lincoln Theatre Corp. now operating three A houses. Former have Variety, town's No. 2 house. Part of State occupies ground over which stood the Kiva, 439-seater owned by Noble-

(Continued on page 63)

Geo. Browne Loses Motion to Quash U. S. Indictment Vs. Him

George E. Browne, president of the International Alliance of Theatrical Stage Employees, yesterday (Tuesday) lost a plea to quash an indictment against him by the Government, in which he was charged with violating the anti-racketing act. Judge Louis Strum in N. Y. federal court denied the plea without writ-

Browne and William Bioff, his western representative, are charged with extorting $550,000 from Loew's, 20th Century-Fox, Warner Bros. and Paramount, in violation of the anti-racketeering laws.

Martin Conboy, former U.S. attorney, argued Browne's motion and told the court that the indictment was too indefinite, that the facts alleged were insufficient to constitute a crime under federal law, and that the anti-racketeering statute itself is vague, indefinite, and an unconstitutional exercise of Congress' powers under the interstate commerce clause.

U.S. Attorney Mathias F. Correa in opposing the plea, cited the Supreme Court rulings in upholding the statute in the Local 807 Teamsters Union, and in the Apex case. Bioff did not join in the motion.

Arthur W. Kelly's announcement last week of United Artists' plans to establish a theatre circuit has led to considerable conjecture in the industry as to how completely such a program can be carried out under present conditions. Many execs close to the national theatre situation feel it will be almost impossible for UA to organize on any large scale the type of chain it desires.

UA's obvious need is for first-runners and, it is pointed out, there are very few suitable such houses available. UA's solution is to build, but theatremen ask: 'What will the houses do for product when there aren't enough UA pictures to play. Other distributors won't and can't sell away from their established accounts.

Philadelphia situation is pointed to as an example of the impossibility of running on UA product alone. Under the agreement by which Warner Bros. operate the Aldine there, it is strictly a UA showcase, as long as the latter company has films for it. It is frequently necessary, however, to use other distribs' pix and the house shuts down altogether each summer, the lack of a cooling system being only one of the reasons.

Matter of Product

Towns where other product is available are said to be virtually non-existent. 'Who's been waiting for UA to come along?' one exec queried. 'If it were possible to get product someone else would have been in there to build long ago.'

UA's plan to get around all the objections raised is to seek out small downtown houses getting slough-off product now and to buy in on the prospect of the exhib getting himself a lot of extra coin by having UA pix. It is said that the $6,000,000 which Kelly stated was available could be pyramided into a terrific number of houses by this process.

Meantime, however, since the announcement of its plans, UA has been receiving a flock of offers of partnership in houses. Most of them, of course, aren't desirable or the owners wouldn't want to sell, but UA is going over the possibilities.

One of the questions that has arisen is: 'Won't UA be forced to come under the conditions of the consent decree if it becomes a theatre-owner?' Kelly answered that last week by saying it was the 'producer-exhibs' and not the 'distributor-exhibs' to whom the Government objected. Most observers were at a loss to decipher the fine distinction so far as the decree goes.

DIETERLE-GLETT SET FOR TWO MORE AT RKO

Hollywood, July 22.

George J. Schaefer, RKO prez, has exercised his option for two more pix by William Dieterle and Charles Glett, to be made in 1942. Dieterle's 'Here Is a Man' ('Devil and Daniel Webster') will be released in September, while 'The Band Plays On' will be his second feature under his original pact.

First film under the lifted option will be 'The Life of Samuel Gompers,' Schaefer announced. Pic was originally to be made with cooperation of American Federation of Labor (Gompers was first prez), financing by AFL officers.

Capt. Roosevelt West

Hollywood, July 22.

Capt. James Roosevelt is due here this weekend.

He may be stationed here as liaison between Naval intelligence and the film industry.

Pix Biz Protests Excess Profits Tax Proposal as 'Penalty on Success'

Proposal to change the excess profits tax law, so that corporation taxation would be figured solely on company capitalization, is not viewed with favor by major picture companies, particularly those with theatre interests. The large number of theatre properties naturally increase the capitalization of such film companies. And if the excess profits tax is based solely on this, they would be forced to foot a heavier tax bill than under the present two basis plan—on average earnings and also on capitalization.

Many picture companies probably would register protests to a change in the excess profits setup, but latest indication is that any change will not gain enough support to push it through Congress. House Ways and Means Committee yesterday (Tuesday) rejected changes that would impose heavier taxes.

Present excess profits tax alignment was changed from the original proposal largely on the vehement protests of Universal. U contended, through J. Cheever Cowdin, chairman, that the original plan made no provision for a growing company —in fact penalized it for being successful and not through any connection with national defense spending. Universal's theory was that the company just emerging from financial woods should not be crippled by heavy taxes. In protesting, it acknowledged willingness to pay whatever percentage was ordered just so that amount was the same for all corporations.

Hays Reiterates Pix Should Amuse Only, Not Propagandize

Hollywood, July 22.

Charging that national defense is the one vital thing to the motion picture industry today, Will Hays, president of the Motion Picture Producers & Distributors Assn., in a statement frankly declared that 'our present job is not only to figure stresses and strains of machines and material but to figure the margin of safety for stresses and strains which concern men, women and children.' He said citizens and soldiers must be equally ready for the present-day task, and that screen entertainment will play its definite part.

Hays lashed out at the few on the fringes of the industry who think that if they could break the Motion Picture Production Code they could improve the boxoffice appeal of pictures.

'No real factor in the production, distribution and exhibition of pictures wants to depart from the standards of wholesome entertainment,' Hays said, 'that now mark the industry's earnest effort for proper self-regulation. Only those in whom originality is dried up believe they need to pick up themes or treatments in the gutter . . . '

Regarding national defense, he said, 'Motion pictures have a definite service to perform and I have every confidence in their ability to do the job. Pictures speak for pictures, and the coming season will show films which reach a more successful and more significant entertainment level than ever before. The great function of the entertainment screen is to entertain, and in both scope and variety the pictures now planned or making in Hollywood studios will live up to that principle.'

Hays fails to see eye to eye with those who want the screen to subordinate its function of recreation for any cause, stating 'There are those who would use the screen to bemuse, rather than amuse, the American public. The screen has no room for such propaganda.'

Taurog Turns on His Heel

Hollywood, July 22.

Norman Taurog, originally assigned to direct 'Kathleen' at Metro, shifted over to the pilot job on 'Achilles' because the 'Kathleen' production has been delayed by story changes.

Harold S. Bucquet took over Taurog's chores in 'Kathleen,' which stars Shirley Temple.

Studio Contracts

Hollywood, July 22.

Dick Nelson drew player contract at 20th-Fox.

Arthur Arent inked writer pact at Warners.

Diana Hill's minor contract with Warners approved by superior court.

Eddie Blatt renewed by Warners as dialog director.

DeWolf Hopper, Jr., drew an option lift at Warners.

Dennis Morgan renewed by Warners.

Robert Planck inked cameraman contract at Metro.

William Shirley's player option picked up by Republic.

Hugh MacMullan renewed as dialog director by Warners.

Walter Pidgeon renewed by Metro.

WB'S ACTIVITY INTERESTS WALL ST.

With Warner Bros. common and preferred stocks making successively new highs in the stock market last week, considerable interest today is being focussed in Wall Street on the financial outlook for the company. Fact that several investment houses have gone slightly bullish on Warners' immediate and more distant financial prospects, largely because the recent sixmonth statement showing $2,780,000 net operating profit indicates a better financial setup, has helped both issues to climb to new 1941 levels. Because few shares are outstanding, the move in the preferred, an advance of some seven points in six days, has been more sensational. The common has done well, nearly doubling its low of the year ($2.75) at the present level of $4.62½.

The conservative system of Warner Bros. bookkeeping and the fact that gains in financial setup which have been made in the face of foreign losses is stressed in conversations in financial circles lately. Reports are that theatre attendance for Warners is running about 5% ahead of a year ago in U. S., although the theatre operations have not started to feel the affect of the defense boom.

Same sources which are optimistic over the Warner outlook discount any early recapitalization for the company. Rather, some plan may be worked out ultimately which would enable preferred shareholders to receive the option of either cash in payment of its dividend arrears, or new preference shares with a market value substantially the same as the cash. However, action on this likely will be delayed until the status of income in Great Britain and elsewhere throughout the British Empire is better known. Also the company probably would not launch any such plan until it has a clearer picture on domestic tax problems.

Nine On the Line At WB in Month Keep 5,500 Busy

Hollywood, July 22.

Production surge at Warners calls for nine features to roll in four weeks and the continuation of employment for 5,500 persons on the lot. In addition to 'The Man Who Came to Dinner,' which started yesterday (Mon), the pictures are 'Remember Tomorrow,' 'Bridges Built at Night,' 'Black Widow,' 'Background to Danger,' 'Sing, Baby Sing,' 'The Male Animal,' 'All Through the Night' and 'You're in the Army Now.'

Aside from the features, the Burbank lot has 14 shorts in various stages of production.

Newest contract roster at Warners lists 21 stars, 72 featured players, 18 directors, 15 producers and six composers. Included in the contracted lineup are 55 writers.

Not So Modern

Hollywood, July 22.

RKO's 'Unexpected Uncle' is a modern film, but it brings unexpected memories to customers of a bygone era.

In the picture are Clyde Cook, Lew Kelly, Jimmy Aubrey, Heinie Conklin, Russ Powell, Carl Stockdale and Jimmy Ingraham, all of whom worked in the B. S. (before sound) age.

35TH ANNI FOR INTERSTATE IN AUG.

San Antonio, July 22.

August throughout Texas will be observed as 35th anniversary month by all Interstate theatres. It will honor the 35 years of entertainment service to Texans by Karl Hoblitzelle, head of Texas Consolidated Theatres, Inc.

Special shows in all cities have been prepared for the occasion. During the month there will be two stage units touring the Interstate circuit, one headlined by Abe Lyman's orch. Special midnight show, sneak previews and outstanding pictures have been booked here, according to E. E. Collins, city manager for Interstate.

All downtown theatres will cooperate in the giveaway of an automobile to a patron. Suburban houses will contribute over $1,000 in household merchandise.

Special tiein with newspapers will trace the beginning and growth of Interstate Theatres in the state, with a local angle brought in.

A special radio program to be aired through KABC here and on other stations throughout the state will also trace the growth of Interstate and tie in with the special shows.

Lyman's Texas Dates

Abe Lyman's orch opens for Interstate in Houston, Aug. 8, thence San Antonio and Dallas for full weeks and Fort Worth three days.

A seven-act bill will surround the Lymanites. Charlie Freeman set that while in New York. He returned to Dallas Monday (21) by plane.

RKO SPEEDING UP, 15 TO ROLL IN AUGUST

Hollywood, July 22.

RKO is stepping up its current slow production pace and readying 15 stories to start in August. To date only three films are in work on the lot and six in the editing rooms.

Slated for August filming are 'Playmates,' 'Four Jacks and a Queen,' 'The Marines Are Ready,' 'Unexpected Uncle,' 'Passage from Bordeaux,' 'A Date With the Falcon,' 'Valley of the Sun,' 'Joan of Paris,' 'Mayor of 44th Street,' 'Journey Into Fear,' 'Powder Town,' 'Gwangi,' 'Army Surgeon' and 'I'm Dying to Live.'

Hoofers Shuffle Back To Set After Brief Strike

Hollywood, July 22.

A strike of dancers at 20th-Fox was ended in less than 24 hours when the Screen Actors Guild notified the hoofers that the company was not violating its agreement by converting their pay to a weekly basis. When the studio advised the dancers their pay of $11 per day was being converted to $55 a week, 24 of them walked off the set of 'Week-End in Havana.'

The hoofers appeared in front of the 20th-Fox casting office the next morning to urge other dancers not to accept the call. A new call had been issued for 50 dancers to appear for interview for the two weeks' work. Most of the hoofers returned to the set after the Guild ruling.

DARNELL'S CRIMER

Hollywood, July 22.

Linda Darnell draws the top femme role in 'Law and Order, Inc.,' at 20th-Fox.

Robert T. Kane production is slated to start Aug. 18.

Lefty Wouldn't Know Whom to Bawl Out If He Buys Pix After Seeing 'Em

By Joe Laurie, Jr.

Coolacres, Cal., July 22.

Dear Joe:

Well, show business is just like the weather out here—one day it's hot and the next day it's cold. The next thing we know we'll have double-feature weather, hot and cold in one day with hailstones instead of dishes as a premium. The other night it was so cold out here Aggie said: 'Throw a log in the air-conditioning system.' To make it tougher the weather outguessed me and on the cold night I had an Arctic picture and on the warm night I had a Jungle pic.

I read in VARIETY where a smart manager in a nabe house in Detroit had a swell idea to get business; he put a lot of ironing boards in his cool lobby and the local hausfraus did their ironing there while their kids were in seeing the show. I'll bet some of the kids after looking at some of the product they've been sending lately would rather do the ironing. Aggie thought it would be a good idea for me to put cook-stoves in our lobby during this heat wave and have the women do their cooking there and have their family's supper ready when they come out of the show. I told her the only trouble with that idea was that there would be an awful odor from all the different stuff cooking, but Aggie sez: 'The pictures smell, too; so that would make everything even.'

Tradeshows

The Exchange has invited me to preview the fall products, which they gotta do under the new law. It's a good thing in one way, then again it isn't. After seeing them and buying them, and then if you don't do any business with them, who are you gonna blame but yourself? Under the old method we could swear and curse and blame it on everybody, from the Exchange managers to the actors. I used to look at the pictures during my spare time, but now when I know what they are, I'll have to find something else to do. Not that I got any spare time.

Since this war has started I've been busier than a banjo player playing 'Poet & Peasant.' Everybody in this town seems to be doing something for the War Relief or something, and they all make me the head of their committees. They figure me being a showman I would know how to raise dough for them, and the funny part of it, I get great ideas how to make the yokels come across with contributions for almost anything, but I can't get 'em to spend a dime in my theatre. As I wrote you before we have a camp here with nearly 10,000 boys. At first they were great customers of mine and they figured even looking at bad pix was better than hanging around camp. But now it seems they have found other places to go. I guess they got acquainted and don't have to go to the theatre for recreation. And they're getting so many F.F. (For Free) shows, besides putting on their own, which I am always helping them do, giving 'em gags, bits and skits, and I am glad to be able to help 'em, but it ain't doing my business no good.

Panting Parachutist

Aggie sez maybe the soldier and sailor boys may bring vaudeville back. You remember the last war had 'The Singing Sailor,' 'The Gabby Gob,' 'The Syncopating Soldier.' This war should develop billing like 'The Panting Parachutist,' 'Tenor Tankers,' etc. During the old war there were more soldiers and sailors on the stage than in the Army and Navy. So who knows—maybe they'll do it again.

Just read about two of my old pals going 'Upstairs,' Dick Carle and Sam H. Harris. I remember when Dick Carle was 'imitated' almost as much as Geo. M. Cohan. Dick was a great trouper and a grand man. As for Sam, he never said 'no' to a guy that asked a favor. He used the best disinfecting fluid in the world, the milk of human kindness. Show business lost two of the grandest guys in the world. Aggie and me are sure 'bending a knee' for these pals.

Well, Joe, I'm goin' home and read William C. Handy's book, 'Father of the Blues.' He just sent me one hot off the press. If anybody can write about the 'Blues' he's a Blackbird that can. I know it's good before I even start it. Handy never did anything bad in his life. He ain't the Father of the 'Blues,' he's the whole family. Best to the gang SEZ

Your Pal,

Lefty.

P.S.—John Golden sez: 'To travel hopefully is a better thing than to arrive.'

Link Recent Pathe Strength to Reported Split-Up of DuPont

Recent strength in Pathe Film Co. stock, which has pushed it to around peak price for the year, is attributed to supposed revival of the old plan whereby Pathe shareholders would obtain a split-up of DuPont Film Mfg. Co. shares. This plan has not been up for discussion in more than a year but the new version again is pegged on the DuPont holdings Pathe Films always has retained.

Under the latest reported plan, Pathe stockholders would receive one share of DuPont for every 10 shares held. This would make Pathe stock worth around $16 per share. However, no definite plan has been agreed on, and the old stumbling block of getting what Pathe considers a reasonable price for its presently held DuPont stock (35% of total) may stall the latest proposal.

Pathe Films now is strictly a holding company, with actual operations carried on by Pathe Laboratories. Because of minor income from the latter the holding company has depended almost entirely on dividends from DuPont Film Mfg. for profits.

INDIE'S OWN BLOCKS-OF-5

Philadelphia, July 22.

Herbert Given, PRC exchange manager, is having his own 'blocks-of-five' tradeshowing, although the indie outfit doesn't come under the provisions of the consent decree.

He is sending out invitations to exhibs to view his five pix Aug. 5, 6 and 7.

U IN RELEASE DASH TO JAN. 1

Hollywood, July 22.

This year's production drive at Universal is working so well that the release program up to next New Year's Day is practically set, something new in the history of the studio. By Sept. 1, official start of the new season, company heads assert, there will be a total of 32 features ready for delivery or in the cutting room.

Universal winds up its current season in August with the release of the Abbott and Costello comedy, 'Hold That Ghost,' and the Frank Lloyd production, 'This Woman Is Mine.' First of the September releases is 'Badlands of Dakota.'

Grant as 'Mr. Twilight'

Hollywood, July 22.

Top job in Columbia's 'Mr. Twilight' goes to Cary Grant, with the studio negotiating to borrow Melvyn Douglas from Metro as a male sparring partner. Femme lead is still in the dickering stage.

George Stevens directs the Everett Riskin production.

LEISEN DICTATES

Hollywood, July 22.

Paramount asigned Mitchell Leisen to direct 'Take a Letter, Darling,' slated for early fall production.

Claude Binyon has finished the screenplay, but the casting still goes on.

IMPORTANT 'ERASER MEN'

Studio Gawkers Barred Out By All Lots; Too Much Production Delay

Hollywood, July 22.

'No visitors' sign went up Monday (21) on all major studios and this time it goes for everyone, except working press. In a letter to studio heads, Y. Frank Freeman, Producers Association head, declared the measure had to be taken due to interference with studio production and to keep from public gaze certain Army material used in making training films.

Freeman pointed out more than 83,000 requests for visit privileges were received by studios during June and an even greater number this month. He said the financial burden, due to production delays occasioned by set visitors, was a most serious one.

Producers Association board decided on the withdrawal of all visiting privileges indefinitely after an exhaustive study.

Germanic Milwaukee Gets 'Sieg im Westen,' Also Free-for-Alls

Milwaukee, July 22.

Although late in reaching this so-called German city, due to the limited number of prints available, 'Sieg im Westen,' a Reich propaganda film, following weeks of neighborhood ballyhoo, was at last unspooled here at the German Kino and the first week of the showing has been marked by varying reactions, with the picture now in its second week and slated for an indefinite run. It's no secret that the FBI and local police keep an ever-watchful eye on the black, white and red fronted Deutsches language theatre for possible trouble, as well as checking on the audiences.

Vigorous resentment that the showing of this propaganda should be permitted here has found open expression so far only in letters to the newspapers, although the bitter feelings engendered have had inspired numerous brawls away from the theatre. One recent evening in the Schwabenhof, a German atmosphere restaurant, a woman's request to the Bavarian orchestra to play 'God Save the King' provoked a free-for-all, patrons of both sexes mingling in the melee before order was restored.

Its reception in Milwaukee is as might be expected—boos and hisses for Churchill and Halifax and outbursts of applause when Adolf Hitler's likeness appears.

Although editorial comment locally has been withheld, the Milwaukee Journal devoted practically a full column to letting its readers know what the Deutsches Kino is showing—under the headline 'City Is Host to Nazi 'Sieg'.'

Coming: 'Bismarck'

'Bismarck,' Nazi propaganda feature, picturing Hitler as even 'out-Bismarcking Bismarck,' will be held until fall before its opening at the 86th St. theatre, New York, and its release to German-language film houses throughout the country. Film arrived in this country about a month ago, and was okayed by customs authorities last week.

George Nitze, prez of UFA, which distribs the Nazi films in the U. S., declared release of the picture was being delayed because attendance is off at the German-language houses during the summer. The 86th St. and most of the others are not air-conditioned.

General opinion is that 'entertainment' films, which Nitze says are the only kind he orders, won't be coming, but that expense won't keep the propaganda pix out. Nitze admitted that shorts and newsreels will continue to come by air.

A second factor which anti-Nazi organizations claim will hinder arrival of Deutsche pix is the recent closing of Reich consulates. Immunity from search and seizure of materials addressed to them is thought to have been an important factor in safe arrival of some German films.

He No Like—Bounced

Hollywood, July 22.

Dennis O'Keefe drew a suspension at RKO for his refusal to play the role of Kay Kyser's manager in the musical film, 'Playmates.'

Peter Lind Hayes was signed for the replacement.

M-G RESTRICTS FIRST GROUP TO 3 PIX

First group of films offered for sale under the consent decree by Metro won't number five features, but three. Companies are not permitted under the decree to offer more than five, but can offer any number less than that that they choose. Three pix are 'Lady Be Good,' 'Jekyll and Hyde' and 'Down in San Diego.'

One of the objects of holding down to three films is apparently to test exhib reaction to tradeshows and to a fountain pen when the salesmen get around. Just as exhibs are feeling their way in buying under the new system, Metro is groping its way in selling.

SEE PAR QUARTER NET PROFIT AT $2,000,000

Although Paramount's earnings statement for the quarter ending June 30 is not expected until the end of this month, Wall Street currently is anticipating net profit slightly under $2,000,000. This would make nearly $4,400,000 for the first half of the present year and constitute earnings at the rate around $4 per common share annually.

While no such earnings pace is looked for in financial circles in the third quarter, covering July, August and September, favorable fall season probably would bring Paramount its greatest financial year since reorganized in the present setup about six years ago. Only a drastic reduction in revenue from Great Britain is likely to put a crimp in this prospect.

With such earnings, there is new talk in the Street about Paramount retiring its first preferred stock or some retirement plan whereby a substantial portion might be called in. Reason for this is that Par is covering its $6 annual dividend requirements many times over and has cash balances in the parant company and subsid treasuries nearly large enough to retire the whole issue, slightly less than $13,000,000 being outstanding.

BLUEPRINT FOR A ROBBERY

Theatre Treasurer Tells All in Sidewalk Interview

San Francisco, July 22.

Film row is nervously sitting around waiting for somebody to hold up a certain downtown deluxer. Radio m.c., handling a man-in-street show in front of tha house, got the treasurer on the mike and forced financial details out of him. Treasurer continually tried to stall, but tha m.c. blasted away until he has brought out fact that house always had several thousand bucks on hand, and that cashiers don't carry guns and are under orders not to resist if cornered, etc.

Show was a perfect blueprint for a robbery and hits a new high in tactless miking for these parts.

ANOTHER UNSUNG HERO OF PIX BIZ

Closeup of a Film Booker at Work, Plotting Playdates and Keeping Distribution Machinery Operating Smoothly, Points Up Vast Importance of Exhibitor Relations

A 24-HOUR JOB

By Al Selig

Hollywood has its 'yes-men'—but has anyone heard of the industry's 'eraser men?' The 'eraser men' are known on the payroll of the distributing organizations as bookers and here again we find another very important cog in the elaborate setup of motion picture distribution. There are approximately about 700 in the various exchange centers of the United States and Canada who have a most complicated job in a most complicated industry.

Tha booker is the pivot around whom motion picture theatres are able to give daily performances as per schedule and as advertised—the bookers are the individuals who prove the old legitimate adage 'the show must go on'—they are the men who have a deep responsibility for the flawless and foolproof routing of film shows throughout their respective exchange territories.

Ripley or not, their principal stock in trade is a lead pencil and—an eraser. Relieve him of these important tools, motion picture theatres would have to close, and all in all, the entire industry would be in a mess. It is fascinating to watch with what expertness the booker wields his pencil and rubber. Before him is a large book—nearly as large as the Doomsday Book—in which is pencilled the playdates of the theatres in his territory. This book is as valuable and as priceless as a copy of the Gutenberg Bible. Lose this book and chaos would reign, theatres would be dark, and branch managers would hire rooms in the nearest sanatorium.

Watching the manipulations of these adept 'eraser men,' one is fascinated by the constant application of the rubber-tipped pencil—rub-

(Continued on page 29)

RKO Draggin' Disney's 'Dragon' Into N.Y. on Gumshoes and Picket Trailer

While 'The Reluctant Dragon' limps quietly into the Palace tomorrow (Thursday) under a publicity damper brought on by the Disney strike on the Coast, it appears likely that the opening will be greeted by pickets. And the picketing threatens to split the New York unit of the Screen Publicists Guild, which will be in a large part responsible for the pavement pounders.

'Dragon' has been given slough-off treatment by both RKO and the Disney office in the east. After tossing around the selection of a house for the preem for a month, Palace was decided on with less than 10 days' notice. That naturally gave the RKO press department little leeway for getting a campaign started.

Aside from some breaks over the past weekend, the New York dailies have carried very little on the combination cartoon-live action picture. It is, as a result, by far the least publicized of any Disney feature yet released. Cartoon-maker's press department, which always has done a terrific job of drum-beating, has been reticent this time, because the picture is just one big plug for the Disney studios, showing everything as sweetness and light. Strike news from the studio doesn't jibe with the scenario. Puffery anyhow is 'concentrating' on 'Dumbo,' to be released around September.

Threatened picketing and the SPG split follows the formation last week, at the call of the Guild, of the New York Disney Strike Committee. Organizations cooperating are Screen Readers Guild, United Office and Professional Workers of America, League of Women Shoppers, United American Artists and the Screen Guild Council of New York.

Greater New York Industrial Union Council, representing 400,000 members, passed a resolution Thursday (17) in support of the Screen Cartoonists Guild strike against Disney. Council stated it will cooperate with the N. Y. Disney strike committee to bring about early settlement of the dispute. Copies of the resolution were sent to Disney, George J. Schaefer, RKO prez, and to the Palace.

Guild eruption is set for the membership meeting tonight (Wednesday) when RKOites are preparing to launch a protest against the action of SPG leaders in organizing the Disney Strike Committee without a referendum of the membership. RKO p.a.s who are in the Guild (24 out of the 25 employes) are pretty much in sympathy with the Disney strikers but feel they are being put on the spot in being made party to the picketing of a picture which their company is distributing. They are in the further anomalous position of having to publicize the film against which they are being made to protest.

'Dragon' publicity suffered another hard blow in the sudden death on Friday (18) of John McGeehan, who was handling the opening campaign. Film, in a few out-of-town dates, has done mild biz.

Lubitsch's 20th Starter

Hollywood, July 22.

First production by Ernst Lubitsch under his new deal with 20th-Fox is 'Self-Made Cinderella,' starring Ginger Rogers, on loan from RKO.

Filming starts when Lubitsch winds up his present commitment with Walter Wanger, late in September.

DISNEY STRIKE SETTLEMENT IMMINENT

Hollywood, July 22.

Washup of the nine-week old Walt Disney cartoonists strike is believed imminent this week, with conferences scheduled for today and tomorrow (Wed.). Understood Willie Bioff has agreed to withdraw from negotiations and permit Screen Cartoonists Guild leaders to make their own deal, but he warned them it won't be as favorable as the settlement he would wangle out of Disney. There is some talk the International may move in and exert sufficient pressure to alarm Disney into signing.

Understood that the impasse blocking the washup is Disney's refusal to meet the demand for 100% retroactive pay after previously offering to meet artists half way, but is now said opposed to any back payoff.

Central labor council executive committee Monday (21) voted to continue the AFL ban on Disney products. At the meeting today (22), union heads were slated to draft a plan of settlement and insist that Disney spokesmen approve the setup. Should SCG reject settlement terms, understood the AFL will withdraw from negotiations, lift the boycott ban and recommend a new charter covering workers at Disney plant.

Mills Soundies Sets Up Exchange System to Service Jukebox Pix

Film exchange to service Mills Novelty Co.'s Soundies machines in the 16 eastern states has been established in New York. Mills-financed, it is labeled Soundies Distributing Corp. of America. Thomas E. Mahaffey is manager.

Exchange supplies film to about 500 see-boxes in its territory, slightly under 50 of them in New York. Demands of defense industries for tools and materials is making it possible for Mills to add only very slowly to the number of machines in locations.

Twenty five Soundies reels, most of them containing eight three-minute subjects, are now available, with new ones being issued each Monday. Experience hasn't been lengthy enough as yet to show how long film will last running through the continuous projectors, some of the prints being torn to pieces after four weeks, others lasting for three months. Film is inspected and cleaned on its return to the exchange, similar to the way regular 35mm. product is handled.

Threa of the reels have been ordered cut by the New York Board of Censors. Each time it has been for showing too much of the gal in dancing sequences. Soundies, because it is impossible to just snip the kayoed footage in the short subjects, eliminates the entire three-minute portion. Thus some of the machines are now showing reels with seven subjects instead of eight.

Labor Dispute Adjusted

Akron, July 22.

First coin-in-slot movies to break in here brought out pickets in order to get members of the Moving Picture Operators' union to service the machines.

After several days of picketing the union won out and now signs hang in the cafes so advising the public.

Spotty Near Rochester

Rochester, N. Y., July 22.

Most of the coin-in-slot film machines now operating hereabouts have moved into the rural playspots with the coming of hot weather. Take is reported spotty, with the quality of films important factor in popularity.

Servicing is being taken cara of by company, which uses union operators for projecting 16 mm. educational shows.

Penny Detours 'Blondie'

Hollywood, July 22.

Penny Singleton shifted temporarily from the 'Blondie' series at Columbia to step into the femme lead in 'Go West, Young Lady,' her first departure from the series since signing her contract on the lot.

Director is Frank R. Strayer, with Glenn Ford in the male romantic role. Picture is Columbia's fourth musical this year.

PAR SCRIBES SET

Hollywood, July 22.

Heavy writing schedule continues at Paramount with assignment of four scribes to new tasks.

Bradford Ropes is working on 'Showboat Sal,' Barry Trivers on 'The Wizard of Arkansas' and F. Hugh Harbert and Jay Dratler on 'Dangerous Holiday.'

TRADESHOW REVIEWS

(Five more Tradeshown film reviews, for 1941-42 release, under the Consent Decree; 3 from 20th-Fox, one each RKO and Metro.)

Sun Valley Serenade

(WITH SONGS)

20th Century-Fox release of Milton Sperling production. Stars Sonja Henie, John Payne; features Glenn Miller and orchestra, Milton Berle, Lynn Bari, Joan Davis, Nicholas Bros. Directed by H. Bruce Humberstone. Screenplay by Robert Ellis and Helen Logan; story, Art Arthur and Robert Harari; camera, Edward Cronjager; editor, James B. Clark; dances, Hermes Pan; songs, Mack Gordon, Harry Warren. Running time, 85 MINS.

Karen Benson	Sonja Henie
Ted Scott	John Payne
Phil Corey	Glenn Miller
Nifty Allen	Milton Berle
Vivien Dawn	Lynn Bari
Miss Carsteirs	Joan Davis
Specialty	Nicholas Brothers
Murray	William Davidson
Specialty	Dorothy Dandridge
Nurse	Almira Sessions
Band Leader	Mel Ruick
Headwaiter	Forbes Murray
Customs Officer	Ralph Dunn
Process Server	Chester Clute

'Sun Valley Serenade' is reported to be the spontaneous brainchild of Darryl Zanuck, 20th-Fox production chief, who got the background inspiration during a vacation sojourn at the resort several months ago. Resultant picture of Zanuck's original idea is an excellent compound of entertaining ingredients, displaying Sonja Henie as a sparkling comedienne of top rank without necessity of putting on the blades, and displaying boxoffice potentialities of high calibre. Picture is a top attraction, which will catch plenty of holdovers in the key runs.

Sonja Henie finishes her contractual obligations with 20th-Fox at this point and, although studio is said to be trying to renew her, the skating star does not seem to be interested. Undoubtedly the boxoffice reaction to 'Sun Valley Serenade' will be a dominant factor.

A plentiful supply of Glenn Miller music, a straight comedy performance by Milton Berle, a dance by the show-stopping Nicholas Bros. and strong support all along the line, give Miss Henie major assistance. Add four songs by Mack Gordon and Harry Warren, and prescription blends into very palatable entertainment for wide attention.

Story revolves around the Glenn Miller band, which finds engagements spaced far apart. But the group gets an audition through efforts of singer Lynn Bari, and nabs booking at the Sun Valley resort. Before departure, pianist John Payne is advised the Norwegian refugee he signed to assume responsibility for (as a publicity gag months before), has arrived and is ready for delivery. Miss Henie is the refugee, and immediately falls in love with her guardian. Manager and p.a. Milton Berle sneak her aboard the westbound train, with result Payne is continually pestered by her romantic overtures. After a twosome marooning in a mountain ski hut, Payne realizes that love is mutual, and everybody's happy.

Story carries the basic Cinderella qualities. It's light and frothy, interspersed with sweet and swing by Glenn Miller, some excellent comedy by Milton Berle, and a minimum of skating by Miss Henie aside from a finale production number.

Picture presents new talents of Miss Henie not disclosed in previous appearances. She's a light comedienne, with a wealth of personality and vivacious eyes that work continually. Payne advances considerably as the romantic lead, in which spot he turns in a topnotch performance. Berle handles a straight role to advantage as the breezy manager of the troupe. The material provided by the script focuses attention on him more prominently, and his broadly slapstick falls on the ski slide are effective for their brevity.

Glenn Miller's orchestra provides musical accompaniment for the four tunes contrived by Gordon and Warren, in addition to a couple of special arrangements easily identified by Miller fans. Songs are all good, with 'I Know Why and So Do You,' and 'It Happened in Sun Valley' likely to catch pop attention. Lynn Bari sings the two numbers, Payne cutting in briefly at times. The sepia Nicholases use the novelty 'Chattanooga Choo Choo' for another fast acrobatic dance routine that catches attention.

Star's skating skill is spotlighted in two ice episodes—one on arrival at Sun Valley when she performs on the resort rink, and finale production number with ensemble. Latter is not necessary, although it is showmanly with white costumed skaters on black mirror ice, which heightens the effectiveness of the routines with images projected from the ice surface.

The winter resort activities of Sun Valley are displayed without intrusion on the main story unreeling. The ski lifts and runs are used as accessories for the refugee to finally get her man, and are worked in logically. Production is excellently mounted, with camera work by Edward Cronjager highly meritorious.

Director H. Bruce Humberstone does much to maintain interest in his deft handling of the compact script and story. It's his first A assignment after a post-graduate course with the programmers, and demonstrates he's competent for big league assignments.

Dr. Jekyll and Mr. Hyde

Metro production and release. Stars Spencer Tracy; features Ingrid Bergman, Lana Turner. Directed by Victor Fleming. Screenplay by John Lee Mahin from novel by Robert Louis Stevenson; camera, Joseph Ruttenberg; special effects, Warren Newcombe; music, Franz Waxman; editor, Harold F. Kress. Previewed in Projection Room, N. Y., July 21, '41. Running time: 127 MINS.

Dr. Harry Jekyll / Mr. Hyde	Spencer Tracy
Ivy Peterson	Ingrid Bergman
Beatrix Emery	Lana Turner
Sir Charles Emery	Donald Crisp
Dr. John Lanyon	Ian Hunter
Sam Higgins	Barton MacLane
The Bishop	C. Aubrey Smith
Poole	Peter Godfrey
Mrs. Higgins	Sara Allgood
Dr. Heath	Frederic Worlock
Interne Fenwick	William Tannen
Marcia	Frances Robinson
Freddie	Denis Green
Mr. Weller	Billy Bevan
Old Prouty	Forrester Harvey
Colonel Weymouth	Lumsden Hare
Dr. Courtland	Lawrence Grant
Constable	John Barcley

This one is for major first runs, profitable holdovers and equally strong boxoffice in all types of subsequent showings. By virtue of a series of fine characterizations, Spencer Tracy has developed a substantial money following. 'Dr. Jekyll and Mr. Hyde,' although twice before produced, once in sound, is standard material, offering a wide gamut for a dramatic actor. It'll draw 'em out in droves.

The promise, however, of something superlative in film making, in the combination of the star, the Robert Louis Stevenson classic and Victor Fleming's direction, is not completely fulfilled. It won't matter much to the customers. The fact is, that in the evident striving to make 'Jekyll' a 'big' film, by elaborating the theme and introducing new characters and situations not found in the original story or earlier stage or screen adaptations, some of the finer psychological points are dulled: John Lee Mahin's screenscript is over-length, running two hours and seven minutes.

Nevertheless, it has its highly effective moments, and Tracy plays the dual roles with conviction. His transformations from the young physician, bent on biological and mental research as an escape from his own moral weaknesses, to the demoniac Mr. Hyde are brought about with considerably less alterations in face and stature than audiences might expect, remembering John Barrymore and Fredric March in earlier versions.

What is likely to happen when the new 'Jekyll' moves into general distribution after Sept. 1, is more generous recognition of Ingrid Bergman as a screen actress of exceptional ability. She plays the enslaved victim of Hyde's debauches. In every scene in which the two appear, she is Tracy's equal as a strong screen personality. In some of the passages Fleming has been extremely liberal with Miss Bergman's costume drapings.

Other important supporting roles are played excellently by Donald Crisp, as Sir Charles Emery, a name new to 'Jekyll' casts; Ian Hunter, as the more familiar Dr. John (Hastie) Lanyon, and Lana Turner, ingenue fiancee of Dr. Hyde.

Despite the great amount of footage that is given to Tracy's two-part characterization, the script is meagre on the very important phase of Jekyll's inner struggle to free himself from his deadly alter ego. Millions of Stevenson readers have long found excitement and thrill in the angle that Jekyll's predicament was self-conceived to hide criminal and vicious desires. Mahin emphasizes that misdirected scientific research was the cause of the good doctor's downfall.

It may be that Fleming, keeping closer to the literal than to the spirit of the text, missed some of the more subtle points.

General production values are of the highest quality. Joseph Ruttenberg's photography is splendid, his portraits finely lighted, and the London exteriors, with occasional wisps of fog, realistic. Franz Waxman's musical score never tires and materially aids the illusion.

'Jekyll' may be put down as one of the big ones for fall release. *Flin.*

Another Line, Another Title

Hollywood, July 22.

Gene Autry goes south of the border in a big way in Republic's high-budget feature, 'Down Mexico Way,' slated to start Aug. 11, with Harry Grey producing.

Currently Autry is riding in 'Under Fiesta Stars.'

Miniature Reviews

'Sun Valley Serenade' (20th). Sonja Henie in topflight entertainment aiming for big grosses and extended bookings.

'Dr. Jekyll and Mr. Hyde' (M-G). Spencer Tracy in a box-office winner; Ingrid Bergman's performance also fine.

'Charley's Aunt' (20th). Jack Benny in rollicking laugh hit. Cinch for top biz and holdover.

'Lady Scarface' (RKO). Scars will be on the audiences who sit through this half-baked gangster meller.

'Dressed to Kill' (20th). Neatly devised whodunit of program calibre; for dual support and the family houses.

'Dance Hall' (20th). Poor is the word for this Carole Landis-Cesar Romero starrer.

'Kisses for Breakfast' (WB). Whacky amnesia victim comedy padded with needless hokum that dulls it even for dualers.

'Arkansas Judge' (Rep). Weaver Family in small-town comedy-drama, oke for dualers.

'Atlantic Ferry' (WB-British). Yarn deals with launching of steamship traveling in 19th century. Falls short.

'El Cura Gaucho' (Argentine). Fine b.o. seen for native Argentine audiences.

'Embrujo' (Argentine). One of the most ambitious films ever turned out by an Argentine studio.

'Joven, Viudo y Estanciera' (Argentine). Top-rank Spanish languager.

CHARLEY'S AUNT

Hollywood, July 22.

20th Century-Fox release of William Perlberg production. Stars Jack Benny; features Kay Francis. Directed by Archie Mayo. Screenplay by George Seaton, based on play by Brandon Thomas; camera, Peverell Marley; editor, Robert Bischoff. Previewed in Projection Room, July 22, '41. Running time, 80 MINS.

Babbs	Jack Benny
Donna Lucia	Kay Francis
Jack Cheesney	James Ellison
Amy Spettigue	Anne Baxter
Stephen Spettigue	Edmund Gwenn
Mr. Redcliffe	Reginald Owen
Sir Francis Chesney	Laird Cregar
Kitty Verdun	Arleen Whelan
Charley Wykeham	Richard Haydn
Brassett	Ernest Cossart
Harley Stafford	Morton Lowry
Babberly	Lionel Pape
Messenger	Will Stanton
Elderly Man	Montague Shaw
Spectators	Claud Allister / William Austin
Octogenerian	Maurice Cass

Like Niagara Falls, 'Charley's Aunt' stands the test of time. A half century ago, its initial presentation on the London stage started it on a healthy and wealthy career, with profitable revival on Broadway last year catching attention of Darryl Zanuck for a third film presentation. Solid farce of maximum laugh potentialities, and with Jack Benny in the title role, picture is a strong audience attracter that will roll up hefty grosses all along the line, and rate holdovers in the keys.

Former film versions — in 1925 with Syd Chaplin, and 1930 with Charles Ruggles—did well. But acquisition of Jack Benny for the title spot was expert showmanship. Benny, playing with enthusiasm and romping merrily and crazily along the route, takes fullest advantage of laugh opportunities. It's a new angle for the comedian's talents, whose previous film assignments comprised a lightly frameworked story background, on which gagmen built an overload of unassociated quips and blackout episodes. As a result, Benny demonstrates he can handle a straight farcical assignment without recourse to his retinue of wisecrackers, gagmen and radio delivery technique.

Under expert direction of Archie Mayo, there's no letdown in the fast pace maintained for rollicking results. Many situations are double-barrelled for laughs—first when the audience is given advance tipoff on what's going to happen; and a roar when it actually occurs. Only deft timing by both director and comedian can achieve that result, and the Benny-Mayo team works in perfect synchronization.

Picture closely follows the stage farce in unfoldment, carrying Oxford background of 1890. Perennial student Benny is forced to masquerade as Charley's rich aunt from Brazil to provide chaperonage while Charley (Richard Haydn) and James Ellison have their girl friends for lunch and marriage proposals. The oldfashioned female getup tosses Benny into a series of complications that fall on him in torrents. He's the recipient of amorous advances from fortune-hunting Laird Cregar and flustery Edmund Gwenn; encounters troubles with his multi-petticoated ensemble; and wends his way through embarrassing passages with the real aunt, Kay Francis. When he gets through with it all, the imposter finds he's engaged to the rich aunt from Brazil: and his pals are amply taken care of with their romantic affairs.

Picture is a slick combo of farce, burlesque and straight slapstick. There's nothing there except long and hearty laughs—with reaction from the women just as explosive as from the male sector.

Benny clicks effectively in the title spot, carrying the burden of the story with a grand performance. Supporting players are selected for maximum results from their respective portrayals. Ellison and Haydn are the two undergraduates who get Benny into the predicament; Anne Baxter and Arleen Whelan are the coy maidens whose hands are sought by Ellison and Haydn. Miss Francis, although getting limited footage, carries off her assignment in top fashion. Cregar, Gwenn, Reginald Owen and Ernest Cossart add much comedy to the proceedings.

Picture gets fullest advantage of 'A' production mounting, with Peverell Marley's photography of high standard throughout. *Walt.*

LADY SCARFACE

RKO release of Cliff Reid production. Features Dennis O'Keefe, Judith Anderson, Frances Neal, Mildred Coles, Eric Blore. Directed by Frank Woodruff. Original screenplay by Arnaud D'Usseau and Richard Collins; camera, Nicholas Musuraca; editor, Harry Marker. Previewed in Projection Room, N. Y., July 18, '41. Running time, 66 MINS.

Lt. Mason	Dennis O'Keefe
Slade	Judith Anderson
Ann Rogers	Frances Neal
Mary Powell	Mildred Coles
Mr. Hartford	Eric Blore
Lefty Landers	Marc Lawrence
Onslow	Damien O'Flynn
Seidel	Andrew Tombes
Ruby	Marion Martin
Jimmy Powell	Rand Brooks
Matt	Arthur Shields
George	Lee Bonnell
Semenoff	Harry Burns
Mullen	Horace MacMahon

A cheapie gangster meller that won't come near ringing the bell with even the Saturday afternoon juve trade, 'Lady Scarface' is certainly nothing to add to the sales value of RKO's first block-of-five. It will earn no more than slough-off dates as a bottom-runger in the subsequents.

Idea of writers Arnaud D'Usseau and Richard Collins in creating a femme 'Scarface' as topper of a mob is okay, but they failed to develop it for sufficient suspense and action, prime necessity in this type product. In addition to which, it suffers most of all from a series of holes in the plot through which an eight-year-old could drive a complaining wedge. Yarn hinges on a mass of exasperating 'coincidences' which the authors contrived to save the trouble of thinking up a real series of incidents and climaxes.

Judith Anderson as the 'Lady Scarface' is at once excellent and pathetic. Her superior acting ability gives the role lots more authenticity and substance than it deserves, but to find this player [who is scheduled to do Lady Macbeth, opposite Maurice Evans on the Broadway stage in the fall] appearing in a bottom-of-the-alphabet actioner is a sad commentary on the status of both films and theatre.

Miss Anderson's nemesis, the dick who tracks her down, is Dennis O'Keefe. His vis-a-vis—a femme mag photog who trails him around and gets herself thoroughly mixed up in the plot—is Frances Neal. Smart-looking pair, they deserve a better break than this padded, over-long, slow-paced vehicle.

'Scarface,' unsuspected as a woman by the coppers, heads a gang which commits a murder and robbery. O'Keefe trails her by means of a letter containing the 'take,' but an innocent couple (Rand Brooks and Mildred Coles) who have the same name as the addressee of the letter arrive at the hotel to which it is sent just in time to receive it. By odd coincidence they are in trouble, need money and get themselves suspected, only to be saved in the nick of time by little Miss Neal. She, of course, in the meantime, has fallen for O'Keefe and he for her, so everything's just cozy for the fadeout. *Herb.*

DRESSED TO KILL

Hollywood, July 22.

20th Century-Fox release of Sol M. Wurtzel production. Stars Lloyd Nolan; features Mary Beth Hughes, Sheila Ryan. Directed by Eugene Forde. Screenplay by Stanley Rauh and Manning O'Connor, based on novel by Richard Burke and character, 'Michael Shayne,' created by Brett Halliday; camera, Glen McWilliams; editor, Fred Allen. Previewed in Projection Room July 22, '41. Running time, 75 MINS.

Michael Shayne	Lloyd Nolan
Joanne La Marr	Mary Beth Hughes
Connie Earle	Sheila Ryan
Inspector Pierson	William Demarest
Rusty	Ben Carter
Emily	Virginia Brissac
Otto Kuhn	Erwin Kaiser
Julien Davis	Henry Daniel
Al	Dick Rich
Max Allaron	Milton Parsons
Hal Brennon	Charles Arnt
David Earle	Charles Trowbridge
Reporter	Hamilton MacFadden
Phyllis Lathrop	May Beatty
Editor	Charles Wilson
Sam	Manton Moreland

This is a neatly concocted and interest-maintaining whodunit detailing the further adventures of Michael Shayne, private investigator. It's an acceptable program attraction that will stand up okay as supporting attraction in the duals and family houses.

A former legit theatre and adjoining hotel serves as background for a mysterious dual murder under strange circumstances—with opportunity-seeking Lloyd Nolan conveniently around to start investigating. He uncovers the family skeletons of a stock company operating in the theatre a quarter century before, and then proceeds to piece things together to put the finger on the murderer.

Nolan puts plenty of lightness into the role of the young super-sleuth, who beats the police inspector to every clue. By-play between Nolan and Mary Beth Hughes, whose marriage gets sidetracked when the dick stumbles on the murder mystery, provides a nominal amount of elemental humor to lighten the proceedings. Adequate support is provided by William Demarest, Erwin Kaiser, Henry Daniel, Milton Parsons and Virginia Brissac. Sheila Ryan is briefly seen, although featured with Miss Hughes, who capably handles her assignment as the burlesque dancer.

Although picture carries same title as one turned out by Fox in 1928, there is no similarity in story structure, and this is not a remake of the previous issue of similar tag. *Mori.*

DANCE HALL

(WITH SONGS)

20th-Fox release of Sol M. Wurtzel production. Stars Carole Landis, Cesar Romero; features William Henry, June Storey, J. Edward Bromberg. Directed by Irving Pichel. Screenplay by Stanley Raub and Ethel Hill based on novel by W. R. Burnett; songs, Mack Gordon and Harry Revel, Jimmy McHugh and Harold Adamson; editor, Louis Loeffler; camera, Lucien Andriot. Reviewed at Roxy, N. Y., July 18, '41. Running time, 73 MINS.

Lily Brown	Carole Landis
Duke McKay	Cesar Romero
Joe Brooks	William Henry
Ada	June Storey
Max Brandon	J. Edward Bromberg
Mr. Newmayer	Charles Halton
Limpy	Shimen Ruskin
Moon	William Haade
Vivian	Trudi Marsdon
Cook	Russ Clark
Turnkey	Frank Fenning

If 'Dance Hall' is a criterion, the technique of making pictures is going backwards instead of forwards. The direction, acting and thin story are all remindful of Hollywood's prohibition era 'B' output. Instead of gangland, the setting here is a dancehall; what would have been the mugg 10 years ago is now the dance-hall's manager, and the moll is now a hardened singer. The only difference is that this is billed as a comedy, which it isn't. In quality it is a very poor 'A,' if meant as such, and the weak 'B' class is where it will wind up. It won't mean much at the boxoffice anywhere.

Neither Cesar Romero, who grins like an ear of corn, nor Carole Landis, the film's stars, is going to benefit by their showing in this picture. Romero, playing the part of a personality wolf, and Miss Landis, as the singer billed as Venus, play their parts in the jerky fashion of a tintype. The script and direction are probably just as much at fault, but talented performers couldn't possibly look so bad.

The plot is simple. Romero counts his conquests on an adding machine, but is thrown for a loss by Miss Landis, who has as many curves as a roller coaster. Plus this, there's another plot including gold-digging June Storey, who has as many curves as two roller-coasters, and piano-playing William Henry, who, in-between jamming for the dance-hall's customers, has managed to save $2,000 and compose a brilliant symphony. It's not quite clear what he accomplished with his left hand.

J. Edward Bromberg, the best actor in the picture, is in the role of a good samaritan lingerie tycoon, who wants to take Miss Landis out of her sordid surroundings. Like all good guys in bad pictures, he winds up behind the eight-ball.

Picture's best features are the two songs, one of them. Mack Gordon and Harry Revel's 'There's a Lull in My Life,' now more than four years old, and 'There's Something in the Air,' by Jimmy McHugh and Harold Adamson, also old. Miss Landis sings them both in fair fashion.

Although running 73 minutes, the direction gives the impression that it's twice as long. Or is it the tired dialog, or could it possibly be the unflattering photography? *Scho.*

Kisses for Breakfast

Warner Bros. release of Harlan Thompson production. Features Dennis Morgan, Jane Wyatt, Shirley Ross, Lee Patrick, Jerome Cowan, Una O'Connor. Directed by Lewis Seiler. Screenplay by Kenneth Gamet from play by Seymour Hicks, based on play by Yves Mirande and Andre Mouezy-Eon; camera, Arthur Edeson; editor, James Gibbon. At Fox, Brooklyn, week July 18, '41, dualed. Running time, 81 MINS.

Rodney Trask	Dennis Morgan
Laura Anders	Jane Wyatt
Juliet Marsden	Shirley Ross
Betty Trent	Lee Patrick
Lucius Lorimer	Jerome Cowan
Ellie	Una O'Connor
Phillips	Barnett Parker
Dr. Burroughs	Romaine Callender
Clara Raymond	Lucia Carroll
Chet Oakley	Cornel Wilde
Arnold	Willie Best
Clotilda	Louise Beavers
Old Jeff	Clarence Muse

What might have been, and what promised to be for the first 40 min-

(Continued on page 30)

RKO SHOWS HOW TO MAKE VARIETY REVIEWS SELL PICTURES

1 MINUTE'S READING TIME DISCOVERS 76 MINUTES OF SENSATIONAL ENTERTAINMENT

JUNGLE CAVALCADE

RKO production and release. Directed
by Frank Buck, Clyde Elliott, Armand
Denis. Narration by Frank Buck; dialog,
Phil Reisman, Jr.; music, Nathaniel Shil-
kret; supervision, W. C. Ament. At Pal-
ace, N. Y., starting July 3, '41. Running
time, 76 MINS.

Frank Buck's jungle pictures are
rated 'daddy of 'em eli.' Conse-
quently, this ingenious compilation
of outstanding sequences from 'Bring
'Em Back Alive,' 'Wild Cargo' and
'Fang and Claw,' plus e little new
material, new narration and musical
backgrounding, stacks up as top-
flight jungle adventure fere. 'Jungle
Cavalcede' is entertaining end tops
for this type of film. If given the
circusy sort of bally employed for
this Broedway engagement, picture
looms as a first-rate grosser cur-
rently, especially if the distributor
picks his spots.

Exhibitors who found the first
three Buck thrillers successful at
the wickets will be pleasantly sur-
prised by the compact vehicle the
RKO-Pethe News production staff
hes moulded from the best sequences
of these older pictures. Bulk of story
concerns Buck's efforts to capture
rare jungle creeturas although oc-
casionelly he uses his rifle and pis-
tol when it's a question of his life
or the animal's.

The capture of an ourang-outang,
trapping of a 30-foot python and
the death struggle between a python
and leopard are spotlighted. Actual
trapping of a tiger in a pit, edd res-
cue of a baby elephant from another
jungie cet, and a breethless duel be-
tween another monstrous reptile and
snerling tiger are other exciting mo-
ments. Then, of course, there's the
femiliar sequence in which Frank
Buck tangles with one of these
pythons which has sneaked up near
one of his animal cages—and is
forced to fire a round of ammunition
et the reptile.

Editing job, credited to W. C.
Ament, keeps events moving at e
nice clip, with humorous episodes
neatly spaced with the more grim
or gruesome. Phil Reisman, Jr., has
streamlined the dialog for 1941 audi-
ences. And the euthenticity of the
ection is heightened by Frank Buck's
pointed, running narration.

Clyde Elliott, who directed 'Bring
'Em Back Alive'; Armand Denis, who
was at the helm on 'Wild Cargo,' and
Buck, who's listed as director of
'Fang and Claw,' still rete laurels for
their colleboration in the original
pictures from which this was con-
structed. Nethaniel Shilkret's musi-
cal background enhances the action-
ful scenes.

Whole picture has been re-re-
corded, teken from the original
clear-cut negatives, hence it's as up-
-to-dete looking as the letest news-
reel. *Wear.*

Hurry, Charlie, H...

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Jungle Cavalcade' (RKO). Frank Buck's epic, compiled from three previous jungle pictures, ringing up robust $16,000, and likely stays two more weeks despite two-week booking.

Reprint of Film Review page from the July 9 issue of VARIETY as mailed by RKO to its Sales staff and thousands of exhibitors

'Vanities' Unit Bolsters 'Draft' In 4th to $25,000; 'Moon' Pale 17G; 'Manpower' Hefty 19G, L.A. Spurts

Los Angeles, July 22.

Business spurted upwards over the weekend, giving several houses robust grosses despite heat wave. Paramount is leading the town again with a nifty $25.000 in sight on one of those infrequent double feature bookings added to Earl Carroll's 'Vanities' road unit on the stage. 'Caught in the Draft' is holding over at this house a fourth week with 'Forced Landing' (Par) the new entry. Length of bill limits house to four complete shows daily. Stage show is credited with bulk of the draw.

'Blossoms in the Dust' opening at the Four Star is another entry that looks promising with $5,000 or more likely for the week. Chinese and Loew's State are in the doldrums, heading for a combined total of around $17,500 with 'Moon Over Miami' and 'A Very Young Lady.'

Estimates for This Week

Carthay Circle (F-WC) (1,615; 83-$1.10-$1.65)—'Fantasia' (Disney) (25th wk). Long run champ still going strong after breaking the previous record held by 'Gone With the Wind' in this house. About $5,000 indicated after healthy $5,500 on the 24th week.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75) — 'Moon Over Miami' (20th) and 'A Very Young Lady' (20th). Not very encouraging at around $8,000. Last week, 'Barnacle Bill' (M-G) and 'The Get-Away' (M-G), hit around $8,200, not so hot.

Downtown (WB) (1,800; 30-44-55) —'Manpower' (WB) single billed and off to a good start with hefty $10,000 in sight. Last week, 'Bride Came C.O.D.' (WB), soloed strongly on repeat with $8,500.

Four Star (UA-F-WC) (900; 30-44-55)—'Blossoms in the Dust' (M-G). Strong, with approximately $5,000 likely. Last week, sixth and final with 'Rage in Heaven' (M-G), petered out with around $1,200.

Hollywood (WB) (2,756; 30-44-55) —'Manpower' (WB) in for a substantial take with Edward G. Robinson, Marlene Dietrich and George Raft the marquee draft. About $9,000. Last week, 'Bride Came C.O.D.' (WB) wound up in the neighborhood of $8,000, on repeat booking, good.

Orpheum (B'way) (2,200; 30-44-55) —'Lady from Louisiana' (Rep) and 'West Point Widow' (Par) and stage show built around house orchestra leader Al Lyons' fourth anniversary. No better than $8,500 expected, after excellent $9,000 last week with Major Bowes unit coupled with 'Roar of the Press' (Mono) and 'Met in Argentina' (RKO).

Pantages (Pan) (2,812; 30-44-58)—'Tom, Dick & Harry' (RKO) and 'Big Boss' (Col). Pointing towards improved gross at $12,200. Last week, 'Adventure in Washington' (Col) and 'Blondie Society' (Col), not very satisfactory at $5,700.

Paramount (Par) (3,595; 30-44-55-75)—'Forced Landing' (Par) and 'Caught in the Draft' (Par) (4th wk) and Earl Carroll's 'Vanities' stage show. Heading for smash $25,000. Last week, with Will Osborne, strong $14,500 on third week.

RKO (RKO) (2,872; 30-44-55)—'Tom, Dick and Harry' (RKO) and 'The Big Boss' (Col). Looking up, with $12,000 estimated. Last week, 'Adventure in Washington' (Col) and 'Blondie Society' (Col), anemic $5,800.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Moon Over Miami' (20th) and 'Very Young Lady' (20th). Approximately $9,500 estimated, n.s.g. Last week, 'Barnacle Bill' (M-G) and 'Get-Away' (M-G), about $11,000, fair.

United Artists (UA-F-WC) (2,100; 30-44-55)—'Barnacle Bill' (M-G) and 'The Get-Away' (M-G). Poor $2,700 estimated. Last week, 'Man Hunt' (20th) and 'Accent on Love' (20th), around $3,000.

Wilshire (F-WC) (2,298; 30-44-55) —'Man Hunt' (20th) (2d wk) and 'Accent on Love' (20th) (2d wk), on the downbeat with possible $3,800. Last week, around $8,000.

Seiden's Negro Series

Joseph Seiden, producer of Yiddish and Negro pix on his own in the past, is directing a series of six all-colored films at Cinema Studios, Inc., Palisades, N. J., for Jack Goldberg, of International Roadshows.

Studio, which has recently enlarged its stages, is also making a series of three-minute shorts for 'Mini-Films,' jukebox pic device being distributed by Charles Krolick.

Broadway Grosses

Estimated Total Gross
This Week............$280,300
(Based on 12 theatres)
Total Gross Same Week
Last Year.............$230,400
(Based on 11 theatres)

'Barnacle Bill'-'Feeling' Big $8,000 in Seattle

Seattle, July 22.

The heat wave was stupendous last week, but a cooler turn over the weekend is helping theatre biz. A strong deterrent, however, is night baseball.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50)—'Miami' (20th) and 'Getaway' (M-G). Moveover from Fifth Avenue looking for okay $2,500. Last week, 'Big Store' (M-G) (3d wk) and 'Woman's Face' (M-G) (5th wk), nifty $1,400, considering run and heat.

Coliseum (Hamrick - Evergreen) (1,900; 21-35)—'Love Crazy' (M-G) and 'American Broadcast' (20th) (2d run). Rated around $2,800, mild. Last week, 'Penny Serenade' (Col) and 'Wagons Roll' (WB) (2d run), slow $1,800.

Fifth Avenue (Hamrick - Evergreen) (2,349; 30-40-50)—'Shepherd Hills' (Par) and 'Accent Love' (20th). Anticipated good $7,000. Last week, 'Moon Miami' (20th) and 'Getaway' (M-G), $4,000, slow.

Liberty (J-vH) (1,650; 21-30-40)—'This Way Please' (Par) and 'Medico Painted Springs' (Col). Likely to get good $5,500. Last week, 'Cockeyed Sailors' (UA) and 'Richest Man' (Col), $3,400, mild.

Metropolitan (University Bldg. Corp.) (1,087; 58-$1.73) — 'Citizen Kane' (RKO) (2d wk, four days). Garnering around $2,800, fair, on brief h.o. Last week $5,300, fair.

Music Box (Hamrick - Evergreen) (850; 30-40-50)—'Caught Draft' (Par) and 'Monster Girl' (Par). Extended run, from two weeks at Paramount, expect good $3,400. Last week, 'Bombay' (M-G) and 'West Point Widow' (Par) (2d wk), $2,100, okay.

Orpheum (Hamrick - Evergreen) (2,800; 30-40-50)—'Bad Man Missouri' (WB) and 'Out Fog' (WB). Big $7,500. Last week, 'Underground' (WB) and 'Kisses Breakfast' (WB), $3,800, slow.

Palomar (Sterling) (1,350; 21-40)—'Sunset Wyoming' (Rep) and 'Hit Road' (U), plus vaude. Heading for $5,000, neat. Last week, 'Tight Shoes' (U) and vaude, $3,100, poor.

Paramount (Hamrick - Evergreen) (3,039; 30-40-50) — 'Barnacle Bill' (M-G) and 'Uncertain Feeling' (UA). Expect big $8,000. Last week, 'Caught in Draft' (Par) and 'Monster Girl' (Par), second week, $3,900, off.

Roosevelt (Sterling) (800; 30-40-50)—'Bride C.O.D.' (WB) (3d wk). Expect good $2,500. Last week $2,300, okay.

Winter Garden (Sterling) (800; 16-30)—'Boys Town' (M-G) and 'Free Easy' (M-G) (2d run). Anticipate only $1,900, slow. Last week, 'Dictator' (UA) and 'Sis Hopkins' (Rep) (2d run), $2,000, okay.

GINGER NIFTY $19,000 IN HUB

Boston, July 22.

Ginger Rogers' escapades with 'Tom, Dick and Harry' are attracting approximately the same attention and coin as Clark Gable's didoes with Rosalind Russell in 'Bombay.'

Otherwise the biz is pale, but 'In the Navy' is still making news by grabbing a sixth week in its notable holdover score.

Estimates for This Week

Boston (RKO) (3,200; 28-39-44-55) —'In Navy' (U) (6th wk in town) and 'San Antonio Rose' (U) (3d wk). Rating good $8,500, or better. Last week (third frame here after two at the Memorial), $9,500, okay.

Fenway (M&P) (1,373; 28-39-44-55) — 'Bride C.O.D.' (WB) and 'Nurse's Secret' (WB) (both continued from Met). Aiming at strong $8,000. Last week, 'Moon Miami' (20th) (continued from Met) and 'Lady Louisiana' (Rep) (1st wk), $4,500.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Tom, Dick, Harry' (RKO) and 'Beauty's Sake' (20th). Taking fine $19,000 and pointing to holdover. Last week, 'Reluctant Dragon' (RKO) and 'Dance Hall' (20th), $13,000, off.

Metropolitan (M&P) (4,367; 28-39-44-55)—'Shepherd Hills' (Par) and 'Get-Away' (M-G). Getting blah biz, $11,000. Last week, 'Bride C.O.D.' (WB) and 'Nurse's Secret' (WB), $17,000 good.

Orpheum (Loew) (2,900; 28-39-44-55) — 'Met Bombay' (M-G) and 'Sweetheart Campus' (Col). Flirting with dandy $19,000 and holdover. Last week, 'Billy Kid' (M-G) and 'Adventure Washington' (Col), $12,000, okay.

Paramount (M&P) (1,797; 28-39-44-55)—'Bride C.O.D.' (WB) and 'Nurse's Secret' (WB) (both continued from Met). Commendable $8,000 indicated. Last week, 'Moon Miami' (20th) (continued from Met) and 'Lady Louisiana' (Rep) (1st wk), double, $8,000.

State (Loew) (3,600; 28-39-44-55)—'Bombay' (M-G) and 'Sweetheart Campus' (Col). Whizzing toward $15,000 and probable second stanza. Last week 'Billy Kid' (M-G) and 'Washington Adventure' (Col), holdover, good $9,000.

Translux (Translux) (900; 15-25-44)—'Angels Wings' (Col) (revival) and 'Double Cross' (Prod) (1st run). Under-par $1,800 promised. Last week, 'Great Swindle' (Col) and 'Thunder Afloat' (M-G) (reissue), $2,000, off.

Frisco Has All Kinds Opposish to Pix; 'Shepherd,' $15,500, 'Blossoms,' 10½G

Key City Grosses

This Week..........**$1,518,500**
(Based on 27 cities, 172 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year............**$1,327,900**
(Based on 26 cities, 168 theatres)

'Miami'-'Crutches' Dual Nice $10,000 in Omaha

Omaha, July 22.

Cool nights sent a lot of business to the theatres over the weekend, with 'Moon Over Miami' (20th) and 'Bride Wore Crutches' at the Orpheum likely to lead the town.

Estimates for This Week

Orpheum (Tristates) (3,000; 10-30-40)—'Moon Miami' (20th) and 'Bride Crutches' (20th). Nice $10,000. Last week 'Flame New Orleans' (U) and 'Reaching Sun' (Par), fair $8,800.

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Bad Men Missouri' (WB) and 'Shining Victory' (WB). Good $5,800. Last week 'Underground' (WB) and 'Blondie Society' (Col), good $5,500.

Omaha (Tristates) (2,000; 10-30-40) —'Barnacle Bill' (M-G) and 'Magic Music' (Par). Pretty fair $8,000. Last week 'Big Store' (M-G) and 'Wait for You' (M-G) neat $8,500.

State (Goldberg) (900; 10-20-25)—'Great Broadcast' (20th) and 'Great Lie' (WB), split with 'People Kildare' (M-G), 'Knew Answers' (Col) and 'Life Henry' (Par) n.g. $800. Last week 'Ziegfeld Girl' (M-G) and 'Affectionately Yours' (WB), split with 'Dead Men Tell' (20th), 'Man Monster' (U) and 'Horror Island' (U), ditto.

Town (Goldberg) (1,500; 10-20-25) —'Pirates Horseback' (Par), 'Invisible Woman' (U) and 'Sleepers West' (20th), triple split with 'Hands Across Rockies' (Col), 'Shadow Stairs' (WB) and 'Two-Fister Sheriff' (Col), and 'Emergency Squad' (Par) and 'Capper Returns' (UA). Improved $1,000. Last week 'Mutiny Arctic' (U), 'Footlight Fever' (RKO) and 'Geronimo' (Par), triple-split with 'Wild Man Borneo' (M-G), 'Couldn't Say No' (WB) and 'Sea Wolf' (WB), and 'Blondie Latin' (Col) and 'Singapore Woman' (WB), fair $900.

Avenue - Military - Dundee (Goldberg) (960-600-300; 25) — 'Great Broadcast' (20th) and 'Great Lie' (WB), split with 'People Kildare' (M-G), 'Knew Answers' (Col) and 'Life Henry' (Par). Good $1,000. Last week 'Ziegfeld Girl' (M-G) and 'Affectionately Yours' (WB), split with 'Uncertain Feeling' (UA), 'Man-Made Monster' (U) and 'Horror Island' (U), fair $900.

San Francisco, July 22.

Nothing very exciting along Market street this week, things being almost as quiet as last week, which saw all pix dipping below expectations.

Warmer weather, the opening of the Roller Derby, vacations, baseball, and general lethargy just about tell the b.o. story.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Shepherd Hills' (Par) and 'Dance Hall' (20th). Doesn't look like much over average $15,500. Last (2d-final) week, 'Bride COD' (WB) and 'Singapore Woman' (WB), $10,000, fair.

Golden Gate (RKO) (2,850; 39-44-55) — 'Scattergood' (RKO) plus Brenda and Cobina on stage. Selling the glamour-ghouls here, with March of Time and the feature getting equal second-billing, for so-so $13,500. Last week, 'Reluctant Dragon' (RKO) and vaude, did better than hoped for at $17,000.

Orpheum (Blumenfeld) (2,440; 35-40-50)—'Monster and Girl' (Par) and 'Hit Road' (U). Five-day filler will do well to get within striking distance of $5,000. Last week, 'Knew All Answers' (Col) and 'Blondie Society' (Col), fair $7,300.

Paramount (F-WC) (2,470; 35-40-50)—'Barnacle Bill' (M-G) and 'Getaway' (M-G) (2d wk). Holdover won't do more than $8,000 after slightly above average first week of $13,500.

St. Francis (F-WC) (1,475; 35-40-50)—'Man Hunt' (20th) and 'Las Vegas Nights' (Par) (moveover). Word of mouth good, but not more than $5,000 expected. Last week, 'Bombay' (M-G) and 'Shot Dark' (WB), fine $5,500 on second moveover week.

United Artists (Cohen) (1,200; 35-40-50) — 'Three Cockeyed Sailors' (UA) (2d wk). Will be lucky to get $4,000. First week, n.s.g. $7,000.

Warfield (F-WC) (2,850; 35-40-50) —'Blossoms Dust' (M-G) and 'Accent Love' (20th). Not so forte here, with just average $10,500. Last week, 'Man Hunt' (20th) and 'Las Vegas Nights' (Par), aided by word of mouth to fine $13,000.

MARX BROS., $8,000, HAVE B.O. IN L'VILLE

Louisville, July 22.

Two deluxers, Rialto and Loew's State, are garnering the bulk of the coin currently, while biz at the others is just fair.

Plenty of money being released in this area to defense workers, but very little of it finding it's way to first-run wickets. Department stores and other lines, however, are noticing increases.

Estimates for This Week

Brown (Loew's - Fourth Avenue) (1,400; 15-30-40) — 'Caught Draft' (Par) and 'San Antonio Rose' (U) (2d wk). Fourth downtown week and still keeping cashier busy. Will ring up good $2,500. Last week, nice $3,000.

Kentucky (Switow) (1,200; 15-25) —'Penny Serenade' (Col) and 'Lady Cheyenne' (U). Biz in normal summer tempo at this main stemmer and now feeling a little competish from the new Ohio, operated by Settos Bros. Pacing for medium $1,200. Last week, 'Great Lie' (WB) and 'Uncertain Feeling' (U), split with 'Devil and Miss Jones' (RKO) and 'Adam Sons' (Col), excellent $1,500.

Loew's State (Loew's) (3,300; 15-30-40)'Big Store' (M-G) and 'Dare Not Love' (Col). Marx brothers' stepping to healthy $8,500. Last week, 'Met Bombay' (M-G) and 'Adventure Washington' (Col) (2d wk), mild $5,000.

Mary Anderson (Libson) (1,000; 15-30-40)—'Bad Men Missouri' (WB). Oats opera in class house not getting any bumper returns, probably fairish $2,700. Last week, 'Bride C.O.D.' (WB) (2d wk), good $3,500.

Rialto (Fourth Avenue) (3,400; 15-30-40)—'Shepherd Hills' (Par) and 'Forced Landing' (Par). New version of old story bringing in good number of oldsters and general b.o. pace okay at $8,000. Last week, 'Moon Miami' (20th) and 'Ride Vaquero' (20th), fine $8,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Dance Hall' (20th) and 'Very Young Lady' (20th). Pair of so-so programmers getting medium $2,700. Last week, 'Sunny' (RKO) and 'Meet Again' (RKO), ditto.

Glued to the Saddle

Hollywood, July 22.

Tim Holt gallops into a new series of saddle shows for 1942-43 at RKO after he hops off his hoss in the present sextet.

Currently Holt is doing the third of his 1941-42 chores, titled 'Riding the Wind.' In the meantime he is slated for a sea-going story, 'The Marines Are Ready.'

NATIONAL B. O. SUMMARY

Ginger Rogers Joins Cagney-Davis, 'Miami', 'Shepherd', Taking Over as 'Draft', 'In Navy' and 'Bombay' Relinquish First Runs

Standout product of early summer release is swiftly passing through the insatiable mill of first-run showings. The newer releases that are coming into the exhibition field are drawing somewhat lower grosses. The indications point to wide weekly fluctuations in boxoffice figures until the new season's productions come to the screen after Sept. 1.

Group of four or five strong attractions during the past two months has completely contradicted the trade complaints that the film business has lost its public appeal. Survey of the exceptional grosses of 'Caught in the Draft' (Par), 'In the Navy' (U), 'They Met in Bombay' (M-G) and 'Love Crazy' (M-G) furnishes ample refutation to misgivings.

Following behind these features with satisfactory, if not smash business, are 'The Bride Came C. O. D.' (WB), 'Moon Over Miami' (20th), 'Man Hunt' (20th) and 'Shepherd of the Hills' (Par).

Current week also brought first reports from VARIETY correspondents on Ginger Rogers' new starrer, 'Tom, Dick and Harry' (RKO). It rates from excellent to fair. At the Music Hall, N. Y., the first week take reached $105,000, phenomenal for midsummer. In Boston it rang up a fine $19,000; in Cincinnati a good $12,500; in Baltimore a smash $18,000, and in Chicago a fairish $12,000. It's the brightest of the new entries.

'Caught in the Draft' (Par) will finish its 5th week on Broadway after the current stanza, having rolled to a remarkable $35,000 for the 4th session. Across the country the extended runs continue in a few important spots. Chicago, 4th week, and holding up; Louisville, 4th and still strong, and 3d weeks reported in Baltimore, Philadelphia, Seattle, Detroit, Minneapolis and Newark. Second week in Brooklyn is $15,000, following opening at $28,000.

The Abbott-Costello comedy 'In the Navy' (U) in circulation ahead of 'Draft,' lingers at Boston for the 6th week, at Detroit 5th; at Montreal, 2d, and opens in Brooklyn to terrific $20,000. It's already in the subsequents in a number of cities and registering big.

'Bride Came C.O.D.' (WB) upholds the theory that there are audiences for the starring films. In this the combination is James Cagney and Bette Davis. Opens on Broadway this week. Out of town the receipts are uniformly excellent: In Philadelphia, the opening is a big $18,000. Holdovers in many cities, as per Providence, 2 weeks; Cincinnati, 2 weeks; Cleveland, 3 weeks, and Baltimore, 3 weeks. Washington, 1st week, $20,000.

Extraordinary are the figures on 'Shepherd of the Hills' (Par), illustrating territorial tastes in film fare. Through the middle and far west the film has drawn exceptionally. Kansas City, 2 weeks; San Francisco, good $18,000; Seattle, big $7,000; Cleveland, lusty $12,000, and Louisville a lobby line at $8,000. In the east, however, n.s.g. Philadelphia rings up poor $7,000, and Boston a weak $11,000. Evidently needs plenty of advance-exploitation.

Some sidelights. 'Sergeant York' finishes its 3d capacity week at the Astor, N. Y., at $22,500. Soon to be switched to the Hollywood for extended engagement. 'Fantasia' perks up in its 37th week at the Broadway, N. Y. 'Jungle Cavalcade' (RKO) responds to smart ballyhoo at the Woods, Chicago, and is off to a run, after $11,300 1st week, and $9,000, 2d. 'In the Navy' (U) opens with a broadside in Minneapolis and is pointed to smash the previous Abbott-Costello stay of 10 weeks in 'Buck Privates.' 'Dara Not Love' and 'Adventure in Washington' (both WB) team it for satisfactory $6,000 in Montreal. 'Reluctant Dragon' (Disney-RKO) showing stronger at the b.o. with each key city opening. Hit $17,000 1st week in 'Frisco.

From now until the end of August it looks like a product scramble for the better type houses. Only smart booking and careful selection of duals can make up for the dearth of heavy draws. Maybe the B's at last are coming into their own.

Chi Crix Don't Like 'Tom,' $12,000; 'Miami'-Kaye Orch Fine 38G, Buck's 'Cavalcade,' 2d, Plenty Clicko $9,000

Chicago, July 22.

Best money news on pictures, outside of the sensational 'Caught in the Draft,' is the Frank Buck flicker, 'Jungle Cavalcede.' Brought into tha Woods, it came up with a great first week and looks like a money-maker for several more weeks to come.

Terry Turner and Bob Hickey of RKO turned in a fine exploitation job.

Critics took a couple of pokes et 'Tom, Dick and Harry,' topping the Palace double bill, and, with mild word-of-mouth as another deterrent, this flicker is not in line for much.

Sammy Kaye orchestre is the coin collector at the Chicago, tied in with 'Moon Over Miami,' while the State-Lake has a reissue, 'This Way Please' on its screen, based on the new high radio rating of Fibber McGee end Molly.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75) 'Caught Draft' (Par). This is the fourth loop week for this sensational money-maker and will currently corral happy $6,500. Last week, 'Uncertain Feeling' (UA), wobbly $3,700.

Chicago (B&K) (4,300; 35-55-75)—'Miami' (20th) and Sammy Kaye orch on stage. Kaye orchestra is the coin-getter this week and will ride house to $38,000, fine. Last week, 'Caught Draft' (Par) finished three rousing weeks, tied in on the finale with Rochester and the Dick Stabile orchestre on the stage, to wind up with hotche $44,400.

Garrick (B&K) (900; 35-55-65-75) —'Barnacle' (M-G). Not much for this one and will limp in with $3,000. Last week, 'Knew Answers' (Col), was a single-session item at $4,100.

Oriental (Iroquois) (3,200; 28-44)—'Dictator' (UA) and 'Sunny' (RKO). Money this week will be around average at $6,000. Last week, 'Penny Seranade' (Col) and 'New Orleans' (U) was fine money combo at $6,300.

Palace (RKO) (2 500; 33-44-66)—'Tom, Dick' (RKO) and 'San Antonio' (U). Not much public approval of this one, with the Ginger Rogers name as the best b.o. pull, and tha total looks like $12,000, fair enough. Last week, 'Dragon' (RKO) and 'Hurry-Charlie' (RKO), meagre $8,100.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Man Hunt' (20th) (2d wk). Heading for okey $8,500, after coming with neat $13,200 on its initial stanza.

State-Lake (B&K) (2,700; 26-44-55)—'This Way Please' (Par) and 'Fun's Fun' unit. With upped week-end price, the house is getting $17,-000 currently. Last week, 'Hit Road' (U) end vaude, neat $17,900.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Bombay' (M-G) (3d wk). Clerk Gable moniker still a magnet and this picture is making coin, riding to $11,500 currently after coming up with healthy $14,400 on its second session.

Woods (Essaness) (1,200; 33-44-55) —'Jungla Cavelcade' (RKO) (2d wk). Proving a great freak item for money, with powerful afternoon and morning business. For the second week will come in with $9,000, plenty fine, after snagging bouncing $11,300 on initial week.

GINGER-VAUDE HEAVY $16,000 IN BALTIMORE

Baltimore, July 22.

The combo Hipp reopened its doors last week (16) after a three-week period of alterations end is cashing in heavily on 'Tom, Dick and Harry,' tied to stage layout featuring Dinah Shore.

Only other new entry in slew of h.o.'s is 'Barnacle Bill' at Loew's Century, where trade is fairish.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-28-44)—'Barnacle Bill' (M-G). Holding fairish pece to possible $10,000. Last week, second, 'Met Bombay' (M-G), all right $6,900.

Hippodrome (Rappaport) (2,240; 15-26-39-44-55-66) — 'Tom, Dick' (RKO) plus stage layout headed by Dinah Shore. Ginger Rogers getting a big play. Big ballyhoo around reopening of elaborately remodeled house. Week should reach bullish $16,000.

Keith's (Schanberger) (2,406; 15-28-39-44)—'Caught Draft' (Par) (3rd wk). Maintaining nice pace to $6,000, after mopping up in record-breaking style at $26,700 for previous brace.

New (Mechanic) (1,561; 15-26-35-44)—'Moon Miami' (20th) (2d wk). Hitting it off rather steadily at indicated $4,500, after reaching okay $6,-400 on initiel sesh.

Stanley (WB) (3,280; 15-26-39-44-55)—'Bride C.O.D.' (WB) (3d wk). Going elong fairly well at $5,500, after chalking up very healthy total of $24,300 for previous two rounds.

2-Day Vaude Helps 'Miami' In Newark to Fine $16,000

Newark, July 22.

Closing of the Paramount theatre for repairs and modernization has boosted attendance at remaining three first-run houses here.

Estimates for This Week

Branford (WB) (2,600; 26-33-44-55) —'Knew All Answers' (Col) and 'Naval Academy' (Col). Good $14,-000 in sight. Last week, 'Underground' (WB) and 'Kisses Breakfast' (WB), nice $13,500.

Paramount (Adams - Paramount) (2,200; 26-33-44-55) — Closed this week. Last week, 'Caught in Draft' (Par) and 'Country Fair' (Rep) (3d wk), pleasing $10,000.

Proctor's (RKO) (2,400; 26-44-55) —'Moon Miami' (20th) and 'Very Young Lady' (20th). This dual, plus five vaudeville acts Monday and Tuesday evenings, will probably lead to swell $16,000. Last week, 'Devil Dogs' (WB) and 'Repent Leisure' (RKO) and veude three days, fair $12,000.

State (Loew's) (2,600; 28-33-44-55) 'Billy Kid' (M-G) and 'Cheers Miss Bishop' (UA) (2d wk). Mild $8,500 expected. Last week, neat $14,500.

'SHEPHERD' LOW $7,000 IN PHILLY

Philadelphia, July 22.

Tha vacation exodus has struck with full force here this week and outside of a couple of houses along the Film Rialto, boxoffices have fallen off alarmingly.

Only bright spots are the Earle, vaudfilmer, and the Stanley, where some bright exploitation has helped to bring the house into the black ink side of the ledger. Best stunt, which received lots of attention from the dailies, was the stranding of a young bride-to-be in a New York hotel and sending her to Philly by cab, C.O.D.

Estimates for This Week

Arcadia (Sablosky) (600; 35-46-57)—'Mata Hari' (M-G) and 'Night in Lisbon' (Par) (2d run), split. Scant $2,600. 'Met Bombay' (M-G) (2d run) opened today (Monday).

Boyd (WB) (2,560; 35-46-57-68)—'Shepherd Hills' (Par). Scraping bottom for poor $7,000—almost an all-time low for the house. Last week, 'Blossoms Dust' (M-G), poor $11,500.

Earle (WB) (2,768; 35-46-57-68-75) —'Big Store' (M-G) with stage show headed by Harry James orch. Pulling okay $20,000. Last week, 'Knew Answers' (Col) and Gene Krupa on stage, bangup $21,000.

Fox (WB) (2,423; 35-46-57-68)—'Caught Draft' (Par) (3d wk.). Slowed somewhat on third ride for $9,600. Last semester grabbed sunny $15,000.

Karlton (WB) (1,066; 35-46-57-66) —'Kisses Breakfast' (WB). Very poor $2,300 for this weakie. Last week, 'Shining Victory' (WB), also in the turkey class with sour $2,500.

Keith's (WB) (2,220; 35-46-57-68) —'Blossoms Dust' (M-G) (2d run). Only mediocre success with even $4,000. Last week, 'In Navy' (U), showed effects of milking with only so-so $2,500 for second week of second run and fifth week downtown.

Stanley (WB) (2,916; 35-46-57-68) —'Bride C.O.D.' (WB). Marquee names and good exploitation building Cagney-Davis starrer to fine $16,000. Last week, poor $7,000 for second heat of 'Moon Miami' (20th).

Stanton (WB) (1,457; 35-46-57)—'Barnacle Bill' (M-G) (2d wk.). Holdover of Berry's latest effort getting okay $4,200, after zingy $6,000 for initial try.

PROV. RAIN HELPS B.O.S; 'SHEPHERD' FINE $8,000

Providence, July 22.

Grosses are unusually high for the season, but the weather, too, has been unusually dampish.

'Barnacle Bill' at Loew's State, 'Man Hunt' at Majestic' and 'Shepherd of the Hills' at Strand are all running strong.

Estimates for This Week

Carlton (Fay-Loew) (1,400; 26-39-50)—'Bride C.O.D.' (WB) and 'Shining Victory' (WB) (2d run). Stepping along to neat $3,000. Last week 'Moon Miami' (20th) end 'Cowboy Blonde' (20th) (2d run), nifty $3,000.

Fay's (Indie) (2,000; 10-25-35)—'Gang's Here' (Mono) end 'Silver Stallion' (Mono). Kids are helping plenty for good $2,600. Last week 'One Million' (20th) (reissue) and 'Men Tiberlands' (U), good $2,500.

Majestic (Fay) (2,200; 26-39-50)—'Man Hunt' (20th) and 'Tight Shoes' (U). Nifty $10,000. Last week 'Bride C.O.D.' (WB) and 'Shining Victory' (WB), swell $12,000.

State (Loew) (3,200; 26-39-50)—'Barnacle Bill' (M-G) and 'Prisoner Devil's Island' (Col). Looks like good $11,000. Last week 'Met Bombay' (M-G) and 'Adventure Washington' (Col) (2d wk.), great $11,000.

Strand (Indie) (2,000; 26-40-50)—'Shepherd Hills' (Par) and 'Angels Wings' (Par). Proving attractive and shooting for swell $6,000. Last week 'Caught Draft' (Par) and 'Boston Blackie' (Col) (2d wk.), bright $7,500.

First Runs on Broadway

(Subject to Change)

Week of July 24

Astor—'Sergeant York' (WB) (4th wk.).

Broadway—'Fantasia' (Disney) (37th wk.).

Capitol—'Barnacle Bill' (M-G). *(Reviewed in* VARIETY, *July 2)*

Criterion—'Stars Look Down' (M-G). *(Reviewed in* VARIETY, *Jan. 3, 1940)*

Globe—'Bullets for O'Hara' (WB) (26).

Music Hall—'Tom, Dick end Harry' (RKO) (2d wk.).

Palace — 'Reluctant Dragon' RKO). *(Reviewed in* VARIETY, *June 11)*

Paramount — 'Caught in the Draft' (Par) (5th wk.).

Rialto—'Murder by Invitation' (Mono) (23).

Roxy—'Parson of Panamint' (Par) (25). *(Reviewed in* VARIETY, *June 25)*

Strand—'Bride Came C. O. D.' (WB) (25). *(Reviewed in* VARIETY, *July 2)*

Week of July 31

Astor—'Sergeant York' (WB) (5th wk.).

Broadway—'Fantasia' (Disney) (36th wk.).

Capitol—'Barnacle Bill' (M-G) (2d wk.).

Criterion—'Stars Look Down' (M-G) (2d wk.).

Globe—'Bullets for O'Hara' (WB) (2d wk.).

Music Hall—'Tom, Dick and Harry' (RKO) (3d wk.).

Palace — 'Reluctant Dragon' (RKO) (2d wk.).

Paramount—'Shepherd of Hills' (Par). *(Reviewed in* VARIETY, *June 18)*

Rialto—'I Was a Prisoner' (Col).

Strand—'Bride Came C. O. D.' (WB) (2d wk.).

GABLE - RUSSELL HIGH $19,000 IN WASH.

Washington, July 22.

This time it's different; nobody's complaining. Grosses aren't astronomical, but there's a solid spread of business all over town.

Davis-Cagney 'Bride Came C.O.D.,' at Earle, has slight edge for lead over Palace's 'Bombay.'

Estimates for This Week

Capitol (Loew) (3,434; 26-39-44-66) —'Moon Miami' (20th) plus vaude. Booted in by critics, but managing good enough $16,000. Last week 'Barnacle Bill' (M-G) and vaude, fair $16,500.

Columbia (Loew) (1,234; 28-44)—'Billy Kid' (M-G) (2d run). Second main stem week just average $4,700. Last week 'Love Crazy' (M-G) (2d run), third downtown stanza, sweet $6,200.

Earle (WB) (2,216; 28-39-44-66)—'Bride C.O.D.' (WB) plus vaude. Davis-Cagney combo good for fine $20,000. Last week 'Out of Fog' (WB) and vaude, weak $15,000.

Keith's (RKO) (1,630; 39-55)—'Reluctant Dragon' (RKO). Good notices and word-of-mouth boosting it to unexpected $9,000, and it may draw second term. Last week 'In Navy' (U) (3d week), profitable $6,600.

Metropolitan (WB) (1,600; 28-44)—'Plainsman' (Par). Revival smashing through to excellent $7,500. Last week 'Underground' (WB) (2d week), excellent $4,900.

Palace (Loew) (2,242; 28-55)—'Bombay' (M-G). Gable-Russell draw a sure magnet for top-notch $19,000. Last week 'Caught Draft' (Par) (2d week), held up to fine $13,500.

Dog Days Hit Broadway Holdover Biz But 'Tom, Dick, Harry' Strong $105,000; 'Dance Hall' Drab 24G; 'York' $22,500

'Bride' Hot $9,000 In Cooler Indianapolis

Indianapolis, July 22.

Cooling breezes apparently heving a good effect on the b.o. in the Hoosier Capitol this week.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Bride C.O.D.' (WB) plus 'San Antonio Rose' (U). Good $9,000. Last week, 'Moon Miami' (20th) and 'Very Young Lady' (20th), average $8,000.

Loew's (Loew's) (2,400; 25-30-40) —'Big Store' (M-G) and 'Dare Not Love' (Col). Poor $8,000. Last week, 'Met Bombay' (M-G) and 'Adventure Washington' (Col) (2d wk), okay $7,000.

Lyric (Lyric) (1,900; 30-40-50)—'Paper Bullets' (Rep) and 'Wake Up America' on stage. Fair $8,500. Last week, 'Passage Hong Kong' plus Phil Harris orch, swell $17,000.

GINGER, $12,500, PEPPY IN CINCY

Cincinnati, July 22.

Cinema center's trade this week is holding to mid-year par, same as last week.

B.o. ace currently is 'Tom, Dick and Harry,' at Albee.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Tom, Dick and Harry' (RKO). Ginger Rogers' starrer nice $12,500. Same last week for 'Bride C.O.D.' (WB), which put on steam in last half.

Capitol (RKO) (2,000; 33-40-50)—'Caught Draft' (Par). Held for second week of moveover run. Swell $6,000, following last week's big $8,-500.

Family (RKO) (1,000; 15-28)—'Shot Dark' (WB) end 'Redhead' (Mono), split with 'Passage From Hong Kong' (WB) and 'Silver Stallion' (Mono). Summer tempo $1,600. Ditto last week for 'Wranglers Roost' (Mono) and 'Big Boss' (Col), divided with 'Singapore Woman' (WB) and 'Gang's All Here' (Mono).

Grand (RKO) (1,430; 33-40-50)—'Bride C.O.D.' (WB). Moveover from Albee for second week. Good $4,200. Same last week on 'Moon Miami' (20th) (2d run).

Keith's (Libson) (1,500; 33-40-50) —'Blondie Society' (Col). Slow $3,-500. Last week, 'Tight Shoes' (U), disappointing $3,000.

Lyric (RKO) (1,400; 33-40-50)—'Moon Miami' (20th). Second moveover for third week on front line. Fair $3,000. Ditto last week with 'Met Bombay' (M-G) (3d run).

Palace (RKO) (2,600; 33-40-50)—'Shepherd Hills' (Par). Getting $9,-000, under expectations based on pic's showing in other key spots. Last week, 'Man Hunt' (20th), slow $6,000.

'FLAME N.O.' TORCHY $8,500 IN BUFFALO

Buffalo, July 22.

Attractive film fare is keeping the grosses at summer par up and down the main stem. 'Flame of New Orleans' is stacking up impressively.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Barnacle Bill' (M-G) and 'Kisses Breakfast' (WB). Looks over $10,-000, satisfactory. Last week 'Kiss Boys' (Par), $10,000, oke.

Great Lakes (Shea) (3,000; 35-55) 'Moon Miami' (20th) and 'Passage Hong Kong' (WB). May go to nice $6,000. Last week (6 days), 'Met Bombay' (M-G) and 'West Point Widow' (Par), extended session drew over fine $8,500.

Hipp (Shea) (2,100; 30-45)—'Kiss Boys' (Par) (2d run) and 'Dance Hall' (20th). Indicates profitable $7,500. Last week 'Caught Draft' (Par) and 'Accent Love' (20th) (2d run), neat $6,500.

Lafayette (Hayman) (3,300; 30-40) —'Flame New Orleans' (U) and 'Hit Road' (U). Bowling along for very gratifying $8,500. Last week 'Can't Take It' (Col), (reissue) and 'Blondie Cupid' (Col), thin $4,500.

20th Century (Dipson) (3,000; 30-44)—'Shining Victory' (WB) and 'Wings Steel' (WB). Lean $5,500. Last week 'Reluctant Dragon' (RKO) and 'Here Comes Happiness' (RKO), under $6,000.

Summer weather is plainly reflected at the Broadway wickets this week although flock of holdovers, all past their second weeks, are standing up comparatively well. Newcomers varied from disappointing to powerful, with 'Tom, Dick end Harry' at the Music Hall heading for a hefty $105,000, which means probably two more weeks. Disappointer is 'Dance Hall' at the Roxy, liberally panned by critics. Likely will not top $24,000, lowest first week here in some time. Succeeded by 'Parson of Panamint' on Friday, house breaks away from recent solid 20th-Fox bookings with a Paramount picture.

'Sergeant York' continues scaling the heights at the Astor for near-capacity $22,500 on third session. Only booked for six weeks et this theatre; so moves to the Hollywood for extension of two-a-day efter expiration of this term.

Paramount's 'Caught in Draft' is the topflight extended runner, heading for a robust $35,000 on its fourth stanze concluded last (Tuesday) night. Picture and stage show, outside of Will Bradley's band, stays for a fifth week. Joe Venuti crew opens today in piece of Bradley. Cab Calloway and 'Manpower' managing to get around $24,000 for third session at the Strand.

Ted Lewis and his Rhythm Rhapsody revue, feeling the summer biz dip, is accounting for most of $19,000 on tap at the State.

Estimates for This Week

Astor (WB) (1,012; 75-85-$1.10-$1.65-$2.20)—'York' (WB) (4th wk). Week ending last Monday (21) night hefty $22,500, mighty close to capacity. Picture stays here to Aug. 10, original booking, and then continues run et Hollywood.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (37th wk). Running along at around recent levels, with $8,600 reported for 36th week, slightly ahead of previous stanza. Present pace indicates it may stay until fall season.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25) — 'Bombay' (M-G) (3d wk). Sticking up close to second week level, $14,000, not so bad. Decision to hold came after ads had gone out on 'Barnacle Bill' (M-G), coming in this week. Film did better than expected at $17,000 second week.

Criterion (Loew's) (35-44-55-75)—'Stars Look Down' (M-G). Opens here today (Wednesday) after 'In the Navy' (U) finished sixth week with $9,500. That's a comedown from recent takings, but nice profit. Previous week okay $10,000.

Globe (Brandt) (1,180; 28-35-55)—'Navy Blue and Gold' (M-G) (reissue). Satisfactory $7,000 or thereabouts, but stays only one week. 'Underground' (WB) collected $7,500 on fourth and final week.

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Jungle Cavalcade' (RKO) (3d wk). Fair $6,000 this week, after slick $10,000 on second week. 'Reluctant Dragon' (RKO) opens tomorrow (Thursday).

Paramount (Par) (3,664; 35-55-85-99)—'Caught in Draft' (Par) (5th wk) and Joe Venuti band, plus Jane Froman, Danny Kaye and same stage show as with Will Bradley's crew on stage previous four weeks. Rousing $35,000 for fourth week concluded last (Tuesday) night. Bradley band out this week because of previous date.

Radio City Music Hall (Rockefellers) (5,960; 44-55-85-99-$1.65)—'Tom, Dick, Harry' (RKO) and stage show. Ginger Rogers' latest bringing back happy days, with powerful $105,000. Stays at least two more weeks. 'Blossoms Dust' (M-G) registered $68,000 for third week, in ahead.

Rialto (Mayer) (750; 28-44-55)—'Getaway' (M-G). Only mild $5,500 in prospect. 'Time Out Rhythm' (Col) fairish $5,500 in previous session. 'Murder by Invitation' (Mono) opens today (Wednesday), after preview last night.

Roxy (20th) (5,835; 35-55-65-75-85) —'Dance Hall' (20th) plus stage show. Highly disappointing with under $24,000 in prospect. Goes out in favor of 'Panamint' (Par), opening Friday. 'Moon Over Miami' (20th) and Bowes' Star Parade on stage, $26,000 in second and final week.

State (Loew's) (3,400; 28-44-55-75-90-$1.10)—'Night in Lisbon' (Par) (2d run) and Ted Lewis on stage. Lewis combo helping to get $19,000, okay takings, since film had extended run on Broadway. Last week, 'Love Crazy' (M-G) (2d run) and 'vaude, fair $19,000.

Strand (WB) (2,767; 35-55-75-85-99)—'Manpower' (WB) and Cab Calloway unit on stage (3d wk). Sagged in final session to $24,000, after sturdy $32,000 on second week. 'Bride Came C.O.D.' (WB) and Phil Harris' band open Friday.

Defense Coin Unloosens in Cleve.; 'Miami' 12G, 'Underground' 6½ G OK

Cleveland, July 22.

Defense money in airplane plants and tool-making factories is being thawed out at last by mid-summer crop of films. It's evident in fact that even the RKO Palace, which had been hitting bottom-scraping grosses up to now, is running 'Underground' up to a respectable figure.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)—'Bride C.O.D.' (WB). Off to races for moveover (3d wk), breezy $4,000 and a fourth round in sight. Last week, 'Man Hunt' (20th), fine $4,500 on third stanza.

Hipp (Warners) (3,700; 30-35-42-55)—'Moon Miami' (20th). House could stand more musical sunshine like this, heading for strong $12,000. Last week, 'Bride C.O.D.' (WB) (2d wk), jim-dandy $9,300.

Palace (RKO) (3,700; 30-35-42-55)—'Underground' (WB). One of first all-out war thrillers to make money without any marquee help; augurs at least $6,500. Last week, 'Dance Hall' (20th), very poor $3,700.

State (Loew's) (3,450; 30-35-42-55)—'Shepherd Hills' (Par). Going over the $12,000 mark, more than satisfactory, since it's pulling better than last week's 'Barnacle Bill' (M-G), which caught nice $10,250.

Stillman (Loew's) (1,972; 30-35-42-55)—'Barnacle Bill' (M-G). Fits into its shiftover niche here smoothly, good for $5,000. Last week, 'Caught Draft' (Par) (2d wk), traveled fast at $8,900.

HEAT NIPS PORT., ORE., 'NAVY' DUAL GREAT 9G

Portland, Ore., July 22.

Heat struck these parts with such ferocity last week the burg just curled up—and biz died. In spite of cooled theatres, people headed out of town fast as super-sixes and jalopies would run.

'In the Navy' holding up well at the Broadway currently, with 'Moon Over Miami' doing okay at the Paramount. Both are cooled houses. 'Caught in Draft' still rolling along in a fourth stanza moveover at Mayfair.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'In the Navy' (U) and 'Flame of New Orleans' (U). Opened ahead of schedule and going over for great $9,000. Last 10 days, 'They Met in Bombay' (M-G), single, strong $13,000.

Mayfair (Parker-Evergreen) (1,500; 35-40-50)—'Caught in Draft' (Par) and 'Melody for Three' (RKO). Moveover from Paramount for fourth week, satisfactory $4,000. Last week 'Love Crazy' (M-G) and 'Suez' (20th) took good enough $3,100 in third week.

Orpheum (Hamrick-Evergreen) (1,800; 35-40-50)—'Man Hunt' (20th) and 'Time Out for Rhythm' (Col). Taking good $6,000. Last week, 'Bride Came C.O.D.' (WB) and 'Cowboy and Blonde' (20th) closed a second week for nice $4,000.

Paramount (Hamrick-Evergreen) (3,000; 35-40-50)—'Moon Over Miami' (20th) and 'Reaching for Sun' (Par). Looks like nice $7,200 considering the weather. Last week, 'Caught in Draft' (Par) and 'Melody for Three' (RKO) ended third week at high $5,000 and moved to Mayfair.

United Artists (Parker) (1,000; 35-40-50)—'Blossoms in Dust' (M-G) and 'Tight Shoes' (U). In line for high $7,500. Last week, 'Big Store' (M-G) and 'Singapore Woman' (WB) nice $5,500.

'Dragon' Neat $6,500 In Spotty Montreal

Montreal, July 22.

The 'A' houses along Main street taking all the picture biz currently, with the balance poor.

Estimates for This Week

Palace (CT) (2,700; 30-45-62)—'In Navy' (U) (2d wk). Sighting good $5,000, after fine $8,800 last week.

Capitol (CT) (2,700; 30-45-62)—'Dare Not Love' (WB) and 'Adventure Washington' (WB). Juicy (for season) $6,000 ahead. Last week, 'Man Hunt' (20th) and 'Bride Crutches' (20th), fair $4,500.

Loew's (CT) (2,800; 35-53-67)—'Reluctant Dragon' (RKO). Pointing to good $6,500. Last week, 'Love Crazy' (M-G), h.o., fair $4,500.

Princess (CT) (2,300; 30-40-53)—'Mata Hari' (M-G) and 'Wait for You' (M-G). Weak $2,500 in sight. Last week, 'Shining Victory' (WB) and 'Devil Dogs' (WB), poor $2,200.

Orpheum (Ind) (1,100; 30-40-60)—

[Cleveland, continued]

enough $2,200. Last week, fair $2,500.

Cinema de Paris (France-Film) (600; 30-60)—'Feu de Paille' (5th wk). About $700 is best outlook, after poor $900 last week.

St. Denis (France-Film) (2,300; 30-40)—'Le Petit Roi' and 'Donodoo.' Average $2,500 in sight. Last week, 'Beaux Jours' and 'Adhemar Aviateur,' mediocre $2,800.

Odd Statistics On Type of Fans For Drive-Ins

Chicago, July 22.

Click of the northside Drive-In has prompted N. S. Barger to obtain ground for two additional auto theatres, one on the far southside and the other on the west. Construction immediately is stalled by lack of materials caused by the various defense projects.

Meanwhile the northside Drive-In has corralled some interesting show business facts in the month of its operation. Initial point is the fact that the majority of the patrons use the more expensive autos. Statistics are checked through license numbers carefully assembled for mailing lists.

Another point is the steady climb of children patronage. Starting off at some 100 to 150 kids a day, the place is now playing to as many as 600 minors nightly. On the other side is the predominance of the very old people, including many who are not generally seen in downtown or even nabe houses.

Station wagons are popular and even trucks have been used to haul in parties of 10 people and more.

Goldsteins' Outdoorer

Holyoke, Mass., July 22.

The Goldsteins, Samuel and Nathan, of the Western Massachusetts theatre chain, are not planning to erect any outdoor cinema on Easthampton Road. Land covers about 30 acres, situated near the lookout tower of Anniversary Park.

Ft. Worth's 1st Drive-In

Fort Worth, July 22.

Fort Worth's first Drive-In theatre, which opened Friday night (18), played to capacity crowds the first two nights—the spaces for 408 automobiles being quickly taken. Henry A. Brownlee is manager. The Drive-in is the sixth to open in Texas, and all proving successful.

Apollon-'Widow' Blend For Big 10½G, Memphis

Memphis, July 22.

A terrific local favorite, Dave Apollon has done a land office trade at the Malco the five days ending today (22) with his '10th Anniversary Revue.' Straight film houses are also faring pretty well.

Estimates for This Week

Warner (WB) (2,000; 10-33-44)—'Underground' (WB). Without marquee names, Nazi expose is no disappointment at $3,500. Last week, 'Bride C.O.D.' (WB) (2d wk), $4,200, swell.

Palace (Loew) (2,200; 10-33-44)—'Barnacle Bill' (M-G), eight days. Good title for Beery is priming to acceptable $4,700. Last week, 'Moon Miami' (20th) (2d wk), $4,300, great for repeater.

State (Loew) (2,800; 10-33-44)—'Blossoms Dust' (M-G). Picture got rave notices, might nab $5,000. Last week, 'Man Hunt' (20th), $4,700, okay.

Malco (Lightman) (2,800; 33-44-55)—'West Point Widow' (Par) and Dave Apollon stage show, five days. Tremendous Apollon appeal pulling this twin bill to socko $10,500. Last week, 'Shepherd Hills' (Par) h.o. three days, and 'Tight Shoes' (U), four days, $2,700, weak.

Strand (Lightman) (10-22-33)—'Black Cat' (U) and 'Sweethearts Campus' (Col), split week. Fright flickers good and Nelson-Hilliard following might up this one to $1,700. Last week, 'Roundup' (Par), three days; 'Roar Presses' (Mono), two days; 'Was Prisoner' (Col), two days, [illegible] good.

BEERY'S $9,500 LEADER IN DULL KANSAS CITY

Kansas City, July 22.

Light is the word for film grosses currently.

Three of five first-run houses have holdovers, and new films are of medium calibre.

Weather over the weekend was ideal but biz held up better than expected.

Estimates for This Week

Esquire - Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Man Hunt' (20th) (2d wk). Holdover is not strong and may not last week out; $4,500. Last week, cheerio $8,000.

Midland (Loew's) (4,101; 10-28-44)—'Barnacle Bill' (M-G) and 'Sweetheart Campus' (Col). Beery doing above average $9,500. Last week, 'Met Bombay' (M-G) and 'Adventure Washington' (Col), second week, acceptable $7,500.

Newman (Paramount) (1,900; 10-28-44)—'Shepherd Hills' (Par) (2d wk) and 'Kisses Breakfast' (WB) (1st wk). Combined pair should garner around $6,500, good. Last week, 'Shepherd' solo, cheery $8,300.

Tower (Joffee) (2,110; 10-30)—'Many Blondes' (U) with Irene Vermillion heading vaude. Draw only fair $5,900. Last week, 'San Antonio Rose' (Rep) with Little Jack Little band, gave house one of its better weeks at $8,500.

'NAVY'-FEELING' FINE $20,000 IN B'KLYN

Brooklyn, July 22.

Fine biz at Loew's Metropolitan with 'In the Navy' and 'That Uncertain Feeling.'

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Big Store' (M-G) and 'Girl News' (20th). Mild $13,000. Last week, 'Man Hunt' (20th) (2d wk) and 'Young Lady' (20th), okay $14,500.

Fox (Fabian) (4,023; 25-35-50)—'Manpower' (WB) and 'Angels Wings' (Rep). Quiet $12,000. Last week, 'Underground' (WB) and 'Kisses Breakfast' (WB), good $15,000.

Met (Loew's) (3,618; 25-35-50)—'In Navy' (UA) and 'Uncertain Feeling' (U). Strong $20,000. Last week, 'Billy Kid' (M-G) and 'Hello Sucker' (U), good $18,000.

Paramount (Fabian) (4,128; 25-35-50) — 'Caught Draft' (Par) and 'Poison Pen' (Rep) (2d wk). Neat $15,000. Last week, good $26,000.

'Answers'-Vaude Tops Denver, Strong 14G

Denver, July 22.

'She Knew All Answers' and 'Funzafire' unit on stage is drawing one of the best grosses this week in some time. 'Shepherd of Hills' is strong in second week at the Denham, and staying.

Estimates for This Week

Aladdin (Fox) (1,400; 25-40) — 'Bride Came C.O.D.' (WB). After a week at the Denver, good $5,000. Last week, 'Moon Over Miami' (20th), after a week at the Denver, fair $3,500.

Broadway (Fox) (1,040; 25-35-40)—'Met in Bombay' (M-G) and 'Hurry, Charlie' (RKO). After two weeks at the Orpheum, fair $2,800 here. Last week, 'Hamilton Woman' (UA), after a week at each the Denver, Aladdin and Rialto, poor $2,500.

Denham (Cockrill) (1,750; 25-35-40)—'Shepherd of the Hills' (Par) (2d wk). Good $8,500. Last week, 'Shepherd' (Par), big $14,500.

Denver (Fox) (2,525; 25-35-40)—'Knew All the Answers' (Col), and 'Funzafire' on stage. Fine $14,000. Last week, 'Bride Came C.O.D.' (WB) and 'Nurse's Secret' (WB) big $12,000.

Orpheum (RKO) (2,600; 25-35-40)—'Big Store' (M-G) and 'Getaway' (M-G). Fair $8,000. Last week, 'They Met in Bombay' (M-G) and 'Hurry, Charlie' (RKO) dropped to $6,000 for their second week.

Paramount (Fox) (2,200; 25-40) — 'Kisses for Breakfast' (WB) and 'Lady from Louisiana' (Rep). Fair $5,000. Last week, 'Shining Victory' (WB) and 'San Antonio Rose' (U) fair $4,000.

Rialto (Fox) (878; 25-40) — 'Moon Over Miami' (20th), after a week at each the Denver and Aladdin, and 'Men of Timberland' (U). Good $2,000. Last week, 'Million Dollar Baby' (WB), after a week at each the Denver and Aladdin, and 'Affectionately Yours' (WB), fair $1,750.

Maria's Top Perch

Hollywood, July 22.

Maria Montez moves into her first top role at Universal in 'Captive Wild Woman,' currently in preparation with George Waggner as associate producer.

Picture goes before the cameras as soon as Waggner finishes 'Bad Lands of Dakota,' nearing completion.

Pitt Upbeat Continues

Phil Harris-'Bad Men' Nifty $20,000, But 'Shepherd' Weak $10,000

'BRIDE,' NICE $16,000, ONLY NEW PIC IN DET.

Detroit, July 22.

First-runs here, coming up to the new buying season, are jockeying themselves into a nice spot by backing up plenty of product.

This week finds the town, which for weeks has been strong on holdovers, with only one house, Michigan, with a fresh bill, 'Bride Came C.O.D.' and 'Singapore Woman.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55)—'In Navy' (U) and 'Tight Shoes' (U) (5th wk). Still moving briskly, this may tuck another $5,000 on last week's $5,500.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Moon Miami' (20th) (2d wk) and 'Blondie Society' (Col). Should top $14,000 neatly, after last week's $21,000 with 'Saint's Vacation' (RKO) in the secondary picture spot.

Michigan (United Detroit) (4,000; 30-40-55)—'Bride C.O.D.' (WB) and 'Singapore Woman' (WB). Makings of nice $16,000. Last week, 'Caught Draft' (Par) and 'Affectionately Yours' (2d wk), slick $18,000.

Palms-State (United Detroit) (3,000; 30-40-55)—'Sea Wolf' (Par) (2d wk) and 'Caught Draft' (Par) (3d wk). Latter moved from two weeks at Michigan. Looks like $9,000, after the same figure last week when 'Sea Wolf' was paired with 'Scattergood Baines' (RKO).

Abbott-Costello Great $9,000 In Healthier Mpls.

Minneapolis, July 22.

The boxoffice skies continue brighter and clearer. A number of respectable takings during the past fortnight has inspired the hope that a sustained turn from the long downward trend is in the making. While rainy and cool weather and strong pictures undoubtedly are important factors in the stimulated grosses, there apparently is a generally better feeling and atmosphere, too.

Loop is still talking about the remarkable achievement of Paul Whiteman in pulling $17,500, which was $3,500 above the original estimate, into the Orpheum in the face of opposition from numerous tough Aquatennial celebration attractions, including five street parades.

Estimates for This Week

Astor (Par-Singer) (900; 15-28)—'Met Argentina' (RKO) and 'Cowboy Blonde' (20th), dual first-runs, split with 'Nurse's Secret' (WB) and 'Mutiny Arctic' (U). Galloping toward okay $1,800 in eight days. Last week, 'Black Cat' (U) and 'Thieves Fall' (WB), dual first-runs, satisfactory $1,000 in five days.

Century (P-S) (1,600; 28-39-44)—'Caught Draft' (Par) (3d wk). Moved here after copping terrific $20,000 in fortnight at State. Still showing box-office vitality and should wind up to mild $2,800. Last week, 'Man Hunt' (20th), good $4,300 in eight days.

Esquire (Berger) (290; 28)—'After Main Kampf' (Indie). Timely picture grabbing some attention. Satisfactory $800 in prospect. Last week, 'Race Suicide' (Indie) and 'Sally Rand's Nude' (Indie) (2d wk), good $1,000.

Gopher (P-S) (998; 28)—'Pot o' Gold' (UA). Hitting good $3,400 clip. Last week, 'Lady Cheyenne' (U), $2,200, okay.

Orpheum (P-S) (2,800; 28-39-44)—'In Navy' (U). Abbott and Costello all the rage here now following 10-week run of 'Buck Privates' and this comedy cashing in for big $9,000. Last week, 'She Knew All Answers' (Col) plus Paul Whiteman's orch, zoomed to stupendous $17,500.

State (P-S) (2,300; 28-39-44)—'Met Bombay' (M-G). Clark Gable greasing turnstiles. Picture well liked, too, and catching plenty of feminine trade. Nice $7,000 in prospect. Last week, 'Caught Draft' (Par) (2d wk), fine $6,500 after terrific $13,200 first canto.

Uptown (Par) (1,300; 28-39)—'Wanted Wings' (Par). First neighborhood showing. Looks like pretty good $3,000. Last week, 'Woman's Face' (M-G), big $4,000.

World (Par-Steffes) (350; 28-39-44)—'Cheers Miss Bishop' (UA). Heavily sold and highly praised by critics. Looks like a natural for this carriage-trade house and likely to climb to good $2,000. In ahead, 'Great Dictator' (UA) (4th wk), satisfactory $1,200.

Pittsburgh, July 22.

Recent pickup locally looks permanent. It's continued now for several weeks, in face of weather, daylight savings and all the other usual alibis, so everybody's considerably encouraged in these parts.

Only one exception currently to the upper brackets is 'Shepherd of the Hills,' which is nose-diving at the Penn. Outdoor color drama took a beating from crix.

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50)—'Shepherd Hills' (Par). Picture isn't there and they aren't buying. Doubtful if this one will hit $10,000, making it first film here in months that hasn't held over at either Warner or Ritz. Last week 'Caught Draft' (Par), better than $18,000, fine.

Ritz (WB) (800; 25-35-50)—'Bride C.O.D.' (WB). Landed here via the usual Penn to Warner to Ritz route. Should grab around $3,500 or more, good at this small-seater. Last week 'Met Bombay' (M-G), which played the same route, around $2,600.

Senator (Harris) (1,750; 25-35-50)—'Mata Hari' (M-G) and 'Time Out Rhythm' (Col). The old Garbo picture is really an antique, but it's apparent they're eager to see the star again. No other way to explain surprise $3,400, since 'Rhythm' can hardly be credited with any of it. House following it with another reissue, 'Navy Blue and Gold' (M-G). Last week, second of 'Blood and Sand' (20th), way off at $3,000.

Stanley (WB) (3,800; 25-40-60)—'Bad Men Missouri' (WB) and Phil Harris band. Jack Benny's maestro-assistant keeping up the recent parade of hits at WB deluxer and drawing most of the very good $20,000. Last week, Sammy Kaye with 'Reaching for Sun' (Par), got blazing $24,000.

Warner (WB) (2,000; 25-35-50)—'Caught Draft' (Par). Moved here from Penn and banging away for $8,500. Will probably stick here for another stanza. Last week 'Bride C.O.D.' (WB), also on move-over from Penn, around $5,300, not up to usual h.o. average.

'Shepherd,' $4,000, Best In Very Poor Lincoln

Lincoln, Neb., July 22.

'Shepherd of the Hills' is hogging the take here this week, proving that between June 15 and Sept. 15 only one house can make any real coin.

Only one other house, Lincoln with 'Model Wife,' has a chance of breaking better than even.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15)—'Texas Marshal' (Mono) and 'Devil Commands' (Col), split with 'Phantom Submarine' (Col) and 'Desert Bandit' (Rep). Off key $800. Last week, 'Melody Ranch' (Rep) and 'Ellery Queen' (Col), split with 'Jane Arden' (WB) and 'Gangs Sonora' (Rep), average $900.

Lincoln (J. H. Cooper-Par) (1,503; 10-20-25)—'Model Wife' (U). Summer prices still not in gear here. Maybe $2,500 in six days. Last week, 'Cowboy Blond' (20th) and 'Night Train' (20th), eight days for terrible $1,400.

Nebraska (J. H. Cooper-Par) (1,236; 10-15-20)—'Get Away' (M-G) and 'Nurse's Secret' (WB). Probably will pull not-too-bad $1,400. Last week, 'Power Dive' (Par) and 'Beauty's Sake' (20th), fair $1,500 considering price slash.

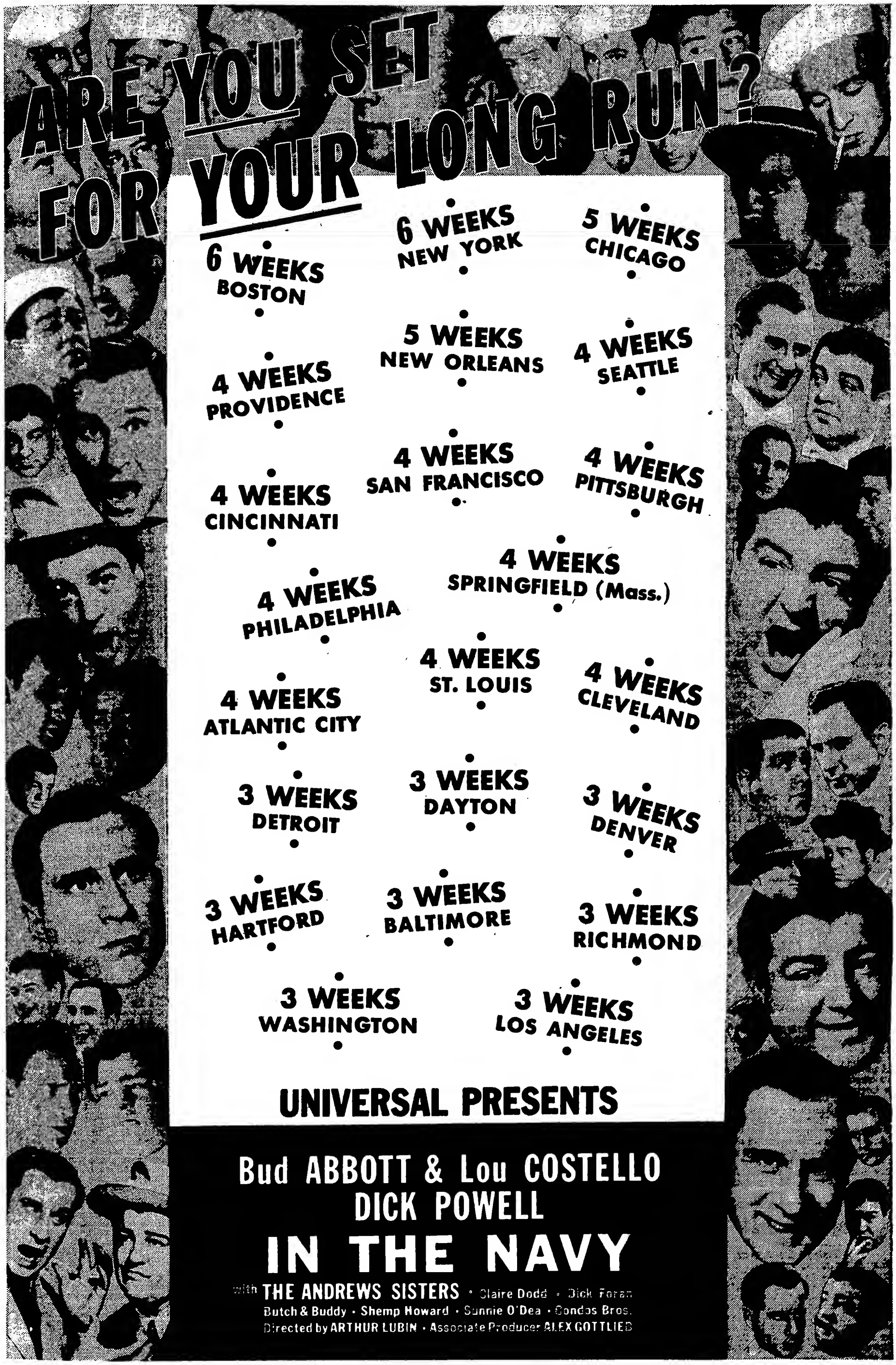
Stuart (J. H. Cooper-Par) (1,884; 10-25-40)—'Shepherd Hills' (Par). Gobbling up all the shekels in sight for robust $4,000. Last week, 'Bride C.O.D.' (WB), dandy $3,700.

Varsity (Noble-Federer) (1,100; 10-20-25)—'First Beau' (Col), split with 'Singapore Woman' (WB). Despite fancy juggling of playdates, won't corral more than poor $2,100. Last week, 'Wagons Roll' (WB), dismal $2,000.

Par's Borschter

Borscht circuit, incubator of scores of Broadway and Hollywood writers and players, takes credit for another hatching with the inking by Paramount of I. A. L. Diamond to a term scripting pact at a comparatively fancy figure. Twenty-one-year-old scrivener, just out of Columbia University, is currently serving as social director of Camp Copake, in the Catskills.

Par, Metro and Columbia were all bidding for the kid as result of the Columbia varsity show he wrote last season. He scripted the undergrad shows every one of the four years he was in college. They won special prizes donated by ASCAP in 1939 and 1941. He was also editor of Columbia's daily Spectator.


ARE YOU SET FOR YOUR LONG RUN?
6 WEEKS BOSTON
6 WEEKS NEW YORK
5 WEEKS CHICAGO
4 WEEKS PROVIDENCE
5 WEEKS NEW ORLEANS
4 WEEKS SEATTLE
4 WEEKS CINCINNATI
4 WEEKS SAN FRANCISCO
4 WEEKS PITTSBURGH
4 WEEKS PHILADELPHIA
4 WEEKS SPRINGFIELD (Mass.)
4 WEEKS ATLANTIC CITY
4 WEEKS ST. LOUIS
4 WEEKS CLEVELAND
3 WEEKS DETROIT
3 WEEKS DAYTON
3 WEEKS DENVER
3 WEEKS HARTFORD
3 WEEKS BALTIMORE
3 WEEKS RICHMOND
3 WEEKS WASHINGTON
3 WEEKS LOS ANGELES
UNIVERSAL PRESENTS
Bud ABBOTT & Lou COSTELLO
DICK POWELL
IN THE NAVY
with THE ANDREWS SISTERS • Claire Dodd • Dick Foran
Butch & Buddy • Shemp Howard • Sunnie O'Dea • Condos Bros.
Directed by ARTHUR LUBIN • Associate Producer ALEX GOTTLIEB

Schreiber's Twin-Theatre Plan May Solve the Dual-Bill Headache

Detroit, July 22.

They pays their money and they takes their choice.

That seems to be the solution of the twin-bill evil as seen here by Alex Schreiber, president of Associated Theatres, who plans to hark back to the World War days for a revival of the then-popular idea of building duplex theatres.

Part of an extensive building program by Associated includes the dual-theatre idea for the solution of the dual-pictures problem. Numerous polls have been tried here, experiments with solo pictures nights, but Schreiber figures on suiting all the customers by letting them lay their money on the line, walk in and take their choice of two features or a single and shorts.

The chain already has started construction of the 900-seat theatre which will adjoin and wing out from the present 1,200-seat Wyandotte, a nice location for the experiment since Associated owns the only other two houses in the suburb.

The plot is that one boxoffice will serve for the two houses. The customer comes up, lays the admission on the line and can go into one section where the double feature is the policy or branch off to the house where the main feature runs solo with a full bill of short subjects. No wear and tear on the management with fans grousing one way or the other on the policy.

It also provides the management with a nice tab on the trend, what type of fare will stand up under solo treatment, various comparisons and contrasts which can be experimental. There will be no difference on admission. The duplex theatre idea also will lend itself to other types of experiment but for the initial work it will be toward sifting out some data on the possible solution of the twin bill 'evil.'

At present the Detroit area is solidly double-feature, although the downtown Fox experimented for a while with soloing its major feature at night with some beneficial indicatives. While nobody had broken with tradition yet, the single feature adjunct at the Wyandotte is expected to be a revelation on how the workers in the defense industries, working long hours, will respond to another attempt to solo pictures here. There have been indications that despite the prevalence of bargain hunters here, strong single features can do business.

The chain in its building project also will spend $30,000 remodeling the Iris, newly taken over, for full opening and will replace the Norwood, one of the oldest neighborhood theatres here being torn down for a street widening, with a new house.

Theatres, This Time, Collect (Don't Give) Utensils (Aluminum)

RKO circuit in Greater New York last week placed its theatres at the disposal of Mayor LaGuardia's committee in the national aluminum drive.

Result is that starting this week RKO houses designated by the mayor and borough presidents serve as collection depots for pots, pans and other aluminum utensils in the four boroughs where circuit theatres are located.

Lesser's Aluminum Drive

Hollywood, July 22.

Sol Lesser was appointed industry chairman in the drive to collect aluminum for national defense. First move was to order large bins in every film studio and request for employes to donate old aluminum utensils.

Giving 'Em Action

Philadelphia, July 22.

Joe Conway, operator of the Egyptian, in the swanky Main Line section, has inaugurated a weekly 'father and son' night at which only action and Western films are shown.

Conway evolved the idea after questioning 100 men and boys on why they were staying away from pictures. Answer was: Too much love stuff.'

WB HOLDING SCHOOL

For Its Field Publicists—Einfeld and Blumenstock the Profs.

Detailed schooling in how advertising, publicity and exploitation must be geared to mesh with new conditions brought about by the consent decree' is being given Warner Bros.' field men this week. Mort Blumenstock, eastern pub-ad chief, is instructing at the sessions in New York, attended by Monroe Rubinger and Jack Yergin from Chicago, Sam Clark and Martin Weiser from Los Angeles, Bill Lewis from Dallas, Bill Brumberg from Washington, Phil Engel from New England and Glenn Ireton from Toronto.

Men were addressed Monday and yesterday by S. Charles Einfeld, pub-ad head, and Joe Bernhard, WB theatre chieftain. Frank Seltzer, in charge of the 'Sergeant York' campaign, is slated to come up from Washington to explain what has been done for the opening there.

Geo. T. Eager, of Philly Bulletin, Tells More Of 'Movie Vacash' Idea

Philadelphia, July 22.

Plan of summer sales promotion for the Evening Bulletin, one of the older Philadelphia dailies, by which George T. Eager of the staff conceived the idea of stimulating public attendance at theatres through a series of 'movie vacations' displays, has brought scores of inquiries to the publication from all parts of the country. Newspapers as distant from Philadelphia as the Pacific coast area have written for copies of the promotional material.

Eager has been a member of the Bulletin staff for the past three years. He is a graduate of the University of Pennsylvania, and prior to coming here he was connected with B. B. D. & O., advertising agency.

Eager's first promotional stint was to persuade the Bulletin to switch its editorial attitude on radio advertising competition.

From a 'radio hater,' the Bulletin has become a leading propagandist for radio in this territory. The publication has an application pending before the FCC for an F-M license. If granted, Major Robert McLean, publisher, will enter the air field on an elaborate scale.

Commenting on the reactions to his 'movie vacation' campaign, Eager says:

'The amusement industry has a great need for high grade salesmanship of an idea that appeals to the public. If the thought that the films bring relaxation, change and an escape from daily troubles is put across, the public will believe it and subconsciously associate films with the pleasures of a vacation.

'But this campaign cannot succeed if the industry looks upon it as a nine-day wonder, and after a short time looks around for something new. The idea must be hammered and hammered until it sticks.'

'John Doe' Suicide Hoax Upsets a Police Force

Charlotte, N. C., July 22.

Charlotte police last Wednesday (16) had several uneasy hours when it appeared that a real-life enactment of 'Meet John Doe' might be given local thrill-seekers, including a leap from a 22-story building.

Two 19-year-old youths wrote the Charlotte Observer that they saw the pic, which played here all last week, and that they had decided to 'jump off a local skyscraper on Wednesday. They asserted they had tried unsuccessfully to get work and were penniless. The story was played prominently by paper and next day crowds thronged streets to view developments. Police nabbed two boys when they wandered to roof of Liberty Life building, where jump was to have taken place. They were released when it was proved they were only curious and had gone to get a look. Incident finally wound up as a hoax.

Man-Bites, Etc.

Washington, July 22.

When columnists take their vacations and press agents substitute for them, no one thinks much of it. But when the tables are turned—well that's news.

And that's what happened when Dan Terrell, p.a. at Loew's Capitol here, took his summer time-out last week. Each of the Washington critics took over his chores for a day, servicing opposition papers with stories on the Capitol.

ANOTHER IN CHI GOES SINGLES

Chicago, July 22.

Still another nabe has joined the increasing switch to single features despite the general double-feature policy of exhibitors in Chicago. Latest to go to singles is the northside Teatro del Lago, operated by Sam Meyers, veteran exhib leader in this territory.

Other single-feature houses, the Schoenstadt southside Piccadilly and the far westside Essaness Lamar, are doing excellent business, particularly the Lamar, which is located in Oak Park suburb and has little competition. More interesting to single-feature advocates is the click of the Piccadilly with its solo policy, since that house is surrounded by competition still running twin bills.

Double features will be up for another discussion at the Allied general meeting, called for tomorrow (Wednesday) by leader Jack Kirsch. Anti-doubles bill, which was before the state legislature, was killed in the senate committee rooms after having successfully passed the house. This second failure now means that Allied must wait another two years before another attempt can be made to put over a bill which would eliminate twin bills by ordering a 15-minute intermission every hour for every show which runs more than two hours initially.

NATIONAL SCREEN'S NEW NEO-ART POSTER

Minneapolis, July 22.

National Screen here is launching an innovation in 'neon-effect poster' advertising, called Neo-Art display, for theatre lobbies. Poster is set in a shallow box and behind the poster is a fluorescent lighting setup which gives the poster lettering a neon look which can't be told from original neon.

Considerable reduction in original and operating costs is claimed.

CHURCH BINGO MOVES IN ON SHUTTERED A. C.

Atlantic City, July 23.

While the elaborately appointed bingo parlors remain closed on the Boardwalk here, local churches are attracting big crowds to their weekly bingo games.

At one of the largest churches announcement came from the pulpit that 'a bingo and card game will be held Wednesday night in the school hall.' Visitors were told they would be welcome.

Commercial bingo parlors closed before July 4 weekend as result of underground dispute between groups vieing for control of Enoch L. "Nucky" Johnson's political machine.

Arch Reeve Returns to H'wood as Press Liaison

Arch Reeve, former studio publicity chief for Paramount and Fox Films and later advertising manager of 20th-Fox in New York, returns to Hollywood after eight years as secretary of Publicity Directors Committee of Association of Motion Picture Producers.

Working in conjunction with Jock Lawrence, Reeve will serve as direct contact with newspapers, National Defense agencies and charity groups.

Warners in K. C. and RKO St. Louis Revamp; Theatre-Exchange Briefs

Kansas City, July 22.

Warner exchange setup underwent some sudden changes last week in this area with Russell Borg being brought in from Omaha as exchange manager. On the road for same company in this territory, Jimmy Winn takes over as manager at the Detroit exchange, and H. R. Williamson, who has been K.C. chief, returns to Memphis, from whence he came about a year ago. Winn was divisional manager with headquarters in K.C.

Bob Suits is in from the Loew, N.Y., office to handle the managerial reins of the Midland, while John McManus, regular chief, jaunts to California for a vacation spell with his family.

RKO St. Louis' New Setup

St. Louis, July 22.

Personnel changes in the local RKO exchange resulted in the upping of Herman Gorelick from head booker to office manager; Heine Ahrens switched from office manager to salesman in North Illinois; Pat Byrne, former country booker, to head booker. Jack Allender, formerly with Universal in Salt Lake City, now city booker.

Mike Godshaw, former Chicago city salesman for Universal, joined sales staff with Southern Illinois for his territory. He replaces Len Greenberg, transferred to the managership of the Salt Lake City exchange. Mark Raymon continuing in his Southern Illinois field as film seller.

Winn's Detroit Post

Detroit, July 22.

James Winn, Warner Bros.' district manager in Kansas City until the district manager posts were eliminated by the company a few weeks ago, has been named branch manager in Detroit. He succeeds Fred E. North, who has resigned.

The competition started much too soon for Raymond Freedlander, picture operator in suburban River Rouge.

He has filed suit for damages in Circuit Court here alleging that his own house caved in while they were excavating next door to him for the erection of a new theatre. He brought his claim against the Rouge Theatre Co. and Bernard Brooks, who was building the new house.

Breaking up of the partnership of N. Dow Thompson and Albert F. Martin, who operate several southern California theatres, was reported by the former, who is returning here. The pair went to the Coast after Thompson had been a former house manager and Martin an auditor for the United Detroit theatres.

One of the numerous commercial film producers, Industrial Pictures, Inc., is folding here. According to Herbert V. Book the company has suspended operations and will complete its final business arrangements within the next month.

Warren A. Slee, Metro publicity director, here, appointed state chairman in the same capacity for the National Defense Reels.

Par's New Mpls. H.O.

Minneapolis, July 22.

Construction has started here on a new ultra modern all-steel and concrete Paramount exchange building to be located one block away from the present structure and to represent an estimated $250,000 investment. The new branch will be air-conditioned, much larger than the old one and will be ready for occupancy about Dec. 1.

Martin Lebedoff, local indie exhit, with a net score of 67, was winner of the Twin City Varsity club golf tournament. Lowell Kaplan, Welworth circuit booker, and Max Winters, night club owner, tied for second, chalking up 68. Tony Stecher, wrestling promoter, was medalist, finishing with 77 gross. The trophy for the exhibitor with the low gross went to Charlie Rubenstein, who had an 80.

Odeon's Takeover

Victoria, B. C., July 22.

Odeon circuit leased Oak Bay theatre from Major R. F. Castle, owner, who will remain in charge.

Levy Over 8 Houses

Sioux City, July 22.

Herman Levy, manager of the Orpheum here, leaves Aug. 1 to become manager of eight Ralph Goldberg houses in Omaha, an indie chain. He'll headquarter at the State, Omaha. No successor named to Levy by Mort Singer, who controls the Orpheum.

Schlaifer Hospitalized

San Francisco, July 22.

Charles Schlaifer, manager of Herman Cohen's United Artists, in University hospital, where he went under the knife Tuesday (15).

RKO branch manager Red Jacobs has added Bradley Fish, former head of Grand National here, to sales staff to handle San Joaquin Valley, replacing Earl Stein, moved into the city to fill gap left by George Seach, on three months' leave of absence. Charles Crowley continues in Sacramento Valley territory.

George Bole of the Golden Gate had the unique experience of being kept out of his own theatre this week until okayed through the door by his cashier. New doorman, who hadn't been introduced to the boss, was taking no chances on gate-crashers.

Joe Weiss Upped

Atlantic City, July 22.

Joe Weiss named manager for Capitol (Wielland-Lewis), formerly assistant of the Apollo.

Bair's Toledo Spot

Toledo, O., July 22.

E. E. Bair, manager of the Valentine and Strand, Defiance, O., leaves there about Aug. 15 to become manager of the new Colony, 1,700-seat house here (Associated Theatres Corp.).

Lou Essick named assistant manager of the Savoy, Toledo nabe owned by Skirball.

Tom Rogers to Metro

Tom Rogers, for the past eight years associated with Loew's publicity department under Oscar A. Doob, has joined the Metro home-office publicity staff. He succeeds to the post recently vacated by Milton Weiss, who left M-G to join Frank Orsatti on the Coast. For the past two years Rogers was press representative for Loew's State, N. Y.

Forty-four additional promotions among M-G field personnel brings the total of recent advancements, all from within the ranks of the organization, to 91. Eight have been added to the selling staff: Frank Sculli, Philadelphia, formerly fourth booker; Alex Arnswalder, from Jersey-Staten Island booker; Albert Wheeler, Boston, from first booker; John P. Harrington, Cleveland, from office manager; Thomas B. Kirk, Memphis, from office manager; Grover Livingston, Oklahoma City, from first booker; LeRoy Smith, Minneapolis, from second booker, and Voight B. Trent, Omaha, from office manager.

Appointed office managers, replacing Harrington, Kirk and Trent, respectively, are Dorsey Brown, from first booker; James F. Heard, from first booker, and Howard E. Clark, from checking supervisor.

Robert Ellsworth, N. Y., and Charles Repec, formerly master bookers, have been made circuit contact men.

Edward Richter, formerly Jersey booker, made N. Y.-N. J. master booker, and Charles Lazarus, formerly first booker at New Haven, becomes master booker at Boston. Others are new bookers.

WB Akron's Facelift

Akron, July 22.

Strand, Warner downtown stand here, went dark Sunday night (20), for extensive facelift. Will reopen Aug. 14. Dick Wright, district manager, here for the repair work.

Construction began this week on remodeling of the Clifford, Urbana, purchased recently by Warren Grimes, airplane light manufacturer, from Grant Wooley, longtime theatre owner and Ohio fair concession operator.

Phil Chekeres, central Ohio operator, will operate the Clifford for Grimes. This marks the first time any chain operation has gone into Urbana, a town of 8,000, although Schine and Warners are in other Ohio towns adjacent to Urbana.

Johnny Wagner, assistant manager, Palace, vaudfilmer, resigned to join the NYA office here. Paul Williamson, at the house four years, made assistant manager.

Fulton, Pitt, Shutdown

Pittsburgh, July 22.

Fulton (Shea) closed for remainder of summer; according to John Walsh, manager, will reopen around Labor Day. It's an annual custom at this spot, due to shortage of product; house gets only half of U output and one-third of 20th-Fox in addition to sluffs from other first-run spots, although closing was later than usual this year due to recent two-month roadshow run of 'Fantasia.'

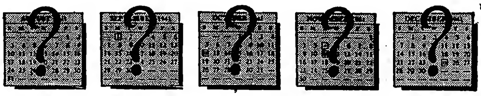
Sammy Roen, asst. mgr. of Whitehall theatre, transferred to WB publicity department, where he replaces Bob Laux, resigned recently to join Koppers Co. here. Roen with WB in various managerial capacities since his graduation from U. of Pitt.

New setup in WB booking department, result of consent decree, brings Saul Bragan here from Cleveland to share major booking chores with Tony Stern. Harry Feinstein, formerly head booker for circuit in this territory, becomes chief film buyer, working directly under Harry Kalmine, zone manager.

J. Eddy Williams, formerly of the

(Continued on page 18)

ELIMINATE THE ? ? ? FROM YOUR BUSINESS!



DATE FROM NOW TO NEW YEAR'S with UNIVERSAL'S BONDED RELEASES!

AUG. 8

BOYS! It's sacrilege to date this one in with anything less than a solid gold pencil!

BUD ABBOTT & LOU COSTELLO in *HOLD THAT GHOST*

with Richard Carlson · Joan Davis · Mischa Auer

THE ANDREWS SISTERS and TED LEWIS and his Entertainers

Screenplay by Robert Lees, Fred Rinaldo, John Grant · Original story by Robert Lees, Fred Rinaldo

Directed by ARTHUR LUBIN

Associate Producers BURT KELLY · GLENN TRYON

Shooting completed! Now being edited!

AUG. 15

A picture that explodes its pent-up story of men, a maid and magnificent adventure!

FRANK LLOYD PRODUCTIONS, INC., presents

"THIS WOMAN IS MINE"

starring

FRANCHOT TONE ★ JOHN CARROLL ★ WALTER BRENNAN

CAROL BRUCE ★ NIGEL BRUCE

Based on a story by Gilbert Wolff Gabriel

Associate Producer, Jack H. Skirball

A UNIVERSAL PICTURE

Produced and Directed by FRANK LLOYD

Shooting completed! Now being edited!

SEPT. 5

Cyclonic Action! Itchy-Fingered Desperadoes Blasting History's Pages with Leaden Slugs of Defiance!

Robert STACK ★ Ann RUTHERFORD

in BADLANDS of DAKOTA

with RICHARD DIX

FRANCES FARMER · BROD CRAWFORD · HUGH HERBERT · ANDY DEVINE · FUZZY KNIGHT · LON CHANEY, Jr. and THE JESTERS: Dwight Latham · Walter Carlson · Guy Bonham

Directed by ALFRED E. GREEN · Associate Producer GEORGE WAGGNER

Now shooting!

SEPT. 12

Irene DUNNE ★ *Robert* MONTGOMERY

in

"UNFINISHED BUSINESS"

with PRESTON FOSTER

Eugene Pallette · Esther Dale · Walter Catlett · June Clyde · Dick Foran · Samuel S. Hinds

Screenplay by Eugene Thackrey

Produced and Directed by GREGORY La CAVA

Another masterpiece!...from GREGORY La CAVA

THE SCREEN'S MASTER CRAFTSMAN

Told with all the brilliant humor of his "MY MAN GODFREY"... the keen understanding of his dramatic "STAGE DOOR"... the daring imagination of his heart-thrilling "PRIMROSE PATH."

Shooting completed! Now being edited!

SEPT. 19

LIKE MUSIC in the Cashier's Cage!

JANE FRAZEE in

SING ANOTHER CHORUS

with JOHNNY DOWNS · MISCHA AUER · WALTER CATLETT · SUNNIE O'DEA · IRIS ADRIAN and ROSARIO & ANTONIO

Completed!

DATE FROM NOW TO NEW YEAR'

SEPT. 26

A showman's dream of casting comes true!

DEANNA **DURBIN** ★ CHARLES **LAUGHTON** in **ALMOST an ANGEL**

In a surprise, different characterization your patrons have clamored for!

Back to his great human roles, warm and comedy-filled.

A Henry Koster Production

with

ROBERT CUMMINGS

Always winning, this time best!

MARGARET TALLICHET • GUY KIBBEE
CHARLES COLEMAN • WALTER CATLETT

Directed by **HENRY KOSTER**
Produced by **JOE PASTERNAK**

Now shooting!

OCT. 3

Jane FRAZEE
THE MERRY MACS
Leon ERROL • Mischa AUER

in **MOONLIGHT in HAWAII**

with Johnny Downs • Sunnie O'Dea
Maria Montez

Screenplay by Morton Grant • James Gow • Erna Lazarus • Original story by Eve Greene

Directed by Charles Lamont • Associate Producer, Ken Goldsmith

Completed!

OCT. 10

THE GREATEST TITLE IN SHOW BUSINESS!
THE BIGGEST MONEY COLOSSUS EVER TO SWELL YOUR BOX OFFICE!

HELLZAPOPPIN'

As played on Broadway and through the country for money-mint years!

starring

OLSEN and **JOHNSON**
MARTHA RAYE

with

JANE FRAZEE • MISCHA AUER
CATHERINE JOHNSON • ROBERT PAIGE • LEWIS HOWARD

Directed by H. C. POTTER • *Associate Producer* GLENN TRYON
A MAYFAIR PRODUCTION

Now shooting!

OCT. 17

A title that's a heart-throb by itself . . . and a star whose emotional depth will stir the country!

RANDOLPH **SCOTT** ★ ELIZABETH **BERGNER**

in **"PARIS CALLING"**

(Tentative Title)

Produced by BENJAMIN GLAZER

Now shooting!

OCT. 24

As Timely as Tomorrow's Headlines!

BURMA CONVOY

(TENTATIVE TITLE)

with

Charles Bickford • Evelyn Ankers • Keye Luke • Frank Albertson • Cecil Kellaway

Original screenplay by Stanley Rubin and Roy Chanslor

Directed by Noel M. Smith

Associate Producer, Marshall Grant

Completed!

OCT. 31

The two stars, either of whose appearance in a picture is a guarantee of box office, come to you together, as in their "Back Street"

Charles **BOYER** ★ Margaret **SULLAVAN**

in **APPOINTMENT for LOVE**

Produced by **Bruce Manning**
Who Produced "Back Street"

Directed by **William A. Seiter**
Who directed "Hired Wife" and "Nice Girl?"

Now shooting!

with UNIVERSAL'S BONDED RELEASES!

NOV. 7

A NEW *strange figure of femininity to capture the interest of the nation's sensation-loving moviegoers!*

Captive Wild Woman

featuring "THE WILD WOMAN"

Shooting starts August 18th!

NOV. 14

Here are the most robust moments in the life of a real man . . . a big shot who dabbled with short shots—and put them all away!

W. C. FIELDS in

"The GREAT MAN"

with GLORIA JEAN, BUTCH and BUDDY

Directed by EDWARD CLINE

Now shooting!

NOV. 21

The MERRY MACS and Baby SANDY in

"MELODY LANE"

(TENTATIVE TITLE)

Shooting starts September 2nd!

NOV. 28

YOU'LL FEEL YOU'RE RAIDING THE U. S. MINT AGAIN, BUT HERE THEY ARE . . . THE TWO GREATEST TICKET SELLERS SINCE NOAH PEDDLED ANNIE OAKLEYS FOR HIS ARK!

Bud ABBOTT and Lou COSTELLO in

RIDE 'EM COWBOY

with

The Merry Macs · Dick Foran · Johnny Mack Brown

Anne Gwynne · Samuel S. Hinds

and Ella Fitzgerald

Directed by Arthur Lubin

Associate Producer Alex Gottlieb

Now shooting!

DEC. 5

Hugh HERBERT in

NOBODY'S FOOL

Shooting starts August 4th!

DEC. 12

THERE has never been a year in the history of the motion picture industry without some figure of grotesque horror stimulating the boxoffice to surprising heights . . .

The WOLF MAN

A picture and a character that will catapult itself to land among the top imaginative masterpieces of all time!

Shooting starts September 8th!

DEC. 19

MERMAID IN DISTRESS

A fanciful tale of an impatient mariner and a sea-girl he met in a dive . . .

Associate Producer, VAUGHN PAUL

Shooting starts September 2nd!

DEC. 26

AS AMERICA WANTS HER

in a story touched with heart and humor!

Deanna DURBIN in

THEY LIVED ALONE

(tentative title)

Produced by

BRUCE MANNING

Original Story by SONYA LEVIEN

Shooting starts September 15th!

3 Thrill-laden, sweeping adventure pictures *starring* DICK FORAN · LEO CARRILLO · ANDY DEVINE

SEPT. 19 "SUMATRA" NOV. 21 "THE SONORA KID" DEC. 26 "ZAMBEZI"

3 Hoof-pounding, lead-spitting pictures *starring* JOHNNY MACK BROWN FUZZY KNIGHT and NELL O'DAY

SEPT. 5 "MAN from MONTANA" OCT. 24 "The MASKED RIDER" NOV. 14 "ARIZONA CYCLONE"

BETTER SHORTS for BETTER ENTERTAINMENT!

13 TECHNICOLOR CARTOONS Featuring Andy Panda and his Pals · Created and Produced by Walter Lantz

13 TWO-REEL PERSONALITY and NAME-BAND MUSICALS (Each with different title)

15 VARIETY VIEWS (Each with different title)

15 STRANGER than FICTION (Each with different title)

A TWO-REEL SPECIAL FEATURETTE

4 SUPERIOR SERIALS "Riders of Death Valley" · "Sea Raiders" "Head Hunters of the Amazon" "The Gang Busters"

THE UNIVERSAL NEWSREEL (2 issues weekly)

YOU NEED PICTURES...

YOU NEED BOX OFFICE PICTURES

and YOU NEED THEM REGULARLY!

Here they are—Ready to date

FROM NOW to NEW YEAR'S!

AUG. 8 HOLD THAT GHOST
AUG. 15 THIS WOMAN IS MINE
SEPT. 5 BADLANDS OF DAKOTA
SEPT. 12 UNFINISHED BUSINESS
SEPT. 19 SING ANOTHER CHORUS
SEPT. 26 ALMOST AN ANGEL
OCT. 3 MOONLIGHT IN HAWAII
OCT. 10 HELLZAPOPPIN'
OCT. 17 PARIS CALLING
OCT. 24 BURMA CONVOY
OCT. 31 APPOINTMENT FOR LOVE
NOV. 7 CAPTIVE WILD WOMAN
NOV. 14 THE GREAT MAN
NOV. 21 MELODY LANE
NOV. 28 RIDE 'EM COWBOY
DEC. 5 NOBODY'S FOOL
DEC. 12 THE WOLFMAN
DEC. 19 MERMAID IN DISTRESS
DEC. 26 THEY LIVED ALONE

Bonded play dates from your Universal!

TRADE SHOWINGS

(From July 23-Aug. 1)

(Alphabetically arranged according to Exchange City, and chronologically sequenced according to calendar date and hour of screenings. A ready reference for all exhibitors, embracing ALL the five major distributors under one table. This will be brought up to date each week, listing the schedule of releases for the ensuing 10 days from VARIETY's date of publication. Legend: T. for Theatre; P. R. for Projection Room.)

ALBANY

WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (11 a.m.), 'Down in San Diego' (MG), Paramount T.
MON., JULY 28 (2 p.m.), 'Buy Me That Town' (Par), Delaware T.
MON., JULY 28 (3:30 p.m.), 'Nothing But the Truth' (Par), Delaware T.
TUES., JULY 29 (2 p.m.), 'Henry Aldrich for President' (Par), Delaware T.
TUES., JULY 29 (3:30 p.m.), 'New York Town' (Par), Delaware T.
WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Delaware T.

ATLANTA

WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dr. Jekyll & Mr. Hyde' (MG), Rhodes Center T.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P. R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Dr. Jekyll-Mr. Hyde' (MG), Belmont T., Nashville.
MON., JULY 28 (11 a.m.), 'Down in San Diego' (MG), S. Marco T., J'ks'nville
MON., JULY 28 (1 p.m.), 'Buy Me That Town' (Par), Paramount Exhge.
MON., JULY 28 (2:30 p.m.), 'Nothing But the Truth' (Par), Par. Exchge.
TUES., JULY 29 (10:30 a.m.), 'Henry Aldrich for President' (Par), Par. Ex.
WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par). Par. Exchange.
WED., JULY 30 (11 a.m.), 'Down in San Diego' (MG), Rhodes Center T.
FRI., AUG. 1 (2 p.m.), 'Down in San Diego' (MG), Belmont T., Nashville.

BOSTON

WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (11 a.m.), 'Down in San Diego' (MG), Capitol T., Augusta.
MON., JULY 28 (2 p.m.), 'Buy Me That Town' (Par), Paramount Exchge.
MON., JULY 28 (3:30 p.m.), 'Nothing But the Truth' (Par), Paramount Ex.
TUES., JULY 29 (11 a.m.), 'Henry Aldrich for President' (Par), Par. Ex.
TUES., JULY 29 (2 p.m.), 'New York Town' (Par), Paramount Exchange.
TUES., JULY 29 (2 p.m.), 'Down in San Diego' (MG), Exeter Street T.
WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Paramount Exchge.

BUFFALO

WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Buy Me That Town' (Par), Niagara T.
MON., JULY 28 (12 noon), 'Nothing But the Truth' (Par), Niagara T.
MON., JULY 28 (2:30 p.m.), 'Down in San Diego' (MG), Elmwood T.
TUES., JULY 29 (2 p.m.), 'Henry Aldrich for President' (Par), Niagara T.
TUES., JULY 29 (3:30 p.m.), 'New York Town' (Par), Niagara T.
WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Niagara T.
THURS., JULY 31 (11 a.m.), 'Down in San Diego' (MG), Regent T., Syr'c'se.

CHARLOTTE

WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10:30 a.m.), 'Dr. Jekyll-Hyde' (M-G), State T., Asheville.
WED., JULY 23 (10:30 a.m.), 'Dr. Jekyll' (MG), Wayne T., Goldsboro.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Down in San Diego' (MG), Dilworth T.
MON., JULY 28 (1 p.m.), 'Buy Me That Town' (Par), Paramount Exchge.
MON., JULY 28 (2:30 p.m.), 'Nothing But the Truth' (Par), Par. Exchge.
TUES., JULY 29 (10:30 a.m.), 'Henry Aldrich for President' (Par), Par. Ex.
TUES., JULY 29 (10:30 a.m.), 'Down in San Diego' (MG), 5 Pts. T., Col'bia.
TUES., JULY 29 (12 noon), 'New York Town' (Par), Paramount Exchge.
WED., JULY 30 (10:30 a.m.), 'Down in San Diego' (MG), State T., Ashville.
WED., JULY 30 (10:30 a.m.), 'Down San Diego' (MG), Wayne T., Goldsboro.
WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par), Par. Exchange.

CHICAGO

WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Buy Me That Town' (Par), World Playhouse.
MON. JULY 28 (11:40 a.m.), 'Nothing But the Truth' (Par), World Pl'yh'se.
TUES., JULY 29 (10:30 a.m.), 'Down San Diego' (MG), Madison T., Peoria.
TUES., JULY 29 (10:30 a.m.), 'Down San Diego' (MG), Orph. T., Spr'gfield.
TUES., JULY 29 (10:30 a.m.), 'Down in San Diego' (MG), Studio T.
TUES., JULY 29 (10:30 a.m.), 'Aldrich for President' (Par), World Pl'yh'se.
TUES., JULY 29 (11:40 a.m.), 'New York Town' (Par), World Playhouse.
WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par), World Pl'yhouse.

CINCINNATI

WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.

(Continued on page 20)

Exchanges

Continued from page 14

Strand, Johnstown, Pa., manager of Alex Alexis' Ligonier (Pa.) theatre.

Briefies: Carl Miller resigned U exchange . . . Ray Allison, of Cresson, ill for several months, in Miami hospital again . . . Rudy Biordi, son of Frank Biordi, Ellwood City exhib, entered Naval Academy as midshipman . . . Billy Kerr, formerly with RCA, now WB salesman for Bobby Dunbar in Cincinnati . . . Joe Moritz, of Olympic in Verona, back from a three-week vacation in Hollywood . . . Jake Blatt (Blatt Bros. circuit) has left with his family for Wyoming where they will make their home for the next year or so. Blatt is ailing and during his absence, brothers Bill and Charlie will take over.

Gleaves' Switch

San Antonio, July 22.

E. E. Collins, city manager of Interstate Theatres, appointed Maurice Gleaves, manager of the Broadway, to manage the Empire. Vacancy caused by recent death of V. D. 'Buddy' Welker. Lynn Krueger named manager of the Broadway, coming from staff of the Uptown.

Another for L. & J.

Atlanta, July 22.

Arthur M. Lucas (& Jenkins) announces construction will get under way immediately on new 1,600-seater theatre for Savannah. Hudson Edwards, local manager for the chain, hopes theatre will be finished in time for opening about first of year.

WB N. J. Outing

Jersey City, July 22.

Annual outing of the Warner Club of New Jersey at Bertrand Island Park, Lake Hopatcong, Aug. 11-12, will draw some 800. Under chairmanship of George Kelly, manager of the Stanley here, the outing will include free transportation, lunch and dinner for the employees of Warner Bros.' 42 New Jersey theatres and for the Warner office crew in Newark.

Phillyites Into Service

Philadelphia, July 22.

Al Orodenker, assistant manager at Stanley-Warners' Uptown, inducted into Army. Also set to don the olive drab in near future is Larry Cohen, Warner accounting department.

Lou Weisz, Warner artist, has become father of son.

Roland Haynes, manager of the North Philly Keystone, back after a hospital siege with his appendix.

George Aarons, Lewen Pizor and Bill Butler have just returned from a tour of U. S. and Canada en route from the MPTOA conclave in Los Angeles.

Fred Gladdeck, former exchange exec, now assistant booker for Pizor chain.

Mike Wolfish replaced Curtis Hildebrand as booker at RKO. Hildebrand sent to Washington office.

Al Fisher, Keswick, elected secretary of Tent 13, Variety Club, to fill the vacancy caused by the death of John Monroe.

Ted Abner rejoins local Paramount office as salesman.

Hal Daigler's Post

Seattle, July 22.

Hal Daigler, former assistant to John Hamrick, city mgr. Hamrick-Evergreen theatres, now field manager for B. F. Shearer theatres. This includes Alaska circuit and house in Everett and the new Roxy in Bremerton, boom navy town. Roxy seats 750.

Rivoli (Sterling) family vaude house and ex-burley spot, has opened with musical comedy stock. Cast includes Tony Hanlon, Nellie Clark, Allen Sher, Hal Harris, Lee Preedy and a line. Biz catching on. Current title is 'Bare Facts of 1941.'

Exhib Also Golf Pro

Fayette, O., July 22.

George Wakely, who operates the Fayette here, has a sideline—he is the professional at the Chippewa Country Club, near Toledo, and swings a talented golf club.

Patricia Ochs' Job

Burton, O., July 22.

Irving Field, manager of Colonial, Burton, O., drafted in army; succeeded by Patricia Ochs.

Shumow Vice Borg

Omaha, July 22.

Jack Shumow of the Warner office in Chicago, replaces Russell Borg as branch manager of the WB Omaha exchange. Shumow, a younger brother of Harry Shumow of Metro's local exchange, was here last 21 years ago when he was attached to the local General Motors setup. Borg's plans are not known.

Ken Hill's Twin Buy

Waynesville, O., July 22.

Kenneth R. Hill, Marysville, O., purchased the Twin theatre in Waynesville, which was reopened Wednesday (23). Hill, former manager of the Avalon and Strand, Marysville, will move here permanently about Oct. 1. The Twin, 300-seat house, was named that because it was originally owned by twin brothers.

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

COPYRIGHT, 1940, BY VARIETY, INC. ALL RIGHTS RESERVED

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

WEEK OF RELEASE—5/30/41

Adventure in Washington (Col)	D	84	V. Bruce-H. Marshall
Billy the Kid (M-G) 5/28	W	94	R. Taylor-B. Donlevy
Silver Stallion (Mono) 6/18	W	60	D. Sharpe-J. Walde
I Wanted Wings (Par) 3/26	D	131	R. Milland-V. Lake
Sunny (RKO) 5/21	MU	97	A. Neagle-R. Bolger
Blood and Sand (20th) 5/21	D	123	L. Darnell-T. Power
Abbott-Costello in the Navy (U) 6/4	C	85	Abbott-Costello
Million Dollar Baby (WB) 5/28	CD	102	P. Lane-J. Lynn

WEEK OF RELEASE—6/6/41

Mata Hari (M-G)	D		G. Garbo-R. Novarro
Wrangler's Roost (Mono) 6/25	W	57	R. Corrigan-J. King
Saint's Vacation (RKO) 6/18	M	61	S. Gray-H. Sinclair
For Beauty's Sake (20th) 6/25	CD	66	M. Weaver-N. Sparks
Men of the Timberlands (U)	M		R. Arlen-A. Devine
Devil Dogs of the Air (WB) 2/12/35	D	90	J. Cagney-P. O'Brien
Shining Victory (WB) 5/28	D	78	J. Stephenson-G. Fitzgerald

WEEK OF RELEASE—6/13/41

The Get-Away (M-G) 6/11	D	88	R. Sterling-D. Adams
Richest Man in Town (Col) 6/12	CD	70	F. Craven-J. Todd
Gang's All Here (Mono) 6/25	C	63	F. Darro-M. Moreland
One Night in Lisbon (Par) 5/14	D	96	M. Carroll-F. MacMurray
Cyclone on Horseback (RKO) 6/18	W	58	T. Holt-R. Whitley
Bride Wore Crutches (20th) 7/24/40	CD	54	L. Roberts-T. North
Tight Shoes (U) 6/11	C	67	J. Howard-B. Barnes
Broadway Limited (UA) 6/18	D	75	V. McLaglen-M. Woodworth
Out of the Fog (WB) 6/11	D	85	J. Garfield-I. Lupino

WEEK OF RELEASE—6/20/41

Time Out for Rhythm (Col) 5/28	MU	74	R. Vallee-R. Lane
Hands Across the Rockies (Col)	W		Bill Elliot-M. Daily
The Big Store (M-G) 6/11	C	84	Marx Bros.-T. Martin
West Point Widow (Par) 6/11	CD	63	A. Shirley-R. Carlson
Reluctant Dragon (RKO) 6/11		73	Disney Cartoon
Nevada City (Rep) 7/16	W	58	R. Rogers-G. Hayes
Man Hunt (20th) 6/11	D	100	J. Bennett-W. Pidgeon
San Antonio Rose (U) 6/25	MU	62	R. Paige-J. Frazee
Passage from Hongkong (WB)	D		K. Douglas-L. Fairbanks

WEEK OF RELEASE—6/27/41

Sweetheart of the Campus (Col) 6/25	MU	64	R. Keeler-O. Nelson
Medico of Painted Springs (Col) 6/25	W	59	C. Starrett-T. Walker
Wanderers of the West (Mono)	W		T. Keene-B. Miles
They Met in Bombay (M-G) 6/25	D	92	C. Gable-R. Russell
The Parson of Panamint (Par) 6/25	W	84	E. Drew-C. Ruggles
Jungle Cavalcade (RKO) 7/9	M	76	F. Buck
A Very Young Lady (20th) 4/30/41	CD	80	J. Withers-N. Kelly
Poison Pen (Rep) 7/2	D	66	F. Robson-R. Newton
Puddin' Head (Rep) 7/2	C	80	J. Canova-F. Lederer
Kansas Cyclone (Rep)	W		D. Barry-L. Merrick
Hit the Road (U) 7/9	D	62	G. George-B. MacLane
Underground (WB) 6/25	D	95	J. Lynn-K. Verne

WEEK OF RELEASE—7/4/41

I Was a Prisoner on Devil's Island (Col)	D	70	D. Woods-S. Eilers
Barnacle Bill (M-G) 7/2	CD	90	W. Beery-V. Weidler
Murder by Invitation (Mono)	D		W. Ford-M. Marsh
Caught in the Draft (Par) 5/28	C	82	R. Hope-D. Lamour
Tom, Dick and Harry (RKO) 7/16	C	85	G. Rogers-G. Murphy
Moon Over Miami (20th) 6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U) 7/2	C	6	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB) 7/23	C	81	D. Morgan-J. Wyatt

WEEK OF RELEASE—7/11/41

Two in a Taxi (Col)	D	82	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	63	R. Arlen-E. Gaber
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep) 7/16	W	56	3 Mesquiteers
Mountain Moonlight (Rep)	CD		Weaver Bros. Elviry
Accent on Love (20th)	D	61	G. Montgomery-O. Massen
Hello, Sucker (U) 7/2	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	94	B. Davis-J. Cagney

WEEK OF RELEASE—7/18/41

Blondie in Society (Col) 7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep)	W		G. Autry-S. Burnette
Dance Hall (20th) 7/23	D	73	C. Romero-C. Landis
Raiders of the Desert (U)	W	60	R. Arlen-A. Devine
Rawhide Rangers (U)	W		J. M. Brown
Bullets for O'Hara (WB)	D		J. Perry-R. Pryor

WEEK OF RELEASE—7/25/41

The Officer and the Lady (Col) 7/16	D	60	R. Hudson-R. Pryor
Ringside Maisie (M-G)	C		A. Sothern-G. Murphy
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Hurry, Charlie, Hurry (RKO) 7/9	C	65	L. Erroll-K. Howell
Ten Nights in a Bar Room (Rep)	M		R. Armstrong-L. Hayes
Bad Men of Missouri (WB)	D		J. Wyman-D. Morgan

WEEK OF RELEASE—8/1/41

Thunder Over the Prairie (Col)	W		C. Starrett-E. O'Hearn
Blossoms in the Dust (M-G) 6/25	D	98	G. Garson-W. Pidgeon
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono)	W		R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par) 6/25	CD	83	M. Martin-D. Ameche
My Life With Caroline (RKO) 7/16	C	76	R. Colman-A. Lee
Rags to Riches (Rep)	M		A. Baxter-M. Carlisle
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown

WEEK OF RELEASE—8/8/41

Ellery Queen and Perfect Crime (Col)	M	68	R. Bellamy-M. Lindsay
Mary Names the Day (M-G)	D		L. Ayres-L. Barrymore
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par)	W		W. Boyd-R. Hayden
Six Gun Gold (RKO)	W		T. Holt-L. White
Hold That Ghost (U)	C		Abbott-Costello
New Wine (UA)	MU		I. Massey-B. Barnes
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich

WEEK OF RELEASE—8/15/41

Tillie the Toiler (Col)	C		K. Harris-W. Tracy
Medico Hits the Trail (Col)	W		C. Starrett
Life Begins for Andy Hardy (M-G)	C		M. Rooney-A. Rutherford
Aloma of the South Seas (Par)	RD		D. Lamour-J. Hall
This Woman Is Mine (U)	D		F. Tone-C. Bruce

U. S. Exhibs—Take Notice!

Buenos Aires, July 15.

U. S. exhibs worried about duals should have a look at a program offered by the Metropolitan, second-run downtown B. A. house, for one peso—two bits, U. S.

On the bill were:

'I Love You Again' (M-G), 99 minutes; 'North West Mounted Police' (Par), 125 minutes; 'That Uncertain Feeling' (UA), 83 minutes; 'Dancing on a Dime' (Par), 73 minutes; 'Emergency Squad' (Par), 118 minutes.

Uncertain how many of the patrons actually sat through the celluloid marathon but house reported pretty good biz. 'Super-monster' program brought plenty of remarks from the trade, however, Heraldo del Cinematografista in particular pointing out that general custom of no protection on release of second-runs meant that patrons who ordinarily would have to pay $1.50 for the picts shown were able to get them for 25c in less than a month.

Paper called on Exhibs Association to take action, pointing out that they were helping kill everybody's biz by permitting such showings.

Ex-Par French Chief Arrives in U. S. With Kin After Many Snags

Adolphe Osso, his wife and two children, a boy of 17 and daughter of 19, arrived from Lisbon yesterday (Monday), following a series of frustrations in getting an exit visa from Paris which, were it not for its personal tragedies, would be almost farcical. Osso, longtime head of Paramount in France, and more recently a native film distributor, was set to leave Paris four different times over a period of several months, only to be halted by one or another technicality.

Once Vichy presented some hurdle which the Nazi authorities in Occupied France had to follow. Thence, all set, a civil court issue arose due to the fact that Osso's car had crashed with that of Edouard Bourdet, the French dramatist. Only Marshal Petain's personal influence offset that, else Osso might have had to wait around until trial of the civil action. Then arose the fact that all French males under 40 are not supposed to leave the borders. Osso's son is 17.

Laura Lee

Continued from page 2

Alfred P. Walker, morale office at the Fort, and he provides U. S. Army conveyance to expedite swift transport of Broadway talent to and from the camp.

Last week Mrs. Payne lined up Belle Baker, Gus Van, Joan Merrill and others.

The Monmouth camp has a lot of show people, including musicians from the Anson Weeks, Guy Lombardo and Tommy Dorsey orchestra, hence the professional bunch is very much at ease with the accompaniment.

Garson Kanin, RKO film director and former legit stager, is a new recruit to Monmouth, and already starting to help out on the entertainment.

Hollywood and Vine Branch

Fort Monmouth, N. J., July 22.

This army post, which already looked like a hunk of Hollywood and Vine, has received another batch of Coastites. They're being assigned to the Photographic School and the Army's Training Film Production Unit.

Among the newcomers is Frank Roche, Universal contractee who was featured in many of the studio's westerns. He had formerly appeared in stock and was married two days before he was inducted into the Army. His bride will follow him east later.

Another addition is Chuck McKimson, an animator at the Harman-Ising cartoonery for the past nine years. Also William Marks, who's been a freelancer in pix and has appeared at the Pasadena Playhouse and on numerous Hollywood radio shows.

Bernard Ofner, until recently in the Hollywood and Broadway presentations of 'Meet the People,' has also checked in. He worked under the tag of Barney Phillips and before the Hollywood 'Theatrical Alliance offering made appearances in Shakespearian stock, on the Dr. Christian radio series, the Lux Radio Theatre, Woodbury Playhouse and Hollywood Hotel.

Dramatic group in Replacement Center here started rehearsals last week for 'Room Service,' which it will present at the camp and in nearby Long Branch.

'Third Finger' OK $7,100 To Lead Buenos Aires

Buenos Aires, July 15.

Star appeal and good notices, plus the added lure of a theatre-going local Independence Day crowd, kept the turnstiles clicking energetically in a majority of downtown first runners this week and grosses were generally strong although nothing in the way of new records.

Estimates, all given in pesos currently at 26c. U. S. (4.19 to the dollar) follow:

Ambassador (Lautaret and Cavalo) (1,400; $2, $1.50)—'Sea Wolf' (WB). Very nice $15,000 with notices particularly responsible.

Ideal (Lococo) (1,046; $3, $2.50)—'Penny Serenade' (Col). Only fair $10,000 for this top-price house on the second week. First week drew an estimated $20,000 and word-of-mouth apparently n.s.h.

Rex (Lautaret, Cavalo and Cordero) (3,305; $2, $1.50) — 'Third Finger, Left Hand' M-G), $30,000 (about $7,100 in U. S.), pretty good.

Normandie (Lococo) (1,420; $2, $1.50) — 'Man-Made Monster' (U). Picked up after a slow first week to little over $10,000; worth the holdover.

Monumental (Coll and DiFore) (1,830; $2, $1.50)—'Viente Anos y Una Noche' ('Twenty Years and One Night') (EFA, Argentine-made). Excellent $20,000, which, while not quite as good as the preceding national 'Embrujo' ('Betwitched') (Lumiton), is very o.k.

Opera (Lococo) (2,500; $2, $1.50) —'Mr. and Mrs. Smith' (RKO); $26,000 and about the best of the first-runs for the week.

Broadway (Lautaret and Cavalo) (1,863; $2, $1.50) — 'Philadelphia Story' (M-G). Nice $10,000 for this second run. First showing at the Gran Rex was tops locally.

Suipacha (Lococo) (950; $2, $1.50) —'Back Street' (U). Strong $14,000 for the second run at this ordinarily first-run house.

PEOPLE'S THEATRE FOR MEXICO READY IN AUG.

Mexico City, July 22.

A theatre of the people and for the people is being readied for inauguration in the headquarters hall here of the national electricians union by the Theatre Arts Group, headed by Seki Sano, Japanese impresario who has recently become active in Mexico.

The theatre to open early in August, will permanently present 'true Mexican dramas, comedies, dances, songs and music for all the people.'

Perkins OK to Go East

James E. Perkins, Paramount's managing director in the Orient, has recovered sufficiently from a minor operation in N. Y. to return to his headquarters in Shanghai.

Perkins will take the China clipper from San Francisco late this month.

Mex Exhibs Elect

Mexico City, July 22.

Officers for the ensuing year have been picked as follows by the Mexican Film Exhibitors' Union, headquarters of which are here.

President, Luis Alfonso Calderon; secretary, David M. Fierro, and treasurer, Alfonso Acevedo.

RKO has made a deal with Argosy productions whereby it will distribute 'That Certain Something,' Australian-made feature, throughout the Anzac territory.

Aussie Theatre Deal Links Hoyts, G.U.T. To Working Accord

Sydney, July 4.

Consummation of a new deal between General Theatres and Newcastle Theatres for 10 years further stresses the fact that Hoyts and Greater Union Theatres, which formed GT years ago, have a working agreement despite their apparent opposition. The old GT setup carried a 10 years' agreement with Newcastle Theatres on a film-buying pool idea, and renewal for a further 10 years' term indicates the close association of Hoyts and GUT without open announcement.

Newcastle Theatres controls some 22 theatres in one of the major industrial centers of New South Wales, headed by Charles Munro, Sam Snider and George Dean, with Stanley Crick on the directorate. Norman B. Rydge is the chairman of GUT, which runs houses in conjunction with NT apart from its own major loop setup in the principal city spots.

VARIETY recently learned that, apart from the pool continuance in Newcastle, Hoyts and GUT have a working agreement in operation presently whereby each side will aid on film buys, plus opposition stayaways, in order to oust any added competition from making an attempt to break into the territory already controlled by these two major loops.

U.S. FILM COS. IN MEX LABOR WRANGLE

Labor situation in Mexico again came to the fore this week as the new union contract for employes in the film exchanges of that country was brought up for discussion by U. S. major company foreign managers Monday (21) at the Hays office. Two-year pact is up for renewal on Aug. 1, with the unions again making demands.

A. L. Pratchett, Paramount's foreign manager in Central America, who arrived in N. Y. this week, outlined the Mexican situation to the foreign chiefs. He has been closely in touch with conditions in Mexico.

Subject was taken under advisement, with decision likely later this week on what joint action should be taken.

Urbina's UA Huddles

J. B. Urbina, United Artists manager in Mexico, planed into New York Monday (21) from Mexico City for homeoffice confabs.

Understood that part of these huddles will be over the pending union contract for exchange workers in Mexico.

U to O.O. Scripts at The Source to Spare Latin Sensitivities

Joe Seidelman, Universal foreign distribution head, plans to name a Latin-American expert to supervise all scripts at the studio, when he goes to the Coast early next month, as a means to eliminate any angle that might offend in South America.

Up until now, Universal has been going over scripts at the N.Y. foreign department office, but this is tedious and not altogether satisfactory.

Argentina Pix Tax

Buenos Aires, July 15.

Despite protests by theatre owners, producers and U.S. distribs, indications are that the Ministry of Finance will push through a new bill slapping a 10% tax on grosses of all Argentine pic houses.

Dwindling government revenue, due to lessening of import and export trade resulting from the war, has brought about search for new sources of income. Currently film houses pay a tax of between 2-3%, based on the capacity of the house.

British Exhibitors Ask Jack Warner To Refrain From Maxwell Theatre Buy

London, July 22.

Cinematograph Exhibitors Assn. has entered the pending Warner deal for John Maxwell holdings in Associated British Cinemas, Ltd., with an outright request to Jack Warner that he refrain from buying it. Cable sent to Warner said:

'British exhibitors like Warner Bros. and would like them better if you would not buy into British cinemas. British exhibitors ask you to call off the Maxwell deal, which they strongly oppose.

No Word Until Milder Returns

No definite word on terms, or on whether the proposed Warner Bros. buy-in on Associated British is actually going to be consummated, will be forthcoming until Max Milder, Warners' manager in Britain, returns to London. Presently he is still in New York awaiting approval of visas, which would permit him to clipper home.

STOLL THEATRE GOES VAUDE IN LONDON

London, July 22.

Stoll theatre inaugurates vaudeville plus films Sept. 1, the only vaudfilmer in the West End with such a policy. Vaude will be shown on a twice-daily policy, at 3 and 6 p.m., with five acts and a picture.

Several names have been lined up, first being Billy Cotton's band, with Ronald Frankau following.

Reception to Anti-Nazi Play in B. A. Indicates Pro-Democracy Feeling

Buenos Aires, July 15.

Surprisingly warm reception given the first strongly anti-Nazi play to be presented in this No. 1 metropolis of South America—an original in Spanish called 'Infiltracion'—is taken as a barometer of public sentiment, which indicates that the average man is lined up with the democracies and knows what Fifth Columnists are up to in Latin America.

Smash biz being registered by the production current at the Teatro Comedia, is cited by many as proof that recent governmental bans on such picts as Chaplin's 'Great Dictator' and 'Pastor Hall' were not indications of public feeling. 'Infiltracion,' which while it avoids naming the Nazis outright, leaves no doubt as to its intent and has so far drawn frowns from the German and Italian Embassies but to date there have been no formal protests.

Audience response indicates that all the jibes at the blonde Ambassador of a certain foreign country whose 'country aspires to the domination of the world and needs South America for its granery' are completely understood and that evidence of Fifth Columnists in Congress, universities and the press as dramatized are as telling as in newspaper headlines.

Fact that an investigation of prototalitarian, anti-Argentine activities by a local 'Dies Committee' is now underway has aided the play considerably and the management hasn't been denying apparently well-founded reports that some of the footlight goings-on are based on evidence already uncovered.

PHIL REISMAN TREKS TO SO. AM. IN AUGUST

Phil Reisman, RKO's foreign manager, has delayed his New York departure for South America until the end of August.

Originally Reisman planned going to the Latin-Americas late this month. At that time, Reisman had hoped to accompany John Hay Whitney, head of the film committee for the Latin-American hemispheric defense, but now latter may postpone his Latin-American trek indefinitely.

Joe Hummel Returns From Latin-Am. Trip

Joseph Hummel, assistant to Robert Schless, Warner Bros.' foreign manager, is due in New York today (Wednesday) from a two-week plane trip through the Latin Americas.

Part of Hummel's trip was devoted to readjustment of personnel. One change, already announced, is that in Mexico, where Oscar Brooks, assistant manager, has become manager, replacing Joseph G. Mullen, who's resigned.

The Indian Sign

Calcutta, June 1.

Thirteen cinemas in Rangoon (Burma), all of which show English, American and Indian films, have closed down as a result of the enormous increase in customs duty on films entering Burma.

Films showing Burmese films only are not affected and continue as usual.

Axis Influence Makes Portugal Tougher On Visas; Milder Stalled

Delay in getting a visa from Portugal, which is holding up the departure of Max Milder, Warners managing director in Great Britain, prompted Milder and Karl MacDonald, assistant in the company's foreign department, to plane to Washington this week in an effort to expedite such papers. They huddled with the U. S. State Department.

Refusal by Portugal to issue a visa to U. S. film company officials is a new thing and may be premilinary to general toughening up of visa regulations by the Portuguese because of additional axis domination in recent weeks.

3,000 Miles to Goodman's Just Like Commuting

St. John, N. B., July 22.

Touring Canada's 3,000 miles wide territory, on his first coast-to-coast inspection of Paramount exchanges, was just commuting for Del Goodman, new Paramount g.m. for Canada.

He came to Canada from the lands across the Pacific, where he was general manager of distribution for 20th-Fox, for almost 20 years. He spent about 75% of nearly 20 years in the Orient, in traveling on film sales missions. For about 25% of his time, he was at his Shanghai home and offices.

BOOSTING U. S.

Moore-McCormack Line Makes Pix for S.A. Consumption

Buenos Aires, July 15.

Campaign to show South Americans what the U.S. is really like—and possibly also to get a few customers—has been started here by Moore-McCormack Lines via a series of specially-made films. Picts are being shown both in theatres and privately, houses here accepting commercial advertising shorts as a standard item. First pic deals with New York.

William C. Neven, assistant passenger traffic manager of the line, determined on a recent survey trip that films would be a far better medium than radio. Shorts are dubbed in Spanish. Company has also made a series on S.A. for U.S. audiences, distributing these entirely on a non-commercial basis through eight key offices.

Rose Preps Return

David Rose, Paramount's managing director in Great Britain, is due to arrive in N. Y. from Hollywood, Aug. 4, preparatory to clippering back to London later in the week.

He has been on the Coast looking at new product and attempting to signature new players for contemplated British quota pictures Par plans making in England.

Trade Showings

Continued from page 18

WED., JULY 23 (10 a.m.), 'Dr. Jekyll-Hyde' (M-G), Capitol T., Charleston.
WED., JULY 23 (1:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (2 p.m.), 'Down in San Diego' (MG), Orpheum T.
MON., JULY 28 (2 p.m.), 'Buy Me That Town' (Par), Forest T.
MON., JULY 28 (3:30 p.m.), 'Nothing But the Truth' (Par), Forest T.
TUES., JULY 29 (2 p.m.), 'Henry Aldrich for President' (Par), Forest T.
TUES., JULY 29 (3:30 p.m.), 'New York Town' (Par), Forest T.
WED., JULY 30 (10 a.m.), 'Down San Diego' (MG), Capitol T., Charleston.
WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Forest T.

CLEVELAND

WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Dr. Jekyll' (MG), Uptown T., Youngstown.
THURS., JULY 24 (2 p.m.), 'Dr. Jekyll-Mr. Hyde' (MG), Ohio T., Toledo.
THURS., JULY 24 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Lake T.
MON., JULY 28 (3 p.m.), 'Nothing But the Truth' (Par), Lake T.
TUES., JULY 29 (10:30 a.m.), 'Henry Aldrich for President' (Par), Lake T.
TUES., JULY 29 (12 noon), 'New York Town' (Par), Lake T.
TUES., JULY 29 (2 p.m.), 'Down in San Diego' (MG), Metropolitan T.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Lake T.
THURS., JULY 31 (2 p.m.), 'Down San Diego' (MG), Uptown T., Yo'ngst'n.
THURS., JULY 31 (2 p.m.), 'Down in San Diego' (MG), Ohio T., Toledo.

DALLAS

WED., JULY 23 (9:30 a.m.), 'Jekyll & Hyde' (M-G), Texas T., San Antonio.
WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th) Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G) B'way T., Lubbock.
MON., JULY 28 (10 a.m.), 'Buy Me That Town' (Par), White T.
MON., JULY 28 (11:30 a.m.), 'Nothing But the Truth' (Par), White T.
MON., JULY 28 (2:30 p.m.), 'Down in San Diego' (MG), Roswin T.
TUES., JULY 29 (10 a.m.), 'Henry Aldrich for President' (Par), White T.
TUES., JULY 29 (2 p.m.), 'New York Town' (Par), White T.
WED., JULY 30 (9:30 a.m.), 'Down San Diego' (MG), Texas T., San Antonio.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), White T.
FRI., AUG. 1 (10 a.m.), 'Down in San Diego' (MG), Broadway T., Lubbock.

DENVER

WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10 a.m.), 'Buy Me That Town' (Par), Paramount Exchge.
MON., JULY 28 (2 p.m.), 'Nothing But the Truth' (Par), Paramount Ex.
TUES., JULY 29 (10 a.m.), 'Hold Back the Dawn' (Par), Paramount Ex.
TUES., JULY 29 (1:30 p.m.), 'Down In San Diego' (MG), Santa Fe T.
WED., JULY 30 (10 a.m.), 'Henry Aldrich for President' (Par), Par. Ex.
WED., JULY 30 (2 p.m.), 'New York Town' (Par), Paramount Exchange.

DES MOINES

WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Hold Back the Dawn' (Par), Ingersoll T.
MON., JULY 28 (2 p.m.), 'Down in San Diego' (MG), Forest T.
TUES., JULY 29 (10 a.m.), 'Henry Aldrich for President' (Par), Ingersoll T.
TUES., JULY 29 (11:30 a.m.), 'New York Town' (Par), Ingersoll T.
WED., JULY 30 (1 p.m.), 'Buy Me That Town' (Par), Ingersoll T.
WED., JULY 30 (2:30 p.m.), 'Nothing But the Truth' (Par), Ingersoll.

DETROIT

WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (1:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (1:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Buy Me That Town' (Par), Vogue T.
MON., JULY 28 (12 noon), 'Nothing But the Truth' (Par), Vogue.
MON., JULY 28 (1:30 p.m.), 'Down in San Diego' (MG), Majestic T.
TUES., JULY 29 (1:30 p.m.), 'Down in San Diego' (MG), Mich. T., Saginaw.
TUES., JULY 29 (1:30 p.m.), 'Henry Aldrich for President' (Par), Vogue T.
TUES., JULY 29 (3 p.m.), 'New York Town' (Par), Vogue T.
WED., JULY 30 (1:30 p.m.), 'Down San Diego' (MG), E'st'wn T., Gr. Rapids.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Vogue T.

INDIANAPOLIS

WED., JULY 23 (1:30 p.m.), 'Charley's Aunt' (20th), Esquire T.
WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Esquire T.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Esquire T.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Esquire T.
FRI., JULY 25 (1:30 p.m.), 'Sun Valley Serenade' (20th), Esquire T.
MON., JULY 28 (1:30 p.m.), 'Down in San Diego' (MG), Talbott T.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Hamilton T.
MON., JULY 28 (3 p.m.), 'Nothing But the Truth' (Par), Hamilton T.
TUES., JULY 29 (1:30 p.m.), 'Down San Diego' (MG), Crescent T., Louisville
TUES., JULY 29 (1:30 p.m.), 'H. Aldrich for President' (Par), Hamilton T.
TUES., JULY 29 (3 p.m.), 'New York Town' (Par), Hamilton T.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Hamilton T.

KANSAS CITY

WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Screnade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Hold Back the Dawn' (Par), Vogue T.
MON., JULY 28 (1 p.m.), 'Down in San Diego' (MG), Vogue T.
TUES., JULY 29 (1 p.m.), 'Down in San Diego' (MG), Uptown T., Wichita.
TUES., JULY 29 (1 p.m.), 'Henry Aldrich for President' (Par), Vogue T.
TUES., JULY 29 (10:30 a.m.), 'Hold Back Dawn' (Par), Uptown T., Wichita.
TUES., JULY 29 (2:30 p.m.), 'New York Town' (Par), Vogue T.
WED., JULY 30 (12:30 p.m.), 'Aldrich for President' (Par), Uptown, Wichita.
WED., JULY 30 (1 p.m.), 'Buy Me That Town' (Par), Vogue T.
WED., JULY 30 (2:30 p.m.), 'New York Town' (Par), Uptown T., Wichita.
THURS., JULY 31 (12:30 p.m.), 'Buy Me That Town' (Par), Uptown, Wichita.
THURS., JULY 31 (2:30 p.m.), 'Nothing But Truth' (Par), Uptown, Wichita.

LOS ANGELES

WED., JULY 23 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10 a.m.), 'Down in San Diego' (MG), Strand T., Phoenix.
MON., JULY 28 (10:30 a.m.), 'Down in San Diego' (MG), Victoria T.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Victoria T.
MON., JULY 28 (3 p.m.), 'Nothing But the Truth' (Par), Victoria T.
TUES., JULY 29 (1:30 p.m.), 'Henry Aldrich for President' (Par), Victoria.
TUES., JULY 29 (3 p.m.), 'New York Town' (Par), Victoria T.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Victoria T.

MEMPHIS

WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (9:30 a.m.), 'Down in San Diego' (MG), Palace T.
MON., JULY 28 (2 p.m.), 'Buy Me That Town' (Par), Paramount Exchge.
MON., JULY 28 (3:30 p.m.), 'Nothing But the Truth' (Par), Par. Exchange.
TUES., JULY 29 (10 a.m.), 'Henry Aldrich for President' (Par), Par. Exch.
TUES., JULY 29 (11 a.m.), 'Down San Diego' (MG), Prospect T., Little Rock.
TUES., JULY 29 (2 p.m.), 'New York Town' (Par), Paramount Exchange.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Paramount Exch.

MILWAUKEE

WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Colonial T.
MON., JULY 28 (2:40 p.m.), 'Nothing But the Truth' (Par), Colonial T.
TUES., JULY 29 (10:30 a.m.), 'Down in San Diego' (MG), Varsity T.
TUES., JULY 29 (1:30 p.m.), 'H. Aldrich for President' (Par), Colonial T.
TUES., JULY 29 (2:40 p.m.), 'New York Town' (Par), Colonial T.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Colonial T.

MINNEAPOLIS

WED., JULY 23 (11 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12:30 p.m.), 'Private Nurse' (20th), Exchange P.R
THURS., JULY 24 (2:30 pm.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Rialto T.
MON., JULY 28 (2:40 p.m.), 'Nothing But the Truth' (Par), Rialto T.
TUES., JULY 29 (10:30 am.), 'Down San Diego' (MG), State T., Sioux Falls.
TUES., JULY 29 (10:30 a.m.), 'Henry Aldrich for President' (Par), Rialto T.
TUES., JULY 29 (11:40 a.m.), 'New York Town' (Par), Rialto T.
TUES., JULY 29 (1 p.m.), 'Down In San Diego' (MG), West T., Duluth.
TUES., JULY 29 (1 p.m.), 'Down in San Diego' (MG), Pillar T., Valley City.
TUES., JULY 29 (1:30 p.m.), 'Down in San Diego' (MG), Park T.
WED., JULY 30 (2:30 p.m.), 'Hold Back the Dawn' (Par), Rialto T.

NEW HAVEN

WED., JULY 23 (11 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (1 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (1:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10 a.m.), 'Buy Me That Town' (Par), Whitney T.
MON., JULY 28 (11:30 a.m.), 'Nothing But the Truth' (Par), Whitney T.
TUES., JULY 29 (10 a.m.), 'Henry Aldrich for President' (Par), Whitney T.
TUES., JULY 29 (11:30 a.m.), 'New York Town' (Par), Whitney T.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Whitney T.
WED., JULY 30 (2:30 p.m.), 'Down in San Diego' (MG), Lawrence T.

NEWARK

THURS., JULY 24 (11 a.m.), 'Dr. Jekyll & Mr. Hyde' (MG), Cameo T.
THURS., JULY 31 (11 a.m.), 'Down in San Diego' (MG), Cameo T.

NEW ORLEANS

WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (1 p.m.), 'Buy Me That Town' (Par), Paramount Exch.
MON., JULY 28 (2 p.m.), 'Down in San Diego' (MG), Clabon T.
MON., JULY 28 (2:30 p.m.), 'Nothing But the Truth' (Par), Paramount Ex.
TUES., JULY 29 (10:30 a.m.), 'Aldrich for President' (Par), Par. Exchange.
TUES., JULY 29 (12 noon), 'New York Town' (Par), Paramount Exchange.
WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par), Paramount Ex.

NEW YORK CITY

WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (10:45 a.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Astor T.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.

(Continued on page 24)

Back-to-Vaude?

Continued from page 1

canteens and decided to turn them back to the boys in the form of free entertainment. What these profits amount to in a camp of 55,000 selectees and National Guardsmen where every tube of toothpaste and every pack of ciggies is sold at standard prices can only be guessed at.

The major's action in handing the proceeds back to the boys in the form of entertainment is being highly applauded by privates at both this camp and other camps. Too often, disposition of the post exchange profits seems to be a deep mystery, with indications that they buy furniture and other improvements for the officers' quarters.

Major Sossaman's plan is to bring down a first-rate show and possibly a name band every 10 days or two weeks. Each show will play three performances at the camp, one for each division. Start is scheduled for October with the season to run until the following May.

Rep now in New York—formerly in show biz—is lining up availabilities and prices. He'll take his lists south with him and huddle with Sossaman before contracts are inked. Idea is to get two name performers for each of the regular shows, spacing these with the name bands every once in a while. Expenses from Atlanta to the camp (110 miles) and room and board will be provided.

An angle to enable the camp to get better talent by creating a southern circuit is under way by Sossaman—who is getting his first taste of show biz. He wants to line up the five other camps in the vicinity of Benning to take the shows, too, so that traveling expenses for the acts will be pro-rated and it will make the trip more attractive to the performers. Other camps are Stewart, McPherson, Wheeler, McClelland and Blanding.

How anxious Benning is to have entertainment was evidenced by negotiations entered into by its rep in New York for Phil Spitalny and his all-girl crew to broadcast from there Sunday, Aug. 2. Spitalny agreed to go down if planes were provided for the trip. Sossaman okayed the $1,650-expense bill but it was then discovered that the Army and Navy had left commercial airlines so short on planes there was none available for the flight.

Soldier sent to New York from Benning is also shopping for lights and other stage equipment. Camp has a 6,500-seat outdoor stadium available, plus a giant tent and several 1,238-seat theatres (minus dressing rooms).

6th Unit Going Out

USO-financed Citizens Committee, with purchase of the giant trucks it has been using to send vaude troupes into camps, will send a sixth unit out this week. It has had five on the road since mid-June, one having been called in but sent out again when it was discovered that field maneuvers wouldn't interfere with the shows, as expected. Excellent reaction to the shows from camps in all parts of the country has resulted in the War Department requesting the CC to keep them going indefinitely.

Adjunct sent out on a 16-day tour with Unit E (Don Cummings, m.c.) this week is the Fort Dix (N. J.) band. Most of crew of 14 tooted with name bands before the Khaki got 'em. Maestro is Sergeant Herbert Bernfeld, who as Herbie Fields played sax and clarinet with Raymond Scott. Among others are Private Sidney Macey, former trumpeter and arranger for Hal Kemp; Mort Kahn, yclept pianist-leader Gerry Morton (Savoy Plaza and Hotel Pierre, N. Y.); James Morreale, trumpeter for Paul Whiteman; George Johnston, trumpeter for Will Osborne; Don Matteson, trombonist for Jimmy Dorsey; Louis Counihan, trombonist for Otto Suzannos, and Jack Seery, trombonist for Reggie Childs.

Best 'Goodwill'

Continued from page 1

it is resulting in focusing attention on U. S. distributors, and later often producing additional taxes, restrictions, etc.

New restriction in the Latin-Americas is a decree by Peru which would keep that nation clear of all propaganda pictures. Citing its desire to avoid taking sides in the present conflict, the edict would prevent the showing of any motion pictures favoring one side or the other in the present European war. Order virtually bans every American feature with an anti-Nazi theme.

"We'll worry about September in September..."

A FRANK STATEMENT OF POLICY BY WARNER BROS.

Last September, Warner Bros. contracted with 11,474 exhibitors to deliver the 48 best pictures possible before September 1st of this year.

That obligation remains an obligation with us.

Until it is completely fulfilled, we have no intention of concerning ourselves or our customers with consent decree selling or the screening of next season's product.

At the proper time, and with ample notice to all concerned, we will tradeshow our product for September and the months following. Meanwhile, we recognize our present responsibility. The flow of big pictures during July and August will be uninterrupted—and unprecedented.

In the two months remaining of the current season, Warner Bros. will continue to fulfill all its present obligations. We will more than live up to every contract signed last year. And we'll worry about September—in September!

Gradwell L. Sears

General Sales Manager
Warner Bros. Pictures, Inc.

...All this product!...All this season!
...All from Warners!
JULY 12
of THIS year!
JIMMY CAGNEY
BETTE DAVIS
"THE BRIDE CAME C.O.D."
with
STUART ERWIN • EUGENE PALLETTE • JACK CARSON • GEORGE TOBIAS • HARRY DAVENPORT • Directed by WILLIAM KEIGHLEY
Screen Play by Julius J. and Philip G. Epstein • From the Story by Kenneth Earl and M. M. Musselman • Music by Max Steiner • A Warner Bros.-First National Picture
JULY 26
of THIS year!
BAD MEN OF MISSOURI
THE "DODGE CITY" OF 1941!
DENNIS MORGAN • JANE WYMAN • with WAYNE MORRIS • ARTHUR KENNEDY
Directed by RAY ENRIGHT
Screen Play by Charles Grayson • From a Story by Robert E. Kent • A Warner Bros.-First National Picture

AUG. 9
of THIS year!
EDWARD G.
ROBINSON · MARLENE
DIETRICH · GEORGE
RAFT
"MANPOWER"
with
ALAN HALE · FRANK McHUGH
Directed by RAOUL WALSH
Original Screen Play by Richard Macaulay and Jerry Wald
A Warner Bros.-First National Picture
AUG. 30
of THIS year!
ERROL FLYNN
FRED MacMURRAY
"DIVE BOMBER"
in TECHNICOLOR
with
RALPH BELLAMY · ALEXIS SMITH
ROBERT ARMSTRONG · REGIS TOOMEY · ALLEN JENKINS
Directed by MICHAEL CURTIZ
Screen Play by Frank Wead and Robert Buckner
From a Story by Frank Wead · Music by Max Steiner
A Warner Bros.-First National Picture
(SO WHY WORRY ABOUT NEXT YEAR?
YOU CAN BUY WARNERS AGAIN!)
JACK L. WARNER In Charge of Production · HAL B. WALLIS Executive Producer

Trade Showings

Continued from page 20

THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10 a.m.), 'Buy Me That Town' (Par), Normandie T.
MON., JULY 28 (11:45 a.m.), 'Nothing But the Truth' (Par), Normandie T.
TUES., JULY 29 (10 a.m.), 'H. Aldrich for President' (Par), Normandie T.
TUES., JULY 29 (11:45 a.m.), 'New York Town' (Par); Normandie T.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Normandie T.
WED., JULY 30 (10:45 a.m.), 'Down in San Diego' (MG), Astor T.

OKLAHOMA CITY

WED., JULY 23 (9:30 a.m.), 'Jekyll & Hyde' (M-G), Majestic T., Tulsa.
WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Down in San Diego' (MG), Uptown T.
MON., JULY 28 (2 p.m.), 'Buy Me That Town' (Par), Paramount Exchge.
MON., JULY 28 (3:30 p.m.), 'Nothing But the Truth' (Par), Paramount Ex.
TUES., JULY 29 (10 a.m.), 'Aldrich for President' (Par), Paramount Ex.
TUES., JULY 29 (2 p.m.), 'New York Town' (Par), Paramount Exchange.
WED., JULY 30 (9:30 a.m.), 'Down in San Diego' (MG), Majestic T., Tulsa.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Paramount Exch.

OMAHA

WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Down in San Diego' (MG), Dundee T.
MON., JULY 28 (1:15 p.m.), 'Hold Back the Dawn' (Par), Dundee T.
TUES., JULY 29 (1:15 p.m.), 'H. Aldrich for President' (Par), Dundee T.
TUES., JULY 29 (3 p.m.), 'New York Town' (Par), Dundee T.
WED., JULY 30 (1:15 p.m.), 'Buy Me That Town' (Par), Dundee T.
WED., JULY 30 (3 p.m.), 'Nothing But the Truth' (Par), Dundee T.

PHILADELPHIA

WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (11 a.m.), 'Hold Back the Dawn' (Par), Aldine T.
MON., JULY 28 (2:30 p.m.), 'Down in San Diego' (MG), Aldine T.
TUES., JULY 29 (2 p.m.), 'Henry Aldrich for President' (Par), Aldine T.
TUES., JULY 29 (3:30 p.m.), 'New York Town' (Par), Aldine T.
WED., JULY 30 (2 p.m.), 'Buy Me That Town' (Par), Aldine T.
WED., JULY 30 (3:30 p.m.), 'Nothing But the Truth' (Par), Aldine T.

PITTSBURGH

WED., JULY 23 (10 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Jekyll & Hyde' (M-G), Academy T., Meadville.
WED., JULY 23 (11 a.m.), 'Jekyll & Hyde' (M-G), Morgan T., Morgantown.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (3:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Hold Back the Dawn' (Par), Shadyside T.
MON., JULY 28 (2 p.m.), 'Down in San Diego' (MG), Rialto T.
TUES., JULY 29 (2 p.m.), 'H. Aldrich for President' (Par), Shadyside T.
TUES., JULY 29 (3:30 p.m.), 'New York Town' (Par), Shadyside T.
WED., JULY 30 (11 a.m.), 'Down San Diego' (MG), Morgan T., M'rg'nt'wn.
WED., JULY 30 (11 a.m.), 'Down San Diego' (MG), Academy, Meadville.
WED., JULY 30 (2 p.m.), 'Buy Me That Town' (Par), Shadyside T.
WED., JULY 30 (2 p.m.), 'Down in San Diego' (MG), Rivoli T., Altoona.
WED., JULY 30 (3:30 p.m.), 'Nothing But the Truth' (Par), Shadyside T.

PORTLAND, ORE.

WED., JULY 23 (9:30 a.m.), 'Wild Geese Calling' (20th), Star Film Exch'ge.
WED., JULY 23 (11 a.m.), 'Private Nurse' (20th), Star Film Exchange.
WED., JULY 23 (1:30 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Esquire T.
WED., JULY 23 (2:15 p.m.), 'Wild Geese Calling' (20th), Star Film Exch'ge.
WED., JULY 23 (3:45 p.m.), 'Private Nurse' (20th), Star Film Exchange.
THURS., JULY 24 (10 a.m.), 'Sun Val. Serenade' (20th), Star Film Exch'ge.
THURS., JULY 24 (2:15 p.m.), 'Sun Val. Serenade' (20th), Star F. Exch'ge.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Esquire T.
MON., JULY 28 (3 p.m.), 'Nothing But the Truth' (Par), Esquire T.
TUES., JULY 29 (1:30 p.m.), 'H. Aldrich for President' (Par), Esquire T.
TUES., JULY 29 (3 p.m.), 'New York Town' (Par), Esquire T.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Esquire T.
WED., JULY 30 (1:30 p.m.), 'Down in San Diego' (MG), Esquire T.

ST. LOUIS

WED., JULY 23 (9:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (11 a.m.), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (10:30 a.m.), 'Hold Back the Dawn' (Par), S'Renco P.R.
MON., JULY 28 (1:30 p.m.), 'Down in San Diego' (M-G), Norside T.
TUES., JULY 29 (10:30 a.m.), 'Aldrich for President' (Par), S'Renco P.R.
TUES., JULY 29 (1:30 p.m.), 'New York Town' (Par), S'Renco P.R.
WED., JULY 30 (10:30 a.m.), 'Buy Me That Town' (Par), S'Renco P.R.
WED., JULY 30 (1:30 p.m.), 'Nothing But the Truth' (Par), S'Renco P.R.

SALT LAKE CITY

WED., JULY 23 (11 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (12:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Fox T., Butte.
FRI., JULY 25 (1 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (1 p.m.), 'Buy Me That Town' (Par), Paramount Exch.
MON., JULY 28 (2:30 p.m.), 'Nothing But the Truth' (Par), Paramount Ex.
TUES., JULY 29 (10 a.m.), 'Down in San Diego' (MG), Studio T.
TUES., JULY 29 (1 p.m.), 'Aldrich for President' (Par), Paramount Exch.
TUES., JULY 29 (2:30 p.m.), 'New York Town' (Par), Paramount Exch.
WED., JULY 30 (1 p.m.), 'Hold Back the Dawn' (Par), Paramount Exch.
THURS., JULY 31 (2 p.m.), 'Down in San Diego' (MG), Fox T., Butte.

SAN FRANCISCO

WED., JULY 23 (10 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (11:30 a.m.), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2:30 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (4 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
THURS., JULY 24 (2:30 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Paramount Exch.
MON., JULY 28 (3 p.m.), 'Nothing But the Truth' (Par), Paramount Exch.
TUES., JULY 29 (1:30 p.m.), 'Aldrich for President' (Par), Paramount Ex.
TUES., JULY 29 (2 p.m.), 'Down in San Diego' (MG), Alhambra T.
TUES., JULY 29 (3 p.m.), 'New York Town' (Par), Paramount Exchange.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Paramount Exch.

SEATTLE

WED., JULY 23 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Private Nurse' (20th), Exchange P.R.
WED., JULY 23 (2:15 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
WED., JULY 23 (3:45 p.m.), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (9:30 a.m.), 'Down San Diego' (MG), State T., Spokane.
THURS., JULY 24 (10:30 a.m.), 'Sun Valley Serenade' (20th), Exch. P.R.
THURS., JULY 24 (2:15 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (1:30 p.m.), 'Buy Me That Town' (Par), Egyptian T.
MON., JULY 28 (3 p.m.), 'Nothing But the Truth' (Par), Egyptian T.
TUES., JULY 29 (10:30 a.m.), 'H. Aldrich for President' (Par), Egyptian T.
TUES., JULY 29 (12 noon), 'New York Town' (Par), Egyptian T.
TUES., JULY 29 (2:30 p.m.), 'Down in San Diego' (MG), Greenlake T.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Egyptian T.

WASHINGTON

WED., JULY 23 (10 a.m.), 'Jekyll & Hyde' (M-G), Park T., Roanoke.
WED., JULY 23 (10:30 a.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (12 noon), 'Dressed to Kill' (20th), Exchange P.R.
WED., JULY 23 (1 p.m.), 'Dr. Jekyll & Mr. Hyde' (M-G), Circle T.
WED., JULY 23 (2 p.m.), 'Charley's Aunt' (20th), Exchange P.R.
WED., JULY 23 (3:30 p.m.), 'Dressed to Kill' (20th), Exchange P.R.
THURS., JULY 24 (10:15 a.m.), 'Jekyll & Hyde' (M-G), Rialto T., Balt.
THURS., JULY 24 (10:30 a.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (12 noon), 'Private Nurse' (20th), Exchange P.R.
THURS., JULY 24 (2 p.m.), 'Wild Geese Calling' (20th), Exchange P.R.
THURS., JULY 24 (3:30 p.m.), 'Private Nurse' (20th), Exchange P.R.
FRI., JULY 25 (11 a.m.), 'Jekyll & Hyde' (M-G), Capitol T., Richmond.
FRI., JULY 25 (11 a.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
FRI., JULY 25 (2 p.m.), 'Sun Valley Serenade' (20th), Exchange P.R.
MON., JULY 28 (9 a.m.), 'Buy Me That Town' (Par), Rialto T., Baltimore.
MON., JULY 28 (9:30 a.m.), 'Buy Me That Town' (Par), Sylvan T.
MON., JULY 28 (9:30 a.m.), 'Buy Me That Town' (Par), Capitol T., Richm'd.
MON., JULY 28 (10:30 a.m.), 'Nothing But the Truth' (Par), Rialto, Balt.
MON., JULY 28 (11 a.m.), 'Nothing But the Truth' (Par), Sylvan T.
MON., JULY 28 (11 a.m.), 'Nothing But Truth' (Par), Capitol T., Richm'd.
TUES., JULY 29 (9 a.m.), 'Aldrich for President' (Par), Rialto T., Balt.
TUES., JULY 29 (9:30 a.m.), 'H. Aldrich for President' (Par), Sylvan T.
TUES., JULY 29 (9:30 a.m.), 'Aldrich for President' (Par), Capitol T., Rich.
TUES., JULY 29 (10:30 a.m.), 'New York Town' (Par), Rialto T., Baltimore.
TUES., JULY 29 (11 a.m.), 'New York Town' (Par), Sylvan T.
TUES., JULY 29 (11 a.m.), 'New York Town' (Par), Capitol T., Richmond.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Sylvan T.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Rialto T., Balt.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Capitol T., Rich.
WED., JULY 30 (10 a.m.), 'Down in San Diego' (MG), Park T., Roanoke.
WED., JULY 30 (1 p.m.), 'Down in San Diego' (MG), Circle T.
THURS., JULY 31 (10:15 a.m.), 'Down San Diego' (M-G), Rialto T., Balt.
FRI., AUG. 1 (11 a.m.), 'Down in San Diego' (MG), Capitol T., Richmond.

Franco-Nazi Show Biz

Continued from page 3

archives. The occupants made a great effort to push across their own product but it was no go for French audiences, with the later showing a decided preference for old French pictures. Even with the release of relatively new pix, revivals have become very popular all over France. Availability of the new film to audiences was necessary, however, to keep them from trekking to legit and music hall performances, where they were heading in ever-increasing numbers.

There are about 60 theatres giving legit, music hall, variety, revue and operetta shows. Of this number 28 alone stick to straight legit. Each week sees several new plays released and producers report increasing receipts and say that box-office returns compare favorably with those of pre-war days.

Encourage Entertainment

It's obvious that the Germans are encouraging any and all kinds of biz upbeat in the amusement line so that their propaganda can help dispel reports of drooping spirits and ever-decreasing morale in the Occupied Zone.

If a curtain could be drawn on some of the grimmer aspects of life in the French capital, and judged only by what is going on in the entertainment world, things might be said to be normal. Entertaining goes on merrily as if the war had taken place on some neighboring planet, and as if the German soldiers seen about the boulevards were only visiting boy scouts or uniformed members of some lodge here on convention. Showcase, theatre and restaurant owners even seemed to forget about blackouts and marquees were beginning to shine conspicuously in the blackness of the night. But now the authorities have finally put down their foot and warned everyone that the blackout is just as much in force as ever, and that in the future lighted marquees would be yanked down at the expense of their owners.

Food, drink and money may be short, but one would never suspect it to look at some of the prices and menus at some of the boites.

Maxim's, with Albert still running things, is as popular as ever, the best draw spot in town for the Germans. Leon Volterra's Lido with ever-changing floor shows, the Boeuf Sur Le Toit, Henry Lartigue's Ciro's, Lucienne Boyer's Chez Elle, the Sheherazade, the oldest boite in town, and the Aiglon, built but never operated by Harry Pilcer, are all doing a roaring business. Others that cannot complain are Agnes Capri, Chez Mimi Pinson, Night Club, Boites a Sardines, L'Imperatrice, Badinage, Suzy Solidor's, Monseigneur, Eve, Grand Jeu, Monte Cristo and others. Some of the lesser lights, like the Villa, Gypsy's, Jockey, Poisson D'Or and danceries like Melody's, Paradis, Olympia and Cardinal are serving to a steady clientele.

Latest Legit Preem

The latest legit premiere was Jean Cocteau's 'Machine a Ecrire' ('Typewriter'), at the Theatre des Arts, and it was accompanied by the usual fanfare and scandal of all Cocteau openings. It was banned the second night, and after a compromise between the management and author on one side and the authorities on the other, the play reopened on the third night and has since had a successful, uninterrupted career.

Another truly Parisian premiere was 'La Nuit de Printemps' ('Spring Night'), at the St. George's, on the picturesque square of the same name. The play lasted one performance. The author, Pierre Ducrocq, who didn't like the crowd's reaction to his play jumped on the stage and accused the theatre director of having formed a cabal against him. The director also leaped the stage and publicly denied the charge, but it seems that Ducrocq just wouldn't be convinced and before long the audience was treated to a free-for-all with both intent on mayhem. Police jumped on the stage and stopped fight and show. The St. George's is now having a more tranquil existence with 'Les Jours de Notre Vie' ('The Days of Our Life').

Several of the more successful plays now packing 'em in are the Theatre Edouard VII with Steve Passeur's 'Le Marche Noir' ('Black Market'), with Jany Holt, Mary Morgan, Suzet Mais and Jean Chevrier holding down top toles, and Bouffes Parisien, with Michel Duran's 'Bolero,' a three-acter with Jeanne Aubert, Denise Grey and Daniel Lecourt.

Sacha Guitry still holds down the Madeleine with another of his creations, 'Vive l'Empereur,' with Guitry centering the play around himself, without his usual partner, Roumanian Elvire Popesco, who found she couldn't get along with Sacha on money matters—or at least no better than anyone else ever has.

Cecile Sorel, the latest of French thesps, who had to prove she was all Aryan, is back on the Paris stage at the Ambassadeurs in a classic, 'Andromaque,' with Tonia Navarre. Andre Luguet has top billing in 'Carton Pate,' first play by Pierre Brive and Robert Beauvais at the Michel.

Other Legiters

Alice Tissot and Mlle. Darfeuil share top roles in Paul Nivoic's 'Amour a l'Ombre' ('Love in the Shade'), an amusing skit at the Palais Royale. Edouard Bourdet's comedy hit, 'Hymenee,' is holding down the fort at the Michodiere. Jean Tranchat is appearing in the latest version of the 'Vie de Boheme' at the Monceau. 'La Megere Apprivoisee' is at the Montparnasse, Sarment's 'Mamouret' at the Atelier, 'Pavillon Brule' with Marcel Herrand and Jean Marchat at the Mathurins, Henry Bataille's 'Femme Nue' at the Gymnase, and Maurice Rostand's 'Enchanteresse' at the Oeuvre.

On the lighter side there's a new operetta, 'Le Scandale de Pithiviers,' by Saint Granier, with music by Georges Van Pary, at the Nouveautes. In the cast are St. Granier, Ginette Leclerc, Robert Burnier Maried Chiard and Frank Aubert. Another operetta is being staged at the Optimistes under the name of 'La Tendre Alîne' by Michel Carre. Still another is the 'Trois Jeunes Filles Nues' ('Three Nude Girls'), by Albert Willemetz, at the Marigny, with Suzanne Dehelly.

The Casino de Paris and Folies Bergeres are still running along on their opening revue of the season. Charles Trenet and Victor Boucher head a music hall show at the Avenue, while it's ditto for Georgius at the Etoile, Mauricet and Edith Piaff at the Bobino and Pierre Larquey at the Deux Anges.

Cafe life also is doing well, and although the drinks are not as strong or as plentiful as they were in the millenium before the new order, the crowds are kept reasonably happy. The Triomphe, the largest and most gaudy of the cafes on the Champs Elysees, has reopened under new management. The Rendez Vous is the latest thing in American bars in the same neighborhood.

Restaurants are getting along as best as they can under an increasing number of restrictions.

Carrillo

Continued from page 1

Canadian Grand Fiesta in Multnomah Stadium for three nights (14-16). He was there one night, but then the 'inside story' is better left untold. Chief Niles and Mayor Riley politely explained that Mr. Carrillo had an urgent call to return to his picture work. Local radio man, Johnnie Carpenter, special events b-caster for CBS station KOIN, took over the m.c. job.

It was the correct, polite and official explanation of the host at a party explaining the missing guest. 'It was a pity,' said Mayor Riley, 'that Mr. Carrillo should have been called away so suddenly.' That was Portland's dignified farewell to Leo Carrillo. It was the language used by reporters who hunted down the story and decided to leave it alone. Unofficially, newsmen put it in another way.

BRAHM'S FLYING DOC

Hollywood, July 22.

John Brahm was assigned to direct 'Flight Surgeon,' the William LeBaron production at 20th-Fox, currently in the writing mill.

Recently Brahm completed 'Wild Geese Calling.'

'First Runs Will Continue to Pace The Industry,' One Exhib's Idea

Milwaukee, July 22.

Exhibitors for the most part don't know pictures and, regardless of tradeshows, Consent Decree or any other regulation, they will book, buy and exploit product just as they have in the past, blindly following the leaders like a flock of sheep. This was the view of one veteran Wisconsin showman, following the first week of Tradeshows in which RKO screened its first block of five.

'First runs will continue to set the pace for the others,' said this exhibitor, 'and what clicks in the key houses will be played on the assumption these pictures will likewise click in the subsequent runs, the suburban houses and the state towns.'

Some exhibs voiced their intention of seeing every Tradeshow, not only to pick the good ones, but to spot the bad ones, figuring their time and money will be well spent in knowing for themselves just what to lay off of in making up their budgets and exploitation plans.

Milwaukee operators seem to like the idea of screening only one picture a day, as this doesn't interfere much with their routine activities, while some of the out-of-towners think it would be to their advantage to show two or three pictures a day.

The secret screening committee of the Independent Theatres Protective Association of Wisconsin and Upper Michigan went into action for the first time and their confidential reviews of pictures shown went out today (Tuesday) to all state exhibs, and haven't any confidence in their judgment on a film's quality or b.o. possibilities.

Branch managers scoff at the claim that independent exhibitors can't spare the time for screenings. As far as most Twin City independent exhibitors are concerned, they aver, time is one thing that hangs heavy and that they do have.

One Northwest Allied district, comprising independent exhibitors from a number of towns in the section, solved 'the tradeshowing problem' by delegating one of their number to attend and report back to the others. With considerable difficulty they were able to induce an exhibitor to take the assignment.

Strom believes that, in consequence of the decree, independent exhibitors will depend more on trade paper reviews to determine whether they want to buy particular groups of five and how the various groups will fit into their exhibition scheme. His own office has inaugurated a service for Northwest Allied members in connection with the showings. It will furnish a report on every picture screened for the trade. The report will give a box-office and censorship rating and playdate and booking suggestion, and state the bracket allocation and type of picture along with other comment which it might consider pertinent.

Portland Likes Idea But Wants 'Em Bunched

Portland, Ore., July 22.

Consensus so far seems to approve the tradeshowing idea. However, Al Fink, Portland manager for Hamrick-Evergreen, believes it is still in experimental stage and changes will be necessary. Both he and William McCurdy, manager of Parker's Broadway, agree that the present system of showing one picture a day is too long drawn out.

Distances are great in the northwest, and Portland is the only screening spot for all of Oregon and small portions of Washington and Idaho. It's a two-day trip (or more) for many theatre men to come here for screenings. Fink's suggestion is that at least three pix be screened a day, instead of stretching through the week. McCurdy believes it might be possible for five pix to be shown in one day, recessing for lunch, thereby permitting out-of-towners — particularly small house owner-managers — to hurry back to work.

Portland sweltered under 103 degrees the three opening days of the tradeshows, but theatre men turned out strong in spite of the heat.

Only 3 at 1 Screening

Minneapolis, July 22.

Virtually ignored by independent exhibitors, including even those in Minneapolis and St. Paul, consent decree trade screenings at the St. Louis Park, local 1,200-seat suburban house, continue to draw pathetically small crowds of 25 to 30 people, with only 'Citizen Kane' an exception and attendance for that none too gratifying, either.

One of the decree tradeshowings, Metro's 'Lady Be Good,' drew what is believed to be a record low of three independent exhibitors. It was at Valley City, N. D. However, the screening went on as announced.

At Duluth the attendance was only seven; at Sioux Falls, S. D., 12, and here in Minneapolis 27. This was by actual count.

It's considered significant in trade circles here that 20th, sizing up the situation, is holding its first group-of-five screenings this week in its own small screening room seating only 44. Both Metro and RKO, the only other two companies so far to have the showings, rented the de luxe St. Louis Park for the purpose, expecting good turnouts, although Northwest Allied leaders had predicted that the screenings would prove flops as far as attracting any sizable crowds of independent exhibitors is concerned.

'Kane' Attracts More

The fact that 'Kane' brought out approximately 75 exhibitors, as compared to the 25 to 30 for the others, sustained some exchange managers' contentions that the majority of independent exhibitors aren't enough interested in their business, dislike pictures generally

Great for the Wives

San Francisco, July 22.

First week of consent decree screenings in Frisco's Alhambra didn't prove much except fact that wives and friends are finding the showings a nice chance to get an advance look at new pictures. Highest attendance for the week was around 125. On that day only 25 actual exhibitors were present, the other 100 being along for the ride. A few exhibitors came from a 50-mile radius of Frisco, but there were no long-distance trips represented. Exhibitors and bookers who did attend (mostly circuit-affiliated), however, come every day for the most part, and caught all pictures screened.

Harry Arthur Calls Tradies a 'Nuisance'

St. Louis, July 22.

'More or less a nuisance, and costly with exhibitors,' is the summation of Harry C. Arthur's reaction to the tradescreenings, now in practice throughout the country as a result of the governmental consent decree.

Arthur, writing to St. Louis from Los Angeles, where he is conferring with his Fanchon & Marco associates, is one of the largest individual purchasers of film in the St. Louis territory, operating for F&M and the St. Louis Amus. Co. over 30 first-run and subsequent run theatres.

'After awhile, exhibitors will resume choosing films in their old, established way,' he wrote, 'via private screenings of several films at a time, and by means of trade paper ads and reviews, as well as the word-of-mouth of other exhibitors.'

Tradepaper Influence

Hollywood, July 22.

Metro's trade screening of 'Dr. Jekyll and Mr. Hyde' at the Ambassador yesterday (Monday), drew the largest attendance of any of the showings to date. There were 139 present, with a checkup revealing 118 exhibs, representing 336 theatres.

Opinions on the tradeshows of those attending was divided. Operators of houses in highly competitive territories requiring numerous weekly changes do not feel it is necessary to look before they buy as they need every available film, good, bad, or indifferent, to keep their houses open.

Ops of deluxe houses are equally indifferent to the consent decree screenings as far as final decision on picture buys is concerned. They say that buying is strictly a formula, especially with circuit-affiliated theatres and that screenings simply give them a chance to see what they will get.

One exhib stated that tradepaper reviews wield some influence on picture prices in the final trading, but are not always the determining factor as to value. They are admittedly helpful to an exhibitor some distance from the trade show-ings in deciding whether a film will be profitable in his house and how he must sell it.

Who's Who at Trades

Unusual aspect of first week's tradeshowings in New York was lists sent out each day by distribs of the exhibition people attending the screenings. Names were taken at the door of all persons attending and later sent out in publicity releases.

RKO started the scheme with the initial tradeshow in response to demands of trade newsmen for a figure on number of those attending, and Metro followed it up at its screenings. Idea is expected to peter out after first blocks of five have been shown.

Back to Projection Rooms

Philadelphia, July 22.

Interest in tradeshowings continues lukewarm in the Philly area, with exhibs staying away in great numbers. Even 'Citizen Kane' last Thursday (17) at the Aldine failed to stir up much interest with only an estimated 70 exhibs present. Other screenings did much worse with as low as 35 theatre operators in attendance.

In the future, it is believed that distribs will hold screening in exchange projection rooms rather than go to the expense of rigging up and operating the shuttered Aldine. The theatre was hired because exchanges expected crowds too large for their own screening rooms.

K. C. Distances and Costs Major Stumbling Blocks

Kansas City, July 22.

Consent decree screening was introduced in this area with great laxity, less than 10% of exhibs in the territory taking advantage of the filming schedules. Average attendance at the six screenings this first week was less than 50 per film, with more than 450 exhibs in the territory eligible to the previews.

Charlotte Votes 'Em OK

Charlotte, N. C., July 22.

Charlotte distributors who showed their wares during the first week of tradeshowings were pleased with results. Although the turnout of exhibitors was meagre, the distribs drew optimism from several angles of the results.

Farthest distance covered was 300 miles by Roanoke Rapids, N. C., exhibitors who stayed four days seeing all showings but last one, and who expressed himself as pleased with tradeshow idea.

Tradeshows—a Holiday?

San Antonio, July 22.

First local tradeshowing here Wednesday (16) saw only eight out-of-town exhibitors in attendance. Local showmen believe that the next few weeks will tell the true story. It is observed here that out-of-town exhibitors will only come in for some outstanding showing, and then it will be as a sort of a vacation from the home town routine.

In some cases it was pointed out by local theatre men that the expenses incurred on the trip, either here or to other showings in Dallas, will be more than what the profit of the picture will be after it is shown by the exhibitor.

Northwest Kinks

Seattle, July 22.

Exhibs in this part of the N. W. have had a fair sampling of the tradeshows. And they like them, in general. But there are some kinks to curl out.

Biggest local chain, Hamrick-Evergreen, is passing them by, and will follow the tradeshows with showings for its own executives. On the whole it is still experimental and results thus far are mixed.

WB Tradeshowing 'York' In All Keys on Aug. 4

Warner Bros. yesterday (Tuesday) decided to tradeshow 'Sergeant York' at all exchange centers, excepting Portland, Ore., on Aug. 4, as one of the 1941-42 pictures. Will be shown in Portland Aug. 6.

As one of the pictures Warners will distribute under the consent decree, 'York' will be sold separately, and not in any group of three or five. Production probably will not be released for general showing until next year, indications being that all playdates will be at advanced prices, not lower than $1.10 at night, until well into 1942.

Industry Prepared to Crack Down On Blackmail Tipster (Review) Sheets; Sound War at 20th-Fox Convention

Buyers-Sellers

Continued from page 5

tradeshows are dropped, is that they will be moved to projection rooms wherever available.

Decisions by Metro and RKO on the future of their screenings will probably be reached this week, with both companies gathering data and attempting to draw conclusions. RKO wound up screenings of its initial block-of-five last week, while Metro is showing its second this week and its third next week. Its first group consists of only three films.

Screening of 'Citizen Kane' last Thursday (17) was regarded by RKO as a test. If they didn't come out for that they wouldn't come out for anything, it was figured. And they didn't come out. Metro had a slightly more generous crowd than usual for 'Jekyll' in some spots this week, notably Los Angeles, but the national average was pretty much the same.

General Apathy

Reports from VARIETY correspondents for the second consecutive week sustain the view that exhibitors generally have slight interest in actually attending the showings and viewing the films, which are set for release after Sept. 1. Some observers interpret the small attendance at tradeshowings to be indicative of the apathy of exhibitors to the newly imposed terms of selling under the consent decree. Others declare that, having won in the courts, the long-drawn-out fight against block-booking and blind selling, exhibitors are content with the situation. Their apathy, according to this theory, is ordinary buyers' reticence to start any trading.

Par and WB to Go

More than likely, a full vision of the tradeshowings will not be grasped before late August. Paramount and Warners have yet to show any of their new productions. Sales managers, always alert to any change in exhibitor attitude and in the effectiveness of their own sales forces, are not inclined to let trade showings' apathy dull the boxoffice keenness of their product. Under the decree any of the five majors may place its films for showing in its own affiliated theatres prior to offering them for sale generally. Thus, the distribution departments are provided with the means of creating commercial values for their films, based on actual performance before the public.

'Run Structure'

Because the 'run structure' of the exhibition field is well established through bartering practices over the past score of years, independent operators generally are reconciled to their spot in the sequence of feature showings. Experience of former years has been that any company's program of pictures is not available until first runs are set and clearance periods established.

Longer Dickering

It may require a longer period of negotiations for the majors to set first runs in their own and competing affiliated circuits this autumn. Under the decree, such negotiations must be conducted in the various geographical trade centers instead of New York, as heretofore. Prices for film rentals and terms agreed upon in one section shall not bear upon terms in other sectors.

Reports to home office sales' supervisors from branch offices bear out fears expressed a year ago by some sales managers that film salesmen, under the new conditions, will take the full impact of the then proposed trade showings. Selling pictures unseen on the reputation of players and directors already is being regarded as the 'good old days.' It is tougher to negotiate with an exhibitor after the latter has seen the film or films under discussion. It is practically impossible to make the best deal, field reports say, until the pictures have proved themselves at the boxoffice.

TITLE CHANGES

Hollywood, July 22.

'High Towers' became 'Bridges Built at Night' at Warners.

Monogram switched from 'Zis. Boom, Bah' to 'Give My Kid a Chance.'

Los Angeles, July 22.

Potential danger from dozens of blackmailing tipsters sheets that will spring up under the consent decree to condemn pictures by professing to give exhibitors advance notice of poor product has stung studios, distribution offices and the Hays organization into action. Lists of film row hangers-on, renegades from the exhibition, production and distribution ranks, daily, trade paper and fan mag writers, and others connected with the industry, are being scanned and doubtful cases will be carefully examined to establish whether they are bona fide or likely to use pictures for racketeering purposes.

Fearing that parasitical dope sheet peddlers would soon plague the film industry by wiring exhibitors or sending printed notices that would hold back product deals, Herman Wobber, in the closing sessions of the 20th-Fox sales convention, said that the need for expert advance exploitation will be greater than ever before under the consent decree. In order to offset damage from racketeering tip sheets, Wobber said that the first-runs must be protected in order to give pictures a strong sendoff. The 20th distribution head said that adequate exploitation has now become as important to picture as securing proper terms, a good theatre or favorable playing time.

Charles E. McCarthy, publicity and advertising chief, re-echoed Wobber's opinion and told the delegates that nine field men, each with jurisdiction over three exchanges, have been engaged to protect A product in all key points and territories. McCarthy announced that $2,000,000 will be spent in exploitation this year, about 65% of that sum being set aside for newspaper and advertising campaigns.

Other important trade practices to be followed during the coming year, as outlined by Joseph M. Schenck, Wobber and Darryl F. Zanuck at the convention which wound up last Saturday (19), foreshadowed a return to showmanship in theatre and studio operation. Zanuck impressed the delegates forcibly with the announcement that he intends to build up relatively unknown studio contract players by gambling with them in big money pictures.

EXCHANGES SAY EXHIBS ARE 'TOO LAZY'

Minneapolis, July 22.

L. E. Goldhammer, RKO district manager here, has a different slant on independent exhibitors' failure to attend decree tradeshowings. He insists they're remaining away 'in self-defense' so that they can maintain their 'sales resistance.'

Other district and branch managers have still different explanations for the slim exhibitor attendance.

One branch manager believes there are too many screenings at one time or bunched together. However, he doesn't see any way to get away from the conflicting dates, pointing out that the decree requires the screenings and that he, for example, isn't going 'to back away' for his competitors.

Another branch manager calls attention to the fact that independent exhibitors have been 'bellyaching' for years about blind and block booking. Their reaction to its elimination shows they were insincere, in his opinion.

Still another manager accuses the average independent exhibitor of being lazy—too lazy even to attend screenings—and declares that's one of the main things wrong with the boxoffice today.

AT THE PREVIEW OF "RINGSIDE MAISIE"

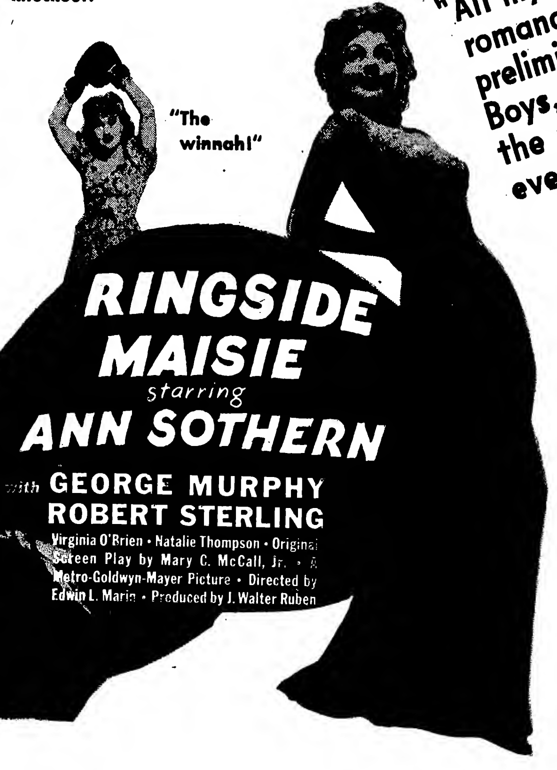
(California Theatre, Huntington Park, Cal.)

"From the opening gong they cheered her."

"Sock! She's got them on the ropes!"

"She's wading in for a knockout!"

"The winnah!"



"All my other romances were preliminaries. Boys, this is the main event!"

M-G-M's Great Summer Shows pack one wallop after another. Here's a new honey to sweeten the gate receipts! And as we go to press, the wires are sizzling with reports of still another M-G-M hit just previewed. Watch for "WHISTLING IN THE DARK"!

RINGSIDE MAISIE

starring

ANN SOTHERN

with **GEORGE MURPHY**
ROBERT STERLING

Virginia O'Brien • Natalie Thompson • Original Screen Play by Mary C. McCall, Jr. • A Metro-Goldwyn-Mayer Picture • Directed by Edwin L. Marin • Produced by J. Walter Ruben

Radio's War Rehearsal

Continued from page 1

ents; (2) stay with the army they're assigned to; (3) operate under supervision of Army Intelligence as in actual war. Radio personnel, as well as newspaper reporters, photographers, newsreelers, etc., who fall in the path of 'panzer units' will be promptly captured and treated as prisoners.

While special consideration is being shown radio, the scope of the operations and the insistence on realism will mean unavoidable headaches. Announcers will not be turned loose and there will be an equivalent of real wartime censorship. Lack of wire lines looms as one of the operating worries, though telephone companies in the Louisiana area have promised to do everything possible to supply facilities.

Tested on Smaller Scale

Arangements for radio coverage of the biggest training exercises in U. S. history still are in the preliminary stage, but special provisions are being worked up to minimize the physical difficulties as much as can be done. Surveys are under way to see just what will be required in the way of special lines, how many mobile units may be needed, what special programs can be devised, etc. The War Department, through the radio section of the Bureau of Public Relations, seems disposed to go whole hog in helping radio get feature and color stuff, while the strategists expect to use broadcasting stations for propaganda, morale, and information purposes as would be the case during a real conflict. Ideas were tested during the recent smaller scale maneuvers in Tennessee, where various unexpected snarls occurred.

For instance, special attention probably will be given radio in regard to blackouts. While transmitters in some areas may have to be silenced to increase the realism, feature programs may be possible, on the other hand, built around the actual secrecy.

It's uncertain yet, how ambitious the radio coverage will be, but the major networks are expected to have crews working with both 'armies.' Individual stations in the exercise area probably will have to pool resources, since the Army can't be bothered with large crowds of engineers and announcers liable to get in the military's way. Special liaison officers will be on hand, however, to run interference for the radio boys.

Censorship in Operation

Spot broadcasts will be restricted, just as press dispatches are due for formal blue-penciling. Military intelligence officers will decide what can and can't be said, so that radio does not spill secrets. Partial offset, though, probably will be round-robin programs, such as the webs have been staging from European capitals, so that dialtwisters can piece together information from different areas and try to put the picture together for themselves.

While the Army will forbid the use of civilian automobiles in general, mobile radio units will be accredited to different military units and given the utmost freedom of movement under close Army supervision. Only authorized vehicles will be permitted to accompany troops, motor convoys, etc. In this connection, it is hoped that stations will pool their resources to reduce the number of outfits that have to be accommodated.

Radio will be expected to help the Army. In such circumstances as warning civilians to keep off highways, announcing emergency blackouts, and otherwise maintaining public morale.

Explaining the restrictions, the War Department Sunday (20) said 'premature dissemination of such information (about action as well as tactical plans) will vitiate the value of the maneuvers not only from the standpoint of training but also from the standpoint of the expense involved. The maneuvers will be a real laboratory test of command and leadership. Any commander who can read in advance the detailed plans of his opponent in a newspaper or hear them on the radio—it has happened in past maneuvers—is not relying on his own resources. The venturesome correspondent, therefore, will be taking chances when he pushes too far forward in the combat zone. If he happens to be captured by the 'enemy' he may lose pace in the coverage of his own army but he may have the consolation of writing his experience in the prisoners' 'stockade.' Press representatives (this also means radio) who are captured will not be permitted to transmit stories or photographs until they are returned to their own army. They will not be interrogated nor will their photographic and other equipment be disturbed. And they will not be expected to divulge information about their own army.'

Applications for credentials must be filed with the War Department Public Relations Bureau by Aug. 4.

Near Record ($75,000) Pre-Publication Price Set On 'Sun Is Undoing'

Almost a record pre-publication price has been set on 'The Sun Is My Undoing,' 1,200-page historical novel slated to hit the bookstalls next month. Figure being asked is $75,000, with Metro showing principal interest at the moment.

Inducement in the price is that the author, Marguerite Steen, is English and the payoff can be in pounds which all of the film companies have frozen in Britain. Literati dopesters have volume picked as a sure best-seller. Viking Press is gambling that it will be to the extent that it is the only fiction work on its fall list. It's about 18th century slave trade.

Story Buys

Hollywood, July 22.

Sam Wood purchased 'Bill Hawkins, Sailor,' by Carl Kemm.

Stanley Roberts and Lynne Frank sold 'Penthouse Serenade' to Universal.

United Producers Corp. took an option on 'V for Victory' by Jacques Thiery.

LOEW'S WANTS ASTOR, SO 'YORK' TO WB H'WOOD

'Sergeant York,' currently in its fourth week of roadshowing at the Astor, N. Y., moves to Warner Bros.' own theatre, the Hollywood, on Broadway, Aug. 12. WB deal for the Astor is limited to six weeks, and Loew's refuses to extend it as Metro has slated 'Dr. Jekyll and Mr. Hyde' in the house for Aug. 12.

Astor is now getting $2.20 for 'York' on a two-a-day basis, while policy is yet to be determined after the switch to the 1,300-seat Hollywood. Biz has been extremely strong at the Astor.

When 'Sgt. York' goes into the Broadway Strand for its regular run, following roadshowing at the Hollywood, it will probably be pre-booked for four weeks. Phil Spitalny's orchestra is slated with it.

Reel Fellows, New Film Salesmen's Club, Set Up

Detroit, July 22.

Being groomed for a national setup, the Reel Fellows Club has been organized by Michigan's film salesmen with Jack Stewart, of Universal, heading the first officers. Present plans call for a national organization, with branch clubs in all exchange cities.

Aimed along fraternal lines, the Reel Fellows are setting up a fund from which members can borrow without interest when sick or unemployed with the obligation to repay dependent on their future welfare. Because of their numerous contacts, the organization also plans to find employment for jobless in the industry.

Besides Stewart the other officers are Jack Ryder, Paramount, v.p.; Harold Sandelman, Metro, secretary, and Irwin Pollard, Republic, treasurer.

Welles' 3 for RKO

Hollywood, July 22.

Orson Welles has three pix on his schedule for RKO, he disclosed yesterday (Tuesday). First will be Booth Tarkington's 'Magnificent Ambersons,' which won 1919 Pulitzer prize. Shooting is slated for mid-September.

Second is 'Journey Into Fear,' from novel by Eric Ambler, with screen adaptation by Ben Hecht. Third is 'It's All True,' his own original.

20th-Fox Sues 21st Century Film Co. On Infringement of Title

Twentieth Century-Fox Film Corp. is suing Twenty First Century Film Corp., Arpad Szemere, Juliette Brill and Emery I. Stern, officers of Twenty First, charging the defendants with attempting to capitalize on the established name and good will of 20th-Fox, and to deceive the public and trade into believing the companies are affiliated. Defendant corporation was organized Oct. 23, 1940.

Twentieth-Fox seeks an injunction, accounting of profits derived from the use of the name, and damages.

DANZ ADDS 2, MAKING IT 23 IN HIS STRING

Seattle, July 22.

John Danz, president of Sterling Chain, announces first expansion, outside of Seattle, by acquisition of two theatres in Anacortes, fishing and lumber town in northwest corner of the state. Inland and Empire are the houses involved, bought from Bud Benson who operated them the past eight years.

This makes 23 houses in the Danz string, all in Seattle, except these two, and two in The Dallas, Ore.

Anacortes is a burg of some 6,000 pop., slightly under Dallas in size. Fred Lee, L.A., will be Anacortes' manager.

Airlines

Continued from page 2

exists 'a dearth of informative news from the war areas,' with the communiques of the belligerents being sparse and, frequently, downright untruthful.

Dotty Close Mouthed

Miss Thompson wasn't quite sure about it all. She was off to England to 'visit my friends' but beyond that reporters had little yen to penetrate, for Miss Thompson was rather close-mouthed.

Another Clipper-tripper on the American was Evarts S. Scudder, the writer, off to collect himself a hatful of things worth penning in the land of four o'clock tea and midnight t.n.t. Among the Bermuda vacationers off on the same flying boat were James Sherman, III, the actor and John Bigelow Clark, who averages better than coffee-and-cake currency on a typewriter.

Hit of the week for the gals on the promenade deck came Sunday (20) afternoon when Tyrone Power and Annabella blew into town aboard American Airlines' Mercury from Los Angeles. The girls didn't get out of the 'oh' and 'ah' stage, however, to the relief of Police Commissioner Valentine's guard-of-the-port squad, who well remembered tales of Power's ardent—and rough admirers. The couple were off the port in a few minutes headed for Westport, Conn., where, for two weeks, they'll play in 'Liliom,' beginning Aug. 11, to mark the first time they've appeared on legit boards together.

The inbound Dixie Clipper witnessed the arrival at the International Marine Terminal (16) of Stephen Laird, and his wife, Lael, who had been doing a Pulitzer in Germany for Life. Laird indicated the R.A.F. wasn't hitting as well as Joe DiMaggio and observed that the German man people have little 'heart' for the war, taking their victories with a 'so what' attitude.

Pascal Off

The mid-week outbound Yankee Clipper saw Sheilah Graham, Hollywood columnist for the North American Newspaper Alliance off to 'get the war from the woman's point of view.' Gabriel Pascal, the film producer, off aboard the same flying collection of 42-tons, was so busy dictating last-minute notes to his secretary that he didn't notice that Max Milder, of the Warner production clan, had, at the last moment, cancelled passage back to England.

Pascal planned, he said, to chat with the British Ministry of Information concerning his next pic, Paul Gallico's 'The Snow Goose,' and will be back in four weeks to begin work—probably in Canada—on the film history.

American Airlines this week ordered its flying freighters to steer clear of the Lewisohn Stadium, N. Y., area when concerts are being offered as 'the drone of the motors sometimes interrupts the artists and distracts the audience.'

Only 220 of H'wood's 20,000 Picture Workers Called for Military Training

Reverse Prosperity

It's the back-to-work movement brought on by the impetus of defense industries that has caused the slump in theatre attendance. That's the opinion of a number of RKO execs and they cite figures from their own circuit to prove it.

Biz is off 25% at the matinees, they say, while only 1% or 2% in the evenings. That's taken as indication that the idlers who used to be steady patrons are now no longer idle.

Hollywood, July 22.

The draft has given the picture industry only a once-over lightly so far. A check of personnel in major studios reveals that of more than 20,000 employees only about 220 have so far been called to the colors with one of these, Major W. S. Van Dyke 2d, director, returning to Metro when the army tossed him back for health reasons. Aside from Major Van Dyke the only outstanding actor personality currently on active service is James Stewart, although Wayne Morris has been called for the U.S. Naval Reserve, and Orson Welles is pencilled in. Likewise, Laurence Olivier, of the British contingent in Hollywood, is in service overseas, stationed at an airdrome. Richard Greene, David Niven, John Farrow and others are also in some branches of the British service. Director Garson Kanin has also reported for army service.

Of the 220 film employees in military service there are a few actors, animators, property men, technicians, assistant directors, scripters, publicity men, and one 'inbetweener,' Sidney Searls, of the Leon Schlesinger studios—an 'inbetweener' being the guy who handles cartoons in the phase between rough sketch and the completed drawing.

Though comparatively untouched by the vast military schedule as yet, the film colony is anticipating a much heavier drain on its manpower before long, as the training program gathers momentum, since numerous draft-age employees have already been called upon to report for physical examination within the past few weeks.

Scarcely any of the topnotch people in the more important acting, directing or writing posts seem likely to be affected, however, due to age limitations. Of the 220 men in the army to date, the preponderant majority is from the laboring ranks, with the technical depasrments the next to be most heavily represented.

RKO's Lone Selectee

RKO has only one employee, from the film cutting department, Sid Katz, in the ranks. The others in service, 17, are from construction, maintenance, messenger and electrical departments. Universal has Jason Bernie, editorial department, and Norman Rivkin, publicity, in service with the eight others from miscellaneous departments.

Metro has two from the editing department, Marshall Neilan, Jr., and Russell M. Selwyn; two from publicity, Emil Pepin and Reeve Spurrler; one from scenario, David Sheppard; four scripters, Charles Maucerl, Robert Hofmann, James Dale and Charles Crawford; one actor, James Stewart; five from production including William H. Ginn, Joseph Lichtman, Leslie Martinson, Jerome Bergman, Joseph E. Dushock. Others, numbering 48, are from police and fire department, transportation, construction, accounting, etc.

The Warner studio list shows two actors, George Campeau and Keith Douglas, with Wayne Morris on call; one assistant director, Oren Haglund; one reader, Lester Cooper; one flack, Leonard Mark. Other 28 WB employees in khaki are from technical and labor departments.

Columbia has been least affected by the draft with only four employees called, all in the labor departments, out of an average of 1,900 on the payroll. Republic, with average employment of about 500, has 10 men in the service. Among them are three writers, Franklin Adreon, Sol Shor and Ben Roberts, and two assistant directors, Morris Abrams and Arnold Kunady.

Freeman, Jr., in Par's 22

A total of 22 Paramount employees are now in military service including Ensign Y. Frank Freeman, Jr., who was assistant to producer Jack Moss; Crawford L. Sorenson, art department; Algernon Mason, publicity; Francis Burgess, cameraman. The list from 20th-Fox equals that from Paramount numerically. All from 20th-Fox are from the technical and labor departments.

Under the United Artists banner, those in the service, U. S. or British, in addition to Laurence Olivier, are John Justin, actor, in the Royal Air Force; Basil Bleck, Korda vice-president, in naval aviation; Lee Sholem, second assistant director with Sol Lesser, and one or two from the

(Continued on page 50)

U. S. Tax Collector Loses $78,000 Claim; Schines Ruled Legal

The circuit court of appeals in N. Y., Monday (21), affirmed a ruling of the federal court, and dismissed a suit by the Collector of Internal Revenue against Schine Chain Theatres, Inc., in which the Government had claimed Schine had failed to pay proper income tax returns. Amounts sought were $68,955 on income, and $9,202 in excess profits.

Action involved the inclusion in income by Schine of $629,805 received as unamortized advance rents on 12 theatres operated by Fox Metropolitan Playhouses under a 1929 lease. Schine claimed, and was upheld by both courts, that this was proper income in 1929 and not 1933, as the U. S. claimed, and since the statute of limitations barred the earlier date, the Government had no standing in court. Both courts agreed that no attempt at evasion had been made, and the the Government was too late in bringing its action.

Krellberg Has U's Anzac Production for the U.S.

'Forty Thousand Horsemen,' Australian-made feature which Universal acquired for world distribution, is not going to be handled by U in this country. Deal has been made whereby U.S. distribution goes to Sam Krellberg, indie distrib. Universal, however, will distribute in the Latin-Americans. Film preems in N.Y. at the Globe probably Aug. 2.

Feature, made by Charles Chauvel, glorifying the Australian cavalry of World War I, was partly financed by Universal and the New South Wales government. Understood that U carried a heavier portion of production load than originally planned when the Anzacs halted outlays for local film producing because of the European war.

Close Calls at Mitchell Field Shooting 'Yank' Pic

Hard luck, which has dogged camera crews shooting 20th-Fox's 'Yank at Oxford,' continued at Mitchell Field, L. I., Monday (21). Lenser barely escaped injury, $12,000 camera was completely wrecked and a plane was damaged when cameraman crept too close in taking shots of a squadron of P-40's leaving the ground.

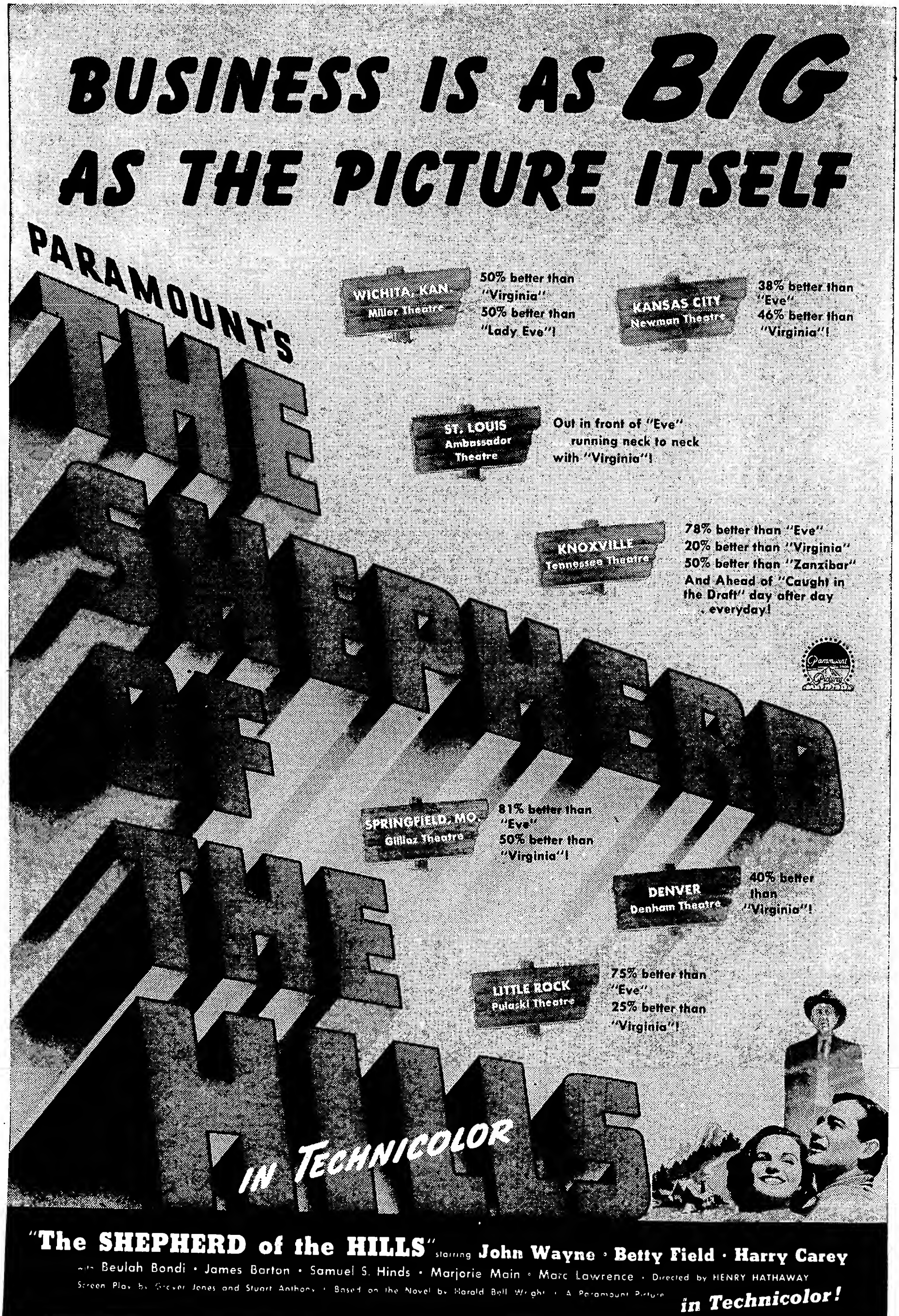
Two photogs were recently killed over enemy territory while up with a British pursuit squadron getting footage for 'Yank.'

Republic's Coast Deal

San Francisco, July 22.

James R. Grainger, Republic president, on a trip here last week closed a deal with Mike Naify and R. A. McNeil for Rep product in the 75 houses in California controlled by them. It covers houses in the Golden State circuit, United California Theatre circuit and the T & D circuit.

Sid Weisbaum, Rep's S. F. branch manager, handled the deal with Grainger.


BUSINESS IS AS BIG AS THE PICTURE ITSELF
PARAMOUNT'S
THE SHEPHERD OF THE HILLS
WICHITA, KAN. Miller Theatre
50% better than "Virginia" 50% better than "Lady Eve"!
KANSAS CITY Newman Theatre
38% better than "Eve" 46% better than "Virginia"!
ST. LOUIS Ambassador Theatre
Out in front of "Eve" running neck to neck with "Virginia"!
KNOXVILLE Tennessee Theatre
78% better than "Eve" 20% better than "Virginia" 50% better than "Zanzibar" And Ahead of "Caught in the Draft" day after day everyday!
SPRINGFIELD, MO. Gillioz Theatre
81% better than "Eve" 50% better than "Virginia"!
DENVER Denham Theatre
40% better than "Virginia"!
LITTLE ROCK Pulaski Theatre
75% better than "Eve" 25% better than "Virginia"!
IN TECHNICOLOR
"The SHEPHERD of the HILLS" starring John Wayne · Betty Field · Harry Carey
Beulah Bondi · James Barton · Samuel S. Hinds · Marjorie Main · Marc Lawrence · Directed by HENRY HATHAWAY
Based on the Novel by Harold Bell Wright · A Paramount Picture
in Technicolor!

Important 'Eraser' Men

Continued from page 7

bing here, there and everywhere, re-entering with another set of hieroglyphics in one space, rubbing dextrously in another, thumbing pages with lightning like diligence that would put a magician to shame, answering the telephone from some irate exhibitor in one hand, while the other is rubbing and pencilling a playdate for another. All this time, too, trying to juggle the number of prints he has on hand for a feature to cover his bookings, and jumping up from his desk several hundred times a day to talk over knotty problems with the office or branch manager.

How It Works

When a picture is sold to an exhibitor by the salesman, the next important step is to get a playdate, for no credit for a sale is given until the picture has been definitely booked and paid for. Once the playdate is set, the booker's job starts. He pencils in the date and the attraction, but not before he has checked closely that it does not overlap another similar playdate—for he has only so many prints to go around, and they must be booked in such a manner as to be circuited from one theatre to another.

Now comes the part of the job that sends most of the bookers haywire and starts the sprouting of prematurely gray hairs. An exhibitor, who has a picture booked and playdated, after deep study decides on the spur of the moment to advance the playing time of his picture or set it back. He doesn't bother the branch manager or the salesman—he makes a beeline for the booker and without any preliminaries asks brusquely for the desired change. The booker looks over his dates and finds that for the day the change is desired, all prints will be working. 'No soap,' says the booker firmly, placing his rubbered pencil firmly inside of his vest pocket. But this does not feaze the exhibitor—as a matter of fact it makes him very belligerent.

Over to the office manager he stalks and asks him to instruct the booker to make the desired change. 'How about it, Bill,' shouts the office manager above the din of pounding typewriters. 'No can do,' shouts the 'eraser man' curtly, holding his pencil tight in his vest pocket.

The next road leads into the branch manager's office. A buzzer buzzes near the ear of the booker, who automatically picks up the half ton volume, hoists it on his shoulder and marches into the boss' office. As he enters the exhibitor greets him with a malevolent leer. He'll get what he wants. Three heads then bend over the book, pages are turned backwards and forwards—a pinching of chins, a scratching of the head—and a stalemate—it just can't be done—just so many prints, just so many dates and not a print available for the date wanted by the now bellowing exhibitor. Wearily the booker lifts his tome and trudges back to his desk to start all over again with another chap in the lineup.

A 'Great Guy' Sometimes

Once in a while an exhibitor gets a break; he can shout 'bingo,' he has the right number, the rubber works effectively—a space is rubbed clean, a new date inserted, and in the eyes of the exhibitor the 'eraser man' is a great guy, a real friend in need. If there isn't a chance for the change, the booker is a so-and-so, and the procession starts all over again, to the office manager, to the branch manager, the buzzer, the book, ad infinitum.

The above just gives a faint outline of the trials and tribulations that beset the 'eraser man.' Of course, one could get a more comprehensive idea of it all with a sound film track, the choice and highly colored language and the repartee back and forth. But, suffice to say, that after all these give and takes, windows are hastily opened to get the sulphur out of the air, and the girls remove the cotton from their ears.

But, like the good housewife, the booker's day is never done—he works from early morn to the setting of the sun—and after. Many nights will see him poring over his large volumes trying to catch up with his work, straighten out the snarls, so that the shipping room will get correct instructions and shows go out on schedule. Then he will go home, give the little wife a tired kiss, take off his coat, kick off his brogans, and settle down to read VARIETY (which he took out of the branch manager's office on one of his numerous trips). Comfortably esconced in his favorite easy chair (it still looks new—he has such little occasion to use it), he has just turned over the first page, when the telephone rings. The good wife answers, "Oh, Russ, you're wanted on the phone.' Russ lifts himself wearily from his chair, puts the receiver to his ear, and on the other end is Jack Jope, of the Jope's theatre of Punkytunk, who needs a picture immediately for the following day, as he's pulling the one he's playing. 'If you don't do this for me,' he pleads, 'I'll have to shut up the theare and go into 77B.' Trying to contain himself in the hearing of his wife and kiddies, our 'eraser man' tells Jope he can't do anything this late at night, but he'll see what he can do the first thing in the morning, and hangs up.

With the agonized cry of the man still dinging in his ears, Russ starts back wearily for his chair—hesitates sees visions of a closed theatre and a lost account. Without a word, he goes to the clothes closet, puts on his hat and coat, tells the kids to goto bed, gets into his car (some of them have cars), and drives down to the darkened exchange. He switches on the lights, hauls out the big book and pores through it, his rubbered pencil in his hand. He finds a place, does the necessary erasing, calls up Jope to give him the glad tidings, leaves a 'must' note for the shipper, switches off the lights, jumps into his car and wends his weary way home. He's saved another exhibitor and kept an account.

Branch managers will agree on one pertinent and important fact about bookers—they can either be the means of bringing in extra revenue to their exchanges in the amounts of from $20,000 to $30,000 a year, or also can be the means of that much loss. It is through the bookers' knowledge of their respective territories and the exhibitors they come in contact with that they can manipulate the routing of shows, get earlier playing time and keep the prints working day after day. They are also the means of making the exhibitor either their staunchest customer and rooter or a bitter enemy. The booker must be diplomatic yet forceful; he must know the idiosyncrasies of each man he deals with, how to handle him and how to placate him when the occasion arises.

Exhibitors are unanimous in saying that the bookers are the most valuable men they come in contact with in the exchanges. Once they have signed a picture contract, and playdates are needed, the booker reigns supreme. As Sid Bowdin of the Wilder Theatre Enterprises, of Norfolk, Va., summed it up:

Also a Good Tipster

'After we have bought the picture from the salesmen, we must make room for its showing. Salesmen get the playdates and turn them into the bookers. Then we discover that in playing a certain picture we are following one that had a similar theme. It is in one of these predicaments that the booker can extricate us out of the situation and we depend upon him to do so. The booker also knows what a picture is doing throughout his territory, and he can be of value to us by tipping us off about the good business it is doing and switch us to an earlier playdate.

'I believe that the distributing companies should have their bookers attend the various exhibitors' conventions that are held regionally all over the country from time to time, so that they can mingle with us, for in many instances some bookers and exhibitors have never met—it is all done over the phone. Personal acquaintanceship would be valuable to both.'

The booker's job is with him 24 hours of the day. He must have at his finger tips a complete picture of the contract playoff, clearances, availabilities, casts, in addition to taking care of the playdating of hundreds of short subjects. Errors are costly when hundreds of dates are to be filled and there are no prints available. For a valuable first run that wants to switch in a hurry calls are sent to the nearest company exchanges for loans of a print, and then the booker must see to it that it is returned in time so as to not upset the other exchange schedule.

All errors are kept to a minimum by these 'eraser men,' who continue to deftly, swiftly and surely rub out and replace playdates that bring in the steady money from rentals which in turn are the life blood of Hollywood; for no rental money, no pictures.

Rule Against Blumenthal In Schenck Subpoena Case

A. C. Blumenthal lost plea to set aside an order directing the service of a subpoena on himself in connection with his failure to appear as a witness in the Joseph M. Schenck-Joseph H. Moskowitz trial. The promoter had been subpoenaed in Mexico, but, claiming illness, had failed to show up.

Federal Judge John Bright in N. Y. federal court rejected Blumenthal's contentions of sickness, stating that 'I am not convinced that Mr. Blumenthal at the time of the service was physically unable to obey the process of the court or that such obedience would have seriously endangered his life.' The court also rejected Blumenthal's statement that his fare had not been proffered, finding that vice-consul Ross had offered the necessary $300.

As a result of the ruling the Government may now proceed to attach Blumenthal's property in the U. S. up to $100,000, the amount being discretionary with the court.

Lambs Wash

Continued from page 2

of which he was a member, mentioned that 'On some June Sunday each year they held an outing known in Lamb parlance as 'The Washing'; this function was a gentle and joyous affair usually held near Dover, south of England, noted for its fine breed of sheep; and where at this season of the year the lambs were weaned and washed, thus making an ideal pastoral and Arcadian setting to the frivolities, immersions and gastronomic evolutions of the human lambs and lambkins.' And so Montague's suggestion found favor and the Lambs gave their first washing on the Greene estate at Bayside, L. I., in 1875. It has been a yearly feature with the Lambs ever since.

Flagpole Exercises

After arriving at the Percy Williams Home, the members and their guests, headed by ex-New Jersey Gov. Harold Hoffman's 115th. Infantry Band, marched to the flagpole, where they were welcomed on behalf of the Home by Harry G. Sommers, pinch-hitting for A. O. Brown. Latter is recuperating from pneumonia. The Lambs' Shepherd, Fred Waring, then made an address of welcome and in turn was welcomed by Ray Peck, the Boy of The Lambs and now acting head of the Percy Williams Home. Latter extended the hospitality of the Home to the Lambs for the day. Walter Armin recited an original essay, 'I Am An American,' after which the Stars and Stripes and the Lambs' colors were raised while everybody sang the National Anthem.

From then on it was a case every man for himself. Tex O'Rourke, chairman of the sports committee, had a list of over 20 events ready, everything from bean-guessing to a hole-in-one contest won by Ed Locke, the playwright. Locke, 74, is a guest at the Home. The sports program ended with a treasure hunt in which over 50 prizes were given.

Then the big feed started, after which everybody adjourned to the lawn of the main building, where an entertainment was given, with the guests of the Home as the guests of the Lambs. Hoffman emceed and was voted the one who contributed most to the entertainment of the day. He was given an appropriate prize. There was a theatrical quiz in which the guests of the House participated. They included William S. Harkins, a noted leading man of the '90s; Fred S. Lewis, popular Shakesperean actor; Kate Blancke, a star of the '90s; Josephine Savel and J. Royer West (West and Van Sicklen), two vet vaudeville headliners.

Entertainment

Smith and Dale, 4 Esquires, Major Ray Perkins and the Lambs Glee Club under the direction of Bob Shaw entertained. Kenneth Daigneau was chairman of the arrangements and financial committee. The affair was a b.o. click. Jerry Shea and Joe Sullivan were chairmen of the prize committee and got the greatest collection of prizes (nearly $2,000 worth) ever given at a Wash. Arnold Johnson and Fritz Loewe were the musical directors, while E. C. Lilley chairmanned the entertainment committee. Promotion was done by Wallace Munroe, Victor Kiraly and Bruno Wick; tickets were in charge of Al Morgan.

And so, about 10 p.m., The Lambs called it a day and the boys limped to the train, a happy, smiling, tired and sunburned bunch of troupers. Another great Wash was over.

Allied Fights Majors' Attack On Minnesota Anti-Consent Law

Minneapolis, July 22.

Northwest Allied, sponsors of the Minnesota anti-consent decree law, will employ legal talent to aid the St. Paul and Minneapolis county attorneys and the St. Paul county sheriff in defending the measure's constitutionality which is being attacked by five major decree companies in the Ramsay county district court.

The long-delayed attack was launched in separate court actions, first by Paramount, Warner Bros. and RKO, and then by Metro and 20th-Fox. Claiming the law is unconstitutional, they ask for a court declaration to that effect and also a temporary restraining order and permanent injunction against its enforcement. It is expected that the Paramount, Warners and RKO actions will be joined in a single hearing, with a similar procedure followed in the cases of M-G and Fox.

Minneapolis filed its suit Monday (21), contesting the Minnesota anti-consent decree law's constitutionality, and seeking temporary and permanent injunctions to restrain enforcement. 20th-Fox's similar action will be ready for filing in a few days. Metro action is an exact replica of those of Par, RKO and WB previously filed. Suits are expected to be tried jointly.

Since the law was passed 11 weeks ago, none of the major decree companies has done any 1941-42 selling in Minnesota. Whether they will sell under the state law, if it is possible to do so, in case that their application for a temporary restraining order is refused, has not been indicated. RKO had intended to sell groups-of-five under the decree in violation of the state law in order to invite prosecution that also would pave the way for a fight against its validity. However, with the filing of the present action it has altered these plans and will continue to mark time for the present.

Law's Stipulation

The Minnesota state law contravenes the consent decree's groups-of-five sales' plan by requiring distributors to sell their entire season's product, the same as before the decree, subject to a minimum 20% cancellation privilege. It also prohibits forced selling of any pictures.

Hearing on the motion for a temporary restraining order has been set for July 29 before Judge Carl McNally in St. Paul county district court. David Shearer of Minneapolis and Joseph F. Finley of St. Paul and their law firms, Shearer, Byard & Trogner and Bundle, Kelly & Finley will represent RKO, Paramount and Warners.

In their complaints, the plaintiffs allege that the law violates both federal and state constitutions. It is claimed to be an undue interference with interstate commerce and a denial of due process of law. Another contention is that the classifications under the law are arbitrary and unreasonable. So indefinite and vague is the law that anyone cannot be apprised of the crime with which he might be charged in violating it, according to the complaint.

Furthermore, according to the complaint, the law's objectives have no valid relation to any state police powers. The measure, too, is an unauthorized delegation of legislative power and an unauthorized interference with rights guaranteed under copyright laws, it's alleged.

NLRB Setback Miffs Screen Readers Guild

Sharp protest was launched by the Screen Readers Guild of New York this week against the National Labor Relations Board decision excluding outside readers from collective bargaining. In a letter to the NLRB, SRG termed the findings 'at complete variance with the facts.'

Despite the setback, Guild members voted unanimously at an emergency meeting to seek a contract with the companies covering both the inside (salaried) and outside (piece-work) readers. NLRB decision that the outside readers are 'independent contractors' and thus not eligible for membership in the same collective bargaining unit with the insiders came as a particularly hard blow because there are only 20 insiders to about 50 outsiders.

SRG letter to the NLRB listed numerous points in the decision which are not in line with the facts, it is alleged.

Extras' Coin Slumps But Daily Average On Rise to $11.52

Hollywood, July 22.

Earnings of film extras continued to nosedive in June, although the players were handed a premium in the form of $32,004 for overtime work. There were only 16,346 job placements during the month, for which the extras were paid $156,407, plus the overtime. This was $8,500 less than the amount earned in May.

The average daily wage scale was $11.52, an increase over previous months. This was caused by the large number of $11 calls, the classifications the Producers and Screen Actors Guild are proposing to eliminate, together with the $8.25 bracket, to be replaced by a $10.50 classification. The SAG claims the switch would materially increase the annual earnings of a big majority of the regular extras.

The calls for June were distributed as follows:

Rate	Number.	Amount.
$5.50	1,052	$5,786
6.50	1,158	7,527
8.25	5,946	49,054.50
11.00	7,471	82,181.00
16.50	718	11,847
Total	16,346	$156,407.50

PITT PIX DELIVERY STRIKE STALLS FILMS

Pittsburgh, July 22.

Film deliveries here were practically shut off Friday (18) when 80 truck drivers employed by Exhibitors Service Co. went on strike demanding 10c-an-hour wage increase and other concessions. George F. Callahan, company president, said strikers gave only 48 hours' notice of their intentions and he emphasized that 'it was our first and only labor trouble in 30 years.'

Men have been receiving $1 an hour for an eight-hour day. In addition to pay hike, Callahan said, union demands pay for all holidays, whether they work or not, and double time for those who do work, also time-and-a-half over 48 hours a week and two-week vacations with pay. He estimated this would cost the company, if demands were granted, more than $75,000 a year since Exhibitors' Service operates seven days a week.

ASC Wants Own Charter

Hollywood, July 22.

The American Society of Cinematographers is making a determined move to get a separate IATSE charter in the film industry. At a recent meeting the membership voted to contest any action to force them into IATSE Local 659.

Leaders say they have no quarrel with Local 659, but picture responsiblity and salary range place them in a different bracket from other 659 members.

U'S $8 TO BECOME ITS REGULAR DIVIDEND

While no official announcement has been made, the $2 dividend recently declared by Universal's directorate on the $8 preferred shares is to become the regular quarterly declaration, it was reported this week. U directors would not have started payments on the preference issue unless feeling certain they could maintain quarterly payments of $2 per share.

Although the regular quarterly apparently is assured for some time to come, no action is to be taken on clearing up arrears on Universal's 8% preferred until the tax situation in the U. S. is clarified and the company knows more definitely how much money to expect from business in Great Britain.

Film Reviews

Continued from page 8

Kisses for Breakfast

utes, a first-rate program comedy, 'Kisses for Breakfast' turns out as a curious admixture of slapstick and farce comedy. Promising comedy angles of the amnesia plot are buried by silly hokum. Resulting overlong 'B' film appears destined for minor business entirely.

Metro's 'I Love You Again' (Loy-Powell), made last spring, used the amnesia plot with real effect. Though far from being a carbon of this earlier film, this one might well have profited from its smarter angles. Where Powell reverted back to habits of a con from that of a staid citizen, after being conked on the head, such potentialities are missing in this picture.

Here, the just - married groom (Dennis Morgan) forgets his identity when struck during a fight—all excepting the address of his bride's cousin (Jane Wyatt), which he finds in his coat. He hoofs it to South Carolina, stops in for lemonade and stays a year to bring the southern gal's plantation out of debt, and finally to wed her, not knowing about his previous marriage.

When these two go visiting the northern cousin, Morgan's first wife, things begin to happen because wife No. 1 has been told her hubby of a few hours is dead, and she is about to marry another man, and, of course, Morgan doesn't recall his previous marriage or first bride.

The situations are there, and the comedy clicks along until it suddenly goes slapstick when Morgan and Miss Wyatt are dunked in an ink shower bath. Later, bride No. 1 (Shirley Ross) gets the same treatment. Also there is a pillow fight as the two femmes try to grab the guy. All far-fetched and extremely deadening, where intended to be uproarious.

Morgan again convinces as a comer despite the stupid things he has to undergo, and some overdone balladlng at the start. Miss Wyatt, as the southern cousin (wife No. 2), is thoroughly convincing in this characterization. Miss Ross is convincing.

Lee Patrick, portraying her blase friend, is outstanding despite the subordinate role. Una O'Connor plays an exaggerated maid character. Jerome Cowan, Barnett Parker, Louise Beavers and Romaine Callender head the support. Lucia Carroll, in a minor bit, apparently was overlooked by the casting boys.

Dialog mainly is smart until the film turns completely slapstick. Direction and editing are uneven, albeit Harlan Thompson has provided production values worthy of a better picture. *Wear.*

ARKANSAS JUDGE

Republic release of Armand Schaefer production. Stars Weaver Bros. and Elviry. Directed by Frank McDonald. Screenplay by Dorrell and Stuart McGowan; adapted by Ian Hunter, Ring Lardner, Jr., Gertrude Purcell from Irving Stone's novel; camera, Ernest Miller; editor, Ernest Nims; musical director, Cy Feuer. At New York, N. Y., week July 16, '41, dualed. Running time, **71 MINS.**

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	June Weaver
Tom Martel	Roy Rogers
Mary Shoemaker	Spring Byington
Margaret	Pauline Moore
August Huston	Frank M. Thomas
Hettie Huston	Veda Ann Borg
Widow Smithers	Elly Malyon
Violey	Loretta Weaver
Miranda Wolfson	Minerva Urecal
Mrs. Neill	Beatrice Maude
Mr. Neill	Harrison Greene
Mr. Melvany	Barry Macollum
Mr. Beaudry	George Rosener
Mr. Johnson	Monte Blue
Henry Marsden	Frank Darien
John Root	Russell Hicks
Judge Carruthers	Edwin Stanley

The Weaver Family, who have been brought along nicely in pictures during the last year, takes a fling at more serious drama in 'Arkansas Judge.' Shift from absurd comedy is an improvement. Employing a typical 'Way Down East' melodramatic theme, picture shapes up as program fare suited for twin bills, either secondary or as the No. 1 feature, as spotted at this Broadway grind house. Presence of Roy Rogers, generally starred in westerns by this studio, is a helpful marquee decoration in spots where he's a favorite.

Outright meller yarn is not slowed down by rustic hoke generally associated with the Weaver Bros. and sister Elviry. Fable is that concerning Peaceful Valley, where the scripters describe everything has been serene for years. Theft of $50 from Widow Smithers' cracker-barrel stirs up dissension, results in a slander suit (offering the chance for an absurd but funny courtroom scene), the anticipated mob sequence with the innocent scrubwoman nearly run out of town, and the familiar capture of the real thief at the crucial moment.

Judge Abner, the kindly influence in this rustic settlement, is faithfully portrayed by Leon Weaver, transition from the comedy oldster to a sincere one being neatly done. The other Weavers go through their now familiar maneuvers, including the always present homey singing by Elviry, cast here as the loyal wife of the judge. Pauline Moore, as the chief heart interest, lends a refreshing note, and hints future possibilities. Veda Ann Borg, her rival, makes a comely villainess. Roy Rogers, as the young attorney who is befriended by the judge, has little to do, doing none of his western tricks. Spring Byington is the much-abused scrubwoman who is nearly run out of town. Frank M. Thomas, as the town banker, heads the support. Both scripting and direction are evenly paced. *Wear.*

ATLANTIC FERRY

(BRITISH-MADE)

London, June 13.

Warner Bros. production and release. Stars Valerie Hobson, Michael Redgrave, Griffith Jones. Directed by Walter Forde. Screenplay and dialog by Gordon Wellesley, Edward Dryhurst from original story by Derek MacIver, Wynne MacIver; adapted by Emeric Pressburger; camera, Basil Emmott. At Phoenix theatre, London. Running time, **108 MINS.**

Charles MacIver	Michael Redgrave
Mary Ann Morison	Valerie Hobson
David MacIver	Griffith Jones
Samuel Cunard	Hartley Power
Susan Donaldson	Margaretta Scott
Begonia Baggot	Bessie Love
George Burns	Milton Rosmer
Morison	Frederick Leister
Robert Napier	Edmund Willard
Eeglee	Henry Oscar
Grogan	Charles Victor
Donaldson	Frank Tickle
Stubbs	David Keir
Bank President	Felix Aylmer

Latest entry in the lineup of big budgeteers from Warners' British studios doesn't reach the entertainment peak of some predecessors, but measures up to something like achievement. Sketchiness in dramatic outline holds it short of solid appeal.

Acknowledged confines of British production have been minimized in effect by the lavish treatment Max Milder has accorded his picture, dressiness nearly lifting it to epic standards. But in view of the spectacular background of a yarn concerning the heartbreak and chiseling which preceded the coming of steam to the Atlantic, its unfortunate screenplay should not have centered heavily on a weak, patchy romantic structure wherein too many scribes seem to have had a hand. Walter Forde's direction aces in the spectacular stuff of shipwreck, storm and free-for-all; is unable to shake off lethargy of the script once away from these. Straight dramatics are unfolded ponderously and under a heavy hand.

Yarn treats of 1837 and the inception of fast, clean travel to replace sailing, with the young MacIver Brothers eventually succeeding in launching the pioneer operator, Cunard. Michael Redgrave shares the pioneer brother role with Griffiths Jones. He suffers from restraint. Jones is polished as the swankier of the brothers. Method of his sacrificial demise is poorly handled in the writing. Valerie Hobson is excellent as the magnet of both men, and gives picture much of its lightness. Comedy is lamentably absent throughout.

Good performances come from Hartley Power as Cunard, Milton Rosmer and Frederick Leister as hard-nut bankers, Ian Maclean as captain of the Britannia and Margaretta Scott. Acting standard is high among the numerous speaking parts. In a bit as a Yankee, the American silent star, Bessie Love, seemingly has never been away from pictures. It's her first film role in years.

EL CURA GAUCHO

('The Gaucho-Priest')
(ARGENTINE-MADE)

Buenos Aires, July 10.

Pampa Filme production and Ariston International release. Starring Enrique Muino; featuring Aida Alberti, Eloy Alvarez, Homero Carpena, Salvador Lotito, Mecha Lopez, Marino Sere, Jose Casamayor, Horacio Priani, Horacio Torres, Lilia del Prado, Gracilliano Batleta and Jose de Angelis. Story, Hugo Mac Dougall and Miguel Mileo. Directed by Lucas Demare. Reviewed at the Broadway theatre, Buenos Aires. Running time, **82 MINS.**

(In Spanish)

Pampa's most touted production of the season, 'El Cura Gaucho' ('The Gaucho Priest') lives up to its advance billing and should be a top money-maker for Argentina although its handling has been kept so local that it's not likely to do much outside the country. It's the first release with a religious theme to be tried by the recently reorganized studio and has clicked with the clergy, which should make it especially solid in the provinces, where native films are especially strong anyway. Dialog by Hugo MacDougall and Miguel Mileo is such that it's hard for any but Argentines to fully appreciate it. The localites seem to love it, but it means that Cuba and Mexico, customarily a No. 2 market for the national product, will be n.s.h.

Story is based on the true adventures of an oldtime priest, Father Brochero, who in the last century set up a church in a mountain village, fought against the apathy of his flock, and finally won their support by helping stamp out a plague and then aiding them defeat a rich landowner seeking to drive them from their farms. Love story of a young boy he brought up and then lost to the wanderlust is a side note.

Director Lucas Demare has handled the story with restraint, avoiding melodrama and making his characters very human.

It's Enrique Muino in the role of the priest who dominates the pic from start to finish. Horacio Priani as the lad brought up by the Cura Gaucho, and Aida Alberti as the girl, are excellent but chief supporting honors go to Eloy Alvarez, whose comedy, purely local and often earthy, draws plenty of laughs.

Photography, work of Bob Roberts, only U. S. cameraman in an Argentine studio, is especially good. Many of the scenes were shot in the Sierras de Cordoba, where the priest actually lived, and full advantage has been taken of the locale. Director also depends on the camera for the finale and uses it to show the effects of the water just released for the farmers by the priest. Handling of the details retains interest in what otherwise might have been an overclimax. Music is by director Demare. *Ray.*

EMBRUJO

('Bewitched')
(ARGENTINE-MADE)

Buenos Aires, July 10.

Lumiton production and release. Features Jorge Rigaud, Alicia Barrie, Pepita Serrandor, Ernesto Vilches, Santiago Gomez Cou, Carlos Tajes, Maria Ruanova, Amery Darbon, Pablo Donadio, Carlos Bouhier, Pablo Lagarde and Bola de Nieve. Story by Enrique T. Susini and Pedro Miguel Obligado. Directed by Enrique T. Susini. Reviewed at the Monumental theatre, Buenos Aires. Running time, **100 MINS.**

(In Spanish)

One of the most ambitious picts ever turned out by an Argentine studio, 'Embrujo' ('Bewitched') is something never before seen here—a half legendary, half-historical film dealing with another South American country that manages to pack in plenty of excellent screen fare while not getting to the point of causing diplomatic strain. Plot, which deals with the life of Pedro I, first emperor of Brazil, had many worried when it was first announced, but director Enrique T. Susini—who, with Pedro Miguel Obligado, wrote the story—has managed to avoid most of the pitfalls. A week after opening there were no protests; so apparently there'll be none. Uncertain now if the pic will be shown in Brazil, however.

Film has no stars and depends on Pedro's color and background for its appeal, something that's also unusual in local pix. Story tells how Pedro proclaims the independence of Brazil, then gets involved with one Domitila de Castro, for whom he tosses over his wife. Affair leads him to further mistakes in handling the throne and finally, when his wife leaves him, he sets off to the wars of the Rio de la Plata, then in force. When he finally returns on the death of his wife, the mistress, whom he decides to marry, refuses—for the good of the country.

Period has been recaptured with music, ritual dances and African-Brazil ceremonies which may not go down so well in Brazil, where they don't like to remember too much of the primitive. But it should make the pic an excellent draw in other parts of Latin America and also a possibility for the States. Action is relatively fast with numerous historical and imaginary personages introduced to liven the story. Details and period scenes are generally well handled although cost has caused Susini to use miniatures which could be spotted across the Andes. Emphasis on femme costumes has been strong, with handling far above the local average.

Alicia Barrie shines in the most difficult role of her career. Jorge Rigaud, an Argentine raised in France, got raps from practically all critics over his accent, and general opinion is that he lacks expressiveness in a role that's perhaps too difficult for him. Pepita Serrandor is tender in a featured role and Ernesto Vilches and Santiago Gomez Cou get honors. Dances by Maria Ruanova are among best ever spotted in a local production and music supplied by George Andreani is interesting although at times excessive and inopportune. *Ray.*

Joven, Viuda y Estanciera

(ARGENTINE-MADE)

Buenos Aires, July 8.

EFA production and release. Stars Mecha Ortiz; features Santiago Arrieta, Santiago Gomez Cou, Segundo Pomar, Lucy Gallan, Papita Munoz, Pepito Petray, Enrique Garcia Satur, Rodolfo Rocha, Iris Portillo, Billy Days, Mabel Urriola, J. E. Dorado, Armando Bo, Antonio Malda and Los Portenitas. Story, Claudio Martinez Payva. Directed by Luis Bayon Herrera. Reviewed at Monumental theatre, Buenos Aires. Running time, **99 MINS.**

'Joven, Viuda y Estanciera,' Luis Bayon Herrera's latest for EFA, one of Argentina's Big Five, is another top-rank Latin film with a well-handled story, colorful background and first-rate cast that suffers only because the stage plot from which it was taken sometimes gets overtalky. Pic is based on the play done by Eva Franco's company two years ago, and in Mecha Ortiz' screen version plenty of traces of the footlights can be spotted. Once it gets away from this, the result is excellent. Action in outdoor shots moves with all the gusto of the oldtime U. S. westerns.

Story is about a young estancia (cattle ranch) owner who runs the risk of losing her fortune to an unscrupulous administrator. Intervention of the foreman, who has loved her from childhood, manages to get rid of the villain, in this case a young university student, and at the same time finishing off the love story. Tone is that of a dramatic comedy which at times becomes melo-

(Continued on page 63)

EYTON ESTATE YIELD

Los Angeles, July 22.

Estate of Charles F. Eyton, pioneer film director, yields $10,000 a year to his divorced wife, Kathlyn Williams, star in many of his silent films.

Eyton died July 2, willing most of his wealth to his former wife and the rest to his sister and niece.

THE WORLD'S LARGEST . . . CATERING TO
THE CADILLACS, PACKARDS AND LINCOLNS
OF CHICAGO'S EXCLUSIVE NORTH SHORE

Refreshments
Car Service
Modern Outdoor Projection

THEATRE
Introducing ultra-de-luxe service and novel comforts and ensuring new standards of motion picture appreciation.

WAUKEGAN & GOLF RDS. West of Evanston

Now Specializing in Attractive
DRIVE-IN THEATRE
Outdoor Advertising
GLOBE POSTER CORP.
633 Plymouth Court - - - - Chicago, Ill.

Specializing in Uniforms for DRIVE-INS
CHICAGO UNIFORM & CAP CO.
208 West Monroe Street - - - - - Chicago, Ill.
Supplied the Uniforms for the Largest Drive-In Theatre in the World—On Chicago's North Side

The Finest Equipment in the World
Installed in THE DRIVE-IN
Breakert Projection - - R.C.A. Sound, By
JOE GOLDBERG, Inc. 1245 S. Wabash Ave. CHICAGO, ILLINOIS

New York Theatres

OPENS FRIDAY, JULY 25
JAMES CAGNEY
BETTE DAVIS
in a New Warner Bros' Hit
'The Bride Came C.O.D.'
IN PERSON PHIL HARRIS
and His Orchestra
STRAND B'way & 47 St.

NOW PLAYING
GARY COOPER
—In—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
ASTOR BROADWAY and 45TH ST.
AIR-CONDITIONED

COOL Capitol Broadway at 51st Street
Funnier Than "MIN and BILL"
"BARNACLE BILL"
An M.G.M. Laugh Riot Starring
WALLACE BEERY
with Marjorie Main - Leo Carrillo

HOPE · LAMOUR
"CAUGHT IN THE DRAFT"
In Person
JOE VENUTI and Band
DANNY KAYE
JANE FROMAN
Doors Open 8:30 A.M.
PARAMOUNT
TIMES SQUARE

LOEW'S State TIMES SQ
Last Times Wed.
Madeleine Carroll
Fred MacMurray
"ONE NIGHT IN LISBON"
In Person
Ted LEWIS and His Revue
Starts Thur., July 24
Merle OBERON
Melvyn DOUGLAS
"THAT UNCERTAIN FEELING"
In Person
Harry RICHMAN
Willie HOPPE, Billiard Champion

"EXULTANT ADVENTURE"—PM
FANTASIA
37th WEEK
AIR-CONDITIONED
Twice daily 2:40 & 8:40
BROADWAY 53 & B'way CI 6-5353
Extra Show Sunday at 5:40 P. M.

RADIO CITY MUSIC HALL
HELD OVER
GINGER ROGERS in
'Tom, Dick and Harry'
Spectacular Stage Productions

H'wood Gambles on Kids

Continued from page 1

the new names that by the time they have their second or third role, in numerous instances, they already are favorably familiar to hordes of customers, and the gamble has been converted into a sure thing.

Behind these ventures with film novices, on whom often is risked a proportionate part of pictures budgeted up to $1,000,000 and more—ventures requiring plenty of executive fortitude as well as showmanship—is, for one thing, the effort and the necessity of enlisting new motion picture audiences; i.e., an appeal especially to younger audiences.

The youngsters are the lads and gals who are participants and fans of competitive amusements, to whom pictures must be sold in competition with bowling, night baseball, the beaches, all kinds of sports, dancing, etc. These potential but not at all confirmed film customers look at most established players over 30 as old people, the film producers discovered—their problems, their fun, their antics on the screen, written for mature and sophisticated characters, being not too closely related to the first interests of the younger customers.

Get 'Em Young and Groom 'Em

In a recent canvass of college youngsters, it was found that many in two of California's foremost universities didn't even know the identity of two celebrated femme stars of a few years ago, and one who is attempting a comeback. Hence, to considerable extent, the concentration of producers and talent executives on grooming youngsters. Find promising ones and gamble with 'em, is the slogan. Time moves faster for the picture biz.

So, while the established older lights of the film firmament are not going to blaze out in sudden catastrophe, they are going to get plenty and increasingly active competish from the novae.

The gamble isn't cheap, at best. Darryl F. Zanuck told the 20th-Fox sales conventioners here last week that, contrary to popular and perhaps most professional belief, it costs much less to use a company's own top stars or to go out and borrow them from other companies, than to use a newcomer for an important picture.

The added time, the preparations, the attempts to throw reasonable insurance about youngsters or comparative newcomers for the risky venture, Zanuck told his associates, the dialog coaching, the wardrobe testings and all the technical experimenting which in case of the veterans is all set, is very costly and taxes the ingenuity and the ability of every studio department. The problem of winning the gamble reflects to the cameraman, the director, the associate producer, to every major and minor employe on the lot.

Instances of talent gambling on the 20th-Fox lot in pictures just hitting cameras or soon to be released are Gene Tierney in the title role of 'Belle Starr,' Dana Andrews and Anne Baxter in 'Swamp Water,' Carole Landis with Victor Mature in 'Hot Spot,' Cobina Wright, Jr., in the femme lead in 'Week-End in Havana.' George Montgomery, unknown until he appeared with Mary Beth Hughes in 'Cowboy and the Blonde,' now has the lead with Carole Landis in 'Cadet Girl.' Sheila Ryan, obscure, gets the romantic femme lead with Laurel and Hardy in 'Great Guns.' Bruce Edwards, an auto salesman, had never seen a film camera when he was given the male lead opposite Brenda Joyce in 'Marry the Boss' Daughter.' Roddy MacDowall, known in England, but virtually a stranger to film-goers here, was entrusted with one of the top roles in 20th's forthcoming budget biggie, 'How Green Was My Valley.'

Overnight Sensations

Producers and talent executives do not pretend that many of the persons they take chances with are not good actors. They may or may not be. Many of them are, coming from the stage and from the little theatres. It isn't necessarily the possession of talent that determines the gamble. It's the almost incalculable weight which filmgoers place on the name—names which will draw them. But it has been proved over and over again recently that venerable names can't hold audiences if the material is poor, and, on the other hand, young unknowns can leap to prominence almost over night, in one or two striking performances, if the vehicle is right, the direction good, the entertainment values there. So, while hurdles are not as formidable as they once were, for the upcoming talent, the hazards are still there, and to win public favor in the one or two roles which will justify the producers' gamble on instant success, is an enormous test of a novice player's capacities and showmanship.

At Paramount, Stirling Hayden is the outstanding example of recent talent gamble with a complete unknown. This really was a chance-taker, when Y. Frank Freeman, operating head of the studio, as one of his first official acts, promoted the lanky young yachtsman from New England into one of the three top roles in 'Virginia.' Hayden made it in one. He'll be seen next in Edward H. Griffiths' 'Bahama Passage,' co-starred with Madeleine Carroll, and is favored at Paramount for the role of Robert Jordan in 'For Whom the Bell Tolls.' Freeman's gamble thus far has paid big dividends.

Veronica Lake at Paramount also made it in one—'I Wanted Wings.' There also was a chance-taking venture that meant money, one way or another, depending upon her capacities. She consolidates her performance in the forthcoming Preston Sturges picture, 'Sullivan's Travels,' co-starring with Joel McCrea. Susan Hayward had done nothing spectacular previously, having turned in her best job in Columbia's 'Adam Had Four Sons,' but gets a zoomer in C. B. DeMille's 'Reap the Wild Wind' as second femme lead. Martha O'Driscoll, 18, also gets a good chance in 'Reap' after having been at Paramount in minor assignments for two years. Philip Terry forges up in Harry Sherman's production, 'Parson of Panamint,' and has romantic male lead in 'Sweater Girl' on the strength of the 'Parson' click.

Par's Parade of Youngsters

Other beneficiaries at Paramount of talent promotion, if not a gamble in every case, are Rod Cameron, who has played only in 'Parson of Panamint,' but is regarded by executives on the lot as one of the company's best contract bets; Don Castle, in the Bill Thomas-Bill Pine productions, 'Power Dive' and 'Torpedo Boat'; Donna Drake, young orchestra leader who was billed under the name of Rita Rio, making her film debut in 'Aloma of the South Seas'; Macdonald Carey, to be co-starred with Fred MacMurray, in 'Take a Letter, Darling'; Brad King, who succeeded Russell Hayden in Harry Sherman's Hopalong Cassidy pictures—right off the ranch; Charles Smith and Jimmy Lydon as Dizzy and Henry in the Henry Aldrich' series; Eddie Bracken; Alberto Villa, Argentine singer who will be starred in two pictures as his first efforts after careful coaching in English—'The Gentleman from Buenos Aires' and 'Hula Honeymoon'; Richard Denning, with Dorothy Lamour in 'Her Jungle Mate'; Eva Gabor, now up for femme lead opposite Ray Milland in 'Channel Port.'

Warners' examples in chance-taking, more or less, with unfamiliar talent on the screen in recent months, include Richard Whorf, whose first film role is with Priscilla Lane in 'New Orleans Blues.' He is a distinguished stage actor, but completely unknown to vast majority of film patrons.

Monty Woolley, who will have the title role in Warners' version of 'The Man Who Came to Dinner,' is, of course, a stage actor who has proved his Broadway mettle in the Kaufman-Hart play, but is unknown to picture audiences—although he once tried to land in Hollywood previously. Richard Travis, who will play the role of the reporter in 'Man Who Came to Dinner,' also is unfamiliar to pictures. These able performers are certain to give good account, but they go into their parts without film draft. Joan Leslie, who had her first comparatively good role in 'High Sierra,' has the star spot opposite Gary Cooper in 'Sergeant York'—and that, say Warners, despite the girl's promising gifts; was taking a real gamble in this studio's most expensive production of the year.

Metro is a proverbial proving ground for youngsters. Here, too, the acceleration recently in zooming talent has been marked. New names getting the Metro grooming and breaks are Red Skelton, seen in 'Lady Be Good' and now practically carrying 'Whistling in the Dark'; Ray MacDonald, who initialed in the forthcoming 'Life Begins for Andy Hardy' and featured in 'Babes on Broadway'; Rise Stevens, a Metropolitan opera star, who has a starring role with Nelson Eddy in 'The Chocolate Soldier'; Donna Reed, new in films, spotted in 'The Get Away.' Kathryn Grayson, first in 'Andy Hardy's Private Secretary,' repeats in 'Life Begins for Andy Hardy.'

Most of Metro stars were built from youngsters on the lot—and that includes Clark Gable, Robert Taylor, Joan Crawford, James Stewart, Mickey Rooney, Judy Garland, Lana Turner.

Tyro Scripters

Continued from page 4

and other forms of literary efforts turned in, studio picks the most promising to undergo extensive interviews, which is the first personal contact Metro has with the potentials.

Interviews delve deeply into the personalities of the student finalists, as well as probing to find out if promise shown in their submitted work can be successfully turned to profit for the screen. Checkup on personality is figured necessary by Metro as newcomers must conform to studio practices without losing the freshness that will make them valuable.

Turned Loose on Their Own

Those passing the rigid questioning are handed six-month optional contracts paying around $50 a week, shipped to the studio and put to work under the guidance of Richard Schayer. Juniors are not required to follow any particular pattern, but are given the freedom to develop whatever material they feel they can best prepare.

In selecting writers for the film try, Metro does not limit the field to newly graduated college students, but will consider recent graduates who might be recommended by their university. Metro is emphatic about its contact with writing possibilities. It must be a student, or graduate, whose work is first recommended by a school board. Studio will read no material or have any personal contact with a would-be scribe except through the university channel and the interviews are given only to those remaining after elimination of material submitted from the colleges.

Metro's writing department, under Kenneth MacKenna, is budgeted to carry 10 of the junior writers through six-month optional contracts each year and figures that if one out of the 10 makes the grade, the money has been well spent. Two years ago, when training division was resumed, studio called in a total of 12, and of this group two carry the title of full-fledged writers now, Tom Seller of Yale and Annalee Whitmore of Stanford, both having worked on a number of 'Hardy Family' features.

Last season, studio started 10 embryos through the writing mill with one, Devery Freeman of Brooklyn College, having graduated so far into the ranks of term-contract writers.

Seven Make the Grade

This year only seven made the grade in the final selections and have arrived to start their six-month trial period. Newcomers were chosen after reading material of 47. Several of these join the studio with previous writing experience, but their selection was made in the same general manner Metro uses to chose its juniors.

David Lang, U.S.C., drew his appointment after a period in the studio cartoon department and has a number of radio scripts to his credit. DeVallon Scott, same school, has previously done some studio writing, and Jolly James, Vassar, had been employed in the script department at Warners.

Others in the new contingent are Brainerd Duffield, University of California at Los Angeles; Jerome Kurtz, Carnegie Tech; Warren Law, California, and I. A. L. Diamond, Columbia. In making its selections, Metro usually confines its search to eastern and Pacific Coast colleges because of ease in handling the interviews at either the studio or in the New York home offices, although any exceptional talent unearthed in the central states would not be discriminated against because of geographical location.

Seiter Calls Clinch

Hollywood, July 22.

William Seiter, director, gave the starting signal to 'Appointment for Love,' co-starring Charles Boyer and Margaret Sullavan.

Picture is a Universal production, but the first scenes were shot on the theatre set at the old Vitagraph studio.

Inside Stuff—Pictures

New version of 'Dr. Jekyll and Mr. Hyde,' starring Spencer Tracy, produced by Metro and directed by Victor Fleming, directs attention of scenario departments of all companies to the interesting history of the Robert Louis Stevenson story as the basis for earlier stage and screen productions. In the theatre, Richard Mansfield is the star most frequently associated with the dual characterization.

First performance of the play, on which Mansfield collaborated with Thomas R. Sullivan, was at the Boston Museum, May 9, 1887. Version currently listed in the French catalog is credited to Luella Forpaugh and George F. Fish.

It appears that 'Jekyll' comes to the screen once every 10 years. Paramount has made two highly successful adaptations of the classic. First production (silent) starred John Barrymore, and was produced in 1920. The script was written by Clara Berenger, and John Robertson was the director. In the two leading femme parts were Nita Naldi and Martha Mansfield. Their cast names were Therese and Millicent Carew. Neither character is in the original Stevenson story, which probably accounts for the fact that scenarists have felt at liberty to invent new names in any adaptations.

In the sound version of 'Jekyll,' produced also by Paramount in 1932, with Fredric March starred, the women leads were played by Miriam Hopkins and Rose Hobart. That dialog version was written by Samuel Hoffenstein and the late Percy Heath, with Rouben Mamoulian directing. Cast names of the two women players were Ivy Parson and Muriel Carew. Latest adaptation, prepared by John Lee Mahin, provides a new set of names. Ingrid Bergman and Lana Turner are designated as Ivy Peterson and Beatrix Emery, respectively.

Readers of Stevenson will scan the characters in the new Metro version with some surprise to find that the character of Utterson, the lawyer, is omitted entirely from the screenplay. In the original story, Stevenson used the barrister as the main secondary figure.

Sizzling monograph denouncing the film industry majors and the Motion Picture Producers & Distributors of America, citing the business as a 'pattern for monopoly,' is on the best seller list at the Government Printing Office. Controversial booklet, which blasted the Justice Department consent decree and warmed over the old NRA hash, has brought in $335.25 since being put on the market under the imprint of the Temporary National Economic (monopoly investigating) Committee.

Survey recently showed 2,235 copies sold, with 3,064 still on the shelves. Document retails for 15c. A dozen other TNEC titles have enjoyed a better response, though few are selling in very much bigger quantity. The film industry study is chiefly valuable for its historical data rather than its critical comments, which follow the pattern of evidence aired often at hearings on blockbooking bills and shows marked resemblance to the critique of the NRA code.

Jesse L. Lasky's success with 'Sergeant York' recalls another tell-tale incident in his career, one of many that have been told about him since he 'came back.' Once a top exec in pictures, Lasky was down to his life insurance policy a year ago and borrowed $25,000 on it to buy the rights to the York story. It was a tough job to whittle the tale into a film play and a still tougher task to sell the idea to a producer. Now the picture is estimated to gross $3,000,000 in the United States and another $1,000,000 abroad, meaning about $500,000 for Lasky and plenty of major executives offering him contracts. Many of them worked for him 15 years ago when he was tops in Hollywood.

Katharine Hepburn's rooting from the sidelines is reported to have stimulated a new record for an original story and screen play. Price is said to be $100,000, paid by Metro to Michael Kanin and Ring Lardner, Jr., for 'Woman of the Year.' Actress had nothing to do with the writing of the yarn but sat in on several story conferences with the boys, and her influence as cheer leader had much to do with the final score. Naturally, the picture stars Katharine Hepburn.

Kanin is an older brother of Garson Kanin, RKO producer-director, now in service at Ft. Monmouth. Miss Hepburn's reported romantic interest in Gar Kanin may explain her concern in this deal.

Industry wasn't inclined to take at face-value the full-page ads signed by Russell Birdwell in Time and Newsweek last week demanding that the U. S. declare war now. With the Coast press agent about to open an office in New York, on the avowed intention of getting industrial clients, ads were seen as more of a publicity campaign for R. B. than as an appeal to war. One point raised was why the 'New York' after the signature when Birdwell's g.h.q. are still in Hollywood, where he is much better known.

Eric Knight's novel, 'This Above All,' written about the retreat from Dunkirk and other phases of the siege of England, is slated for high-budget production by 20th-Fox in London, using some of the company's frozen assets. Studio paid $30,000 for the film rights and hired R. C. Sheriff to do the screenplay. Robert Kane, recently in Hollywood for studio huddles, is on his way to England to take over the production job.

Plan for 20th to dramatize "This Above All' for a Broadway presentation before filming has died.

Russia is going Hollywood in a mechanical way. After weeks of inspection of major studios, Gregor Irsky, chief engineer of the Soviet Committee on Motion Pictures, placed heavy orders for Mitchell cameras, Teague background projector units and Bell & Howell lab equipment. Delivery, for cash at export shipment points, are being made through Amtorg, the Russian buying unit in New York. Russia, Irsky asserts, has 50 studios at work and 40,000 film houses.

Harry Hammer, Paramount's manager at Helsinki, states his office there is being operated by himself and a couple of girls because of the Finnish-Russian war. In addition, he has undertaken to run the Savoy theatre there because the manager, a personal friend, has been called to the front.

Because of regular bombings of Helsinki, the various distributors have been ordered to move all film stock outside the city limits.

Known as a leisurely producer, John M. Stahl brought in 'Our Wife' at Columbia more than $50,000 below the original budget. Total production costs were about $650,000, the lowest for Stahl in a decade. Stahl moves over to 20th-Fox this week. His associate, Irving Starr, also checked off the Columbia lot and is negotiating an independent production setup.

Captain Flagg and Sergeant Quirt, character names, remain in the 20th-Fox vaults while Edmund Lowe and Victor McLaglen, who originated the picture roles years ago, carry on at RKO as Captain Curtis and Sergeant McGinnis in 'The Marines Are Ready.' RKO tried to buy the names for exploitation purposes but 20th-Fox set the price too high.

Victor Jurgens, former March of Time cameraman in the Far East, Australia and New Zealand, has been switched to South America, and will be there about six months preparing material for a release on the south of the border countries. Maurice Lancaster, former London man, who was in the U. S. for two months recently, is now in Bombay.

Richard Himber, the maestro, pulled a nifty ad in Daily Variety with a pseudo-film review (as part of the paid ad display) of a yarn he authored with Mel Ronson. It's titled 'Root of All Evil,' and the pseudo-critique not only cast all the roles but also the producer, director, lensar, etc.

AUG. 1
RELEASE
THE GREATEST COMEDIAN OF OUR TIME
. . . IN BRANDON THOMAS' IMMORTAL COMEDY!
JACK BENNY
in
CHARLEY'S AUNT
with KAY FRANCIS
James Ellison • Anne Baxter • Edmund Gwenn • Reginald Owen • Laird Cregar and Arleen Whelan • Richard Haydn Ernest Cossart • Morton Lowry
Directed by Archie Mayo
Produced by William Perlberg
Screen Play by George Seaton
He's an Aunt in Pants!
TWO-FISTED LUMBERJACK
. . . DANCE HALL
All the romance, dram
and thundering action
Edward White's be
HENRY
FONDA
in
STEWART EDWARD
WILD GEESE
with
WARREN
WILLIAM
ONA
MUNSO
Directed by JOHN BRAHM • Pro
Screen Play by Hor
20th CENTURY FOX

AUG. 15
RELEASE
QUEEN!
a, thrills
f Stewart
t-seller!
JOAN
NNETT
WHITE'S
CALLING
BARTON
N · MacLANE
uced by Harry Joe Brown
e McCoy
Wild Geese Calling
STEWART EDWARD WHITE
AUG. 29
RELEASE
SONJA HENIE
JOHN PAYNE
making gay love!
with the sky the limit!
in fun, music and winter sports!
Sun Valley Serenade
GLENN MILLER and his Orchestra
who make even the snow hot... in America's glorious vacationland!
and MILTON BERLE
and LYNN BARI
and JOAN DAVIS
and NICHOLAS BROTHERS
Glenn Miller plays
"I Know Why"
"In The Mood"
"Chattanooga Choo-Choo"
Other hits!
"It Happened in Sun Valley"
"The Kiss Polka"
Produced by Milton Sperling · Directed by H. Bruce Humberstone
Screen Play by Robert Ellis and Helen Logan · Story by Art Arthur and Robert Harari · Lyrics and Music by Mack Gordon and Harry Warren · Dances staged by Hermes Pan
Extra — Sensational! — Spectacular!
Sonja and her chorus of skating stars in the breath-taking "BLACK ICE BALLET"!

Uniformity of Policy on Baseball Sought as Mutual Sales Asset

St. Louis, July 21.

Mutual, contemplating a possible uniform policy regarding local baseball broadcasts, has asked its affiliate stations for suggestions on the questions and has suggested that such broadcasts be scheduled so as not to conflict with network commercials. Action was taken at a meeting last week of the Mutual board of directors and operating board, in New York. Memorandum on the situation has been sent by Fred Weber, network general manager, to all affiliates.

According to the Mutual execs, the local baseball broadcasts, particularly double-headers, frequently run overtime and thus disrupt other programs. In the case of network commercials, the shows must be re-broadcast later in transcribed form, usually at irregular hours. Sponsors naturally dislike that, so Mutual is hereby placed at a sales disadvantage in competing with the other networks, especially NBC-Blue.

In its communication, Mutual asks the affiliates to outline their present policies regarding daytime baseball broadcasts. It notes that where the play-by-play accounts can be terminated at 5 or 5:30 p.m., there is usually little interference with network commercials, most of which are kid shows that go off the air early in the summer, before most double-headers are played. Network therefore suggests that all daytime game broadcasts be ended by 5:30, local time, until the first week in July.

In regard to night games, Mutual notes that it expects to line up a number of evening variety programs with name casts and suggests that since sponsors of such shows would balk at interference with the habit factor that all evening baseball broadcasts be delayed until 10:30.

CBS' Uniform Policy

Columbia, which dropped baseball broadcasts at the end of last summer, now has an extensive lineup of serials scheduled during the afternoon hours.

Latter contracts extend over the 52-week period, instead of for the summer months only.

Jean Paul King Back In Tacoma On Publicity For Buckley-King Firm

Tacoma, July 22.

Jean Paul King has joined the firm of Buckley-King here as director of public relations. This represents a return to his home town by the radio announcer, who has been identified with dozens of network shows out of Chicago and New York in the past decade. Lately King has been prominent in Lambs Club activities.

Originally King was a dramatic stock actor for Henry Duffy in San Francisco.

FIDDLE, BANJO RALLY IN CAROLINA HILLS

Asheville, N. C., July 22.

With more than 500 performers entered, a fiddle and banjo show will get under way here July 24 for three days and nights. Event is 14th annual Mountain Dance and Music Festival. Draws crowd of around 20,000.

No ASCAP worries as most tunes date back 100 years or more, being of Revolutionary period and some having been brought over by settlers from England, Scotland and Ireland. WWNC, Asheville, will ether large portion of show.

Orson Welles Deal On?

Hollywood, July 22.

Orson Welles is reported set to do a radio series this fall for Lady Esther. Exact nature of the show isn't known, but it's expected to be a guest-star dramatic series.

Account has previously been mentioned as intending to sponsor Freddy Martin's orchestra. Its Guy Lombardo winds up Monday (28) night, the orchestra switching to Colgate-Palmolive-Peet sponsorship Aug. 2.

SHELL BACK

Coast Trial of Party-Going Formula —Account May Spread

Hollywood, July 22.

After five years off the network, Shell Oil is returning with a Coast regional hookup for its half hour program, 'Shell Goes to a Party.' Format is similar to 'Life (mag) Goes to a Party,' with Art Linkletter busting in here and there with his yards of cable and a mike. CBS gets the show beginning Aug. 7.

It's in the nature of a test and spreads eastward if it impresses the sponsor. Shell has been spotting transcriptions since it parted with Joe Cook around five years ago.

WJR, DETROIT, SIGNS HARMON

Detroit, July 22.

Tom Harmon, the football player, signed today (Tuesday) as sports director of WJR. G. A. Richards, president of the station, completed the deal in Hollywood, where the ex-gridder is making the picture, 'Harmon of Michigan,' at Columbia. When the film is completed, Harmon will go to Chicago to train for the all-star game at Soldiers' Fields on Aug. 28.

Following that, he will come to Detroit to assume his job at WJR. First assignment is likely to be covering Michigan's eight home games this fall.

Harmon majored in speech and radio at the university and his contract with the station is in line with his determination to pursue a radio career.

RINTOUL'S WSRR STARTS SEPT. 7 IN STAMFORD

Stamford, Conn., July 22.

WSRR, new Stamford station being hoisted by Stephen R. Rintoul, starts puffing Sept. 7.

Slocum Chapin, ex-WKBN, Youngstown, O., and WOC, Davenport, will manage exhaler, which will be nearest Connecticut exhaler to Bronx. George Backus, formerly at KOY, Phoenix, Ariz., heads commercial department.

Ed Wolfs Click 25

The Ed Wolfs celebrate their 25th anniversary today (Wednesday) and Wolf's radio production colleagues around New York are throwing them a banquet.

Songwriter-brother L. Wolfe Gilbert is flying in from the Coast for the occasion.

Philadelphia.—Edward Allen, formerly of WBFG, Altoona, has joined the announcing staff of WFIL.

WCAU 'farm system' has brought in Neal Harvey to take the place of Lew Fisher, who went on active duty as an ensign in the Naval Reserve.

TELEVISION PARADOX

Farnsworth Exec Sees a Modern Humpty-Dumpty Tale in Situation

Fort Wayne Ind., July 22.

E. A. Nicholas, president of the Farnsworth Television & Radio Corp., said that the ruling of the Office of Production Management—that owing to defense priorities, there will be no more aluminum for civilian purposes for the remainder of 1941, —effectively vetoes the long-awaited 'green light' for commercial television.

He pointed out that when materials basic to the television industry were abundant, the FCC would not permit commercial use. Now that the desired permission has been given, another branch of the government feels that it cannot release the necessary materials.

G. E.'s Channel 3 License

Washington, July 22.

Another experimental television station for the Albany-Schenectady-Troy area was on the way last week when the FCC granted a construction permit to General Electric for a transmitter to be operated on television channel No. 3 (66,000-72,000 kc), which is expected to serve 3,320 square miles and approximately 572,000 residents.

Application (which suggests remodeling its present experimental station, W2XB, in the Helderberg Hills, New Scotland, N. Y., for commercial purposes by Sept. 1) proposes 'incidental experimentation' with color television for the new venture.

KVOS IN COURT TO STOP LEE SHUTOUT

Seattle, July 22.

A dispute between KVOS, of Bellingham, Washington, and the Pacific Broadcasting Co. (KMO), of Tacoma, has reached the courts. Application by KVOS for an injunction to prevent Pacific (associated with the Don Lee network) from cutting off Don Lee or Mutual programs from KVOS was argued yesterday (Monday) before Superior Court Judge Fred G. Remann. No decision was announced and further hearings are expected.

Action seeks to prevent Pacific Broadcasting from terminating a five-year contract signed a year ago and providing for KVOS to use network programs. Station claims the agreement permitted it to use the network service any way it saw fit. However, failure of KVOS to use the network shows before 9 p.m. daily was cited as reason for KMO's refusal to relay further broadcasts, the complaint stated, although the original contract is claimed to have a clause requiring one year's written termination notice.

'Lone Ranger's' Plaque

Detroit, July 22.

For the second time in five years, 'The Lone Ranger' program, produced at WXYZ here for the Mutual system, has been presented with the annual award of the C.I.T. Safety Foundation.

The previous plaque was presented in 1937.

Originate WBNY Disc Show in Dancery

With Result Biz Picks Up and Musicians Union Demands Standbys for Recordings

Buffalo, July 22.

Running WBNY's platter show from a suburban dancery proved a big draw in its first try here and promoters hope to make a regular thing of it, if a musicians' union squabble can be cleared up. Union clamped down right after first broadcast with demand that standby men be hired and matter is pending at that point. Spot is dancery at Williamsville Glen, which has a union band, led by Bernie Sandler, on other nights of the week.

Experiment was tried on Mondays, when Sandler band is off. Previous try at Monday shuffling drew only a very slim handful, but 356 guys and gals showed up to watch Roger Brown run platters on a remote pickup. Park plan dancing to the discs was tried at 3c a throw and very few stood around. Promoters, Brown and Harry Altman, who runs dancery, netted an encouraging sum.

At this point union stepped in with demand that disc show employ standby men. Brown claims union has no rules stipulating regular musicians as a standby for recordings, and matter is up in air. Possibility exists broadcasts, done ordinarily from WBNY studios, may be moved for winter months to vacant ballroom, where no union band plays.

Disc Jockey Solves Vacation

Buffalo, July 22.

Turning a program over to the public while the emcee is vacationing is big stuff from a listener's angle, WEBR is finding. Whole town's younger set is talking about Pete Krug letting fans run his noon disc revue for next two weeks. First time such stunt has been tried here.

Some 200 turned up at auditions to try out and more, seeing long line at studios, gave up without trying. A score, ranging in age from a nine-year-old girl to a middle-aged Niagara Falls fireman and his wife are getting a chance to spin discs and try out their own line of chatter. An announcer will stand by to help them out if they stutter, but all taking part in this new twist to audience-participation are pretty confident of their own mike prowess.

Ontario Tourist Program May Go 26 Weeks on Columbia Next Year

Ontario Travel Bureau radio series, which folded with the July 13 broadcast, is tentatively slated to return next winter on a 26-week schedule. Executives of the Walsh agency, of Toronto, are due in New York within the next couple of weeks to huddle with CBS on preliminary plans. Understood the show will again be a variety offering, originating in Toronto, with a couple of names piped in from New York and with different guests each week. Also a prospect of the series being extended to the Coast.

Sponsored by the tourist service of the province of Ontario, the program started last April with Ned Sparks starred and with production handled from the Canadian end. After one week the setup was changed. Phil Cohan, of the CBS staff in New York, went to Toronto as producer. Scripting assignment was given to Al Lewis and Hank Garson in New York. Stoopnagle and Keenan Wynn were added as regulars in the cast, being piped in from New York. Cast from the Toronto end included Sair Lee, Dave Davies, Wally Armour octet and Luigi Romanelli orchestra.

Talent for next winter isn't set, but probably Cohan will again produce, with Lewis and Garson resuming the writing assignment.

Quebec Also Interested

Quebec, July 22.

Success of the Province of Ontario in drawing tourist trade this spring with a radio program in the U. S. has the Province of Quebec interested in trying a similar splurge. Officials are sounding out several advertising agencies for suggestions for such a venture.

When and if a likely prospectus is presented, networks and producers in the U. S. will be asked to submit possible shows.

SKELLY ROTATES SPIELERS

Hill, McNamee, Shirer Follow McGibeny and Utley

Chicago, July 22.

Skelly Oil and the Henri, Hurst & McDonald agency are not yet finally set on a news commentator. They have now used two, Donald McGibeny and Clifton Utley, as replacements for the date Capt. E. D. C. Herne, but still others are to be heard before a long-term contract is awarded.

Frank Ferrin, agency radio chief, leaves shortly for an eastern audition trip on the hunt for an outstanding commentator.

Following three weeks each of McGibeny and Utley, the show will have three weeks each of Edwin C. Hill, Graham McNamee and William L. Shirer.

From these five names and any others that Ferrin can dig up, the final contract commentator will be selected.

NOBLE MUSIC FOR BERGEN

Hollywood, July 22.

Ray Noble is set to supply the music for the Chase & Sanborn show with Edgar Bergen, which returns to the air Sept. 7. Contract will probably be signed when Jules Stein, Music Corp. of America president, huddles in New York this week with John Reber, radio head of the J. Walter Thompson agency.

Robert Armbruster directed the music on the show last season. No vocalist is set for the fall, but indications are that John Dickinson will not return.

Tommy Bartlett Replaces Betts for Morrell Acct.

Chicago, July 22.

Morrell & Co. will replace the 'Doggy Dan' series for Red Heart dog food with a shopper-interview program handled by Tommy Bartlett of WBBM. 'Doggy Dan' was on for three years on WMAQ with Harold Betts.

New show will be tagged 'Shopping With the Missus' and will consist of recorded interviews in stores, and will start early in August.

Handled through the Henri, Hurst & McDonald agency, the show will try to bring to life some laughs based on the appearance of 'the talking dog' which was one of the key items in the 'Doggy Dan' show. In the 'Missus' show it will be used strictly for comedy, with a special comedy dog masquerade being prepared for the effects man.

WHN's 50 Kw. Ad-Rates

Station WHN, New York, starting operation under its increased power of 50,000 watts within a couple of months, has issued a revised rate card, effective Oct. 1.

Basic rates for the periods between 6 p.m. and 11 p.m. weekdays and 1 p.m. and 11 p.m. Sundays are to be $750 per hour, $450 per half-hour, $300 per quarter-hour, $150 per five-minute spot, $75 per one-minute spot and $45 per half-minute. Rates for all other periods are to be just one-half the above.

Phil Spitalny Breaks His Rule Not to Record Any Radio Arrangements

The Columbia album, for which Phil Spitalny broke his rule against recording anything he does on the radio, goes into the wax works next week. It will be 'Hymns of the Hour of Charm,' eight secular songs he has broadcast for General Electric with his all-girl orchestra.

The hymns are 'Now the Day's Over,' 'Lead Kindly Light,' 'In the Garden,' 'Abide With Me,' 'Holy, Holy,' 'The Day Is Dying in the West,' 'Old Rugged Cross' and 'Rock of Ages.'

FIVE WEEK EXTENSION FOR LUM & ABNER SHOW

Chicago, July 22.

Wade, agency for the Miles (Alka-Seltzer) Laboratories, has okayed five more weeks for Lum & Abner on the coast NBC-Red web of six stations, as of Aug. 25.

It's a four-week 15-minute show on the Coast and in addition on the burp capsules, Lum & Abner will sell One-a-Day Vitamins for Miles.

Guy Hedlund Off WTIC

Hartford, July 22.

Guy Hedlund's leaving WTIC on Aug. 1 after 10 years in charge of drama production. Veteran stager founded Playhouse stock troupe and directed more than 1,000 broadcast performances as well as acting in many of them.

Troupe recently wound up series of weekly sustainers on NBC-Red.

FIX WAR SHOW PRIORITIES

THE LAZY WAY

The following is from the schedule for Monday, July 7, 1941, of a radio station on the Pacific Coast:

7 a.m.—News—Sponsored by soap.
7:45 a.m.—News—Sponsored by clothing store.
8:30 a.m.—News—Sponsored by department store.
9 a.m.—News—Sponsored by headache remedy.
10 a.m.—News—Sponsored by sizz-phizz.
12 noon —News—Sponsored by participation.
2:30 p.m.—News—Sponsored by bakery.
4 p.m.—News—From New York.
4:30 p.m.—News—Sustaining.
6 p.m.—News—Sponsored by cigar company.
6:30 p.m.—News—Sponsored by wine company.
7 p.m.—News—From network (sponsored).
9 p.m.—News—Sponsored by sizz-phizz.
9:15 p.m.—News—From Network.
10:30 p.m.—News—Sustaining.

Note that the above schedule is not a formal 'every-hour-on-the-hour' policy such as some stations follow and which might be justified as 'public service.' The schedule is strictly hit-or-miss, indiscriminate dotting of the log with news.

But extended editorializing on the above program schedule would merely labor the point. It is presumably laziness by the station's salesmen and inertia or disinterest by its management that permits such a disproportionate emphasis upon newscasting. It's the easy way, news being so beautifully plausible during these times.

And laziness, too, or disinterest may also explain the advertising agencies' blind buying.

Isn't it warm?

McAVITY QUITS LORD & THOMAS

Thomas A. McAvity has resigned as vice-president and radio head of Lord & Thomas. Future connection is unknown, but before doing anything else he will take a three-weeks' vacation in Canada. Mrs. McAvity, film and radio actress Helen Mack, plays Marge in the 'Myrt and Marge' serial, so she cannot accompany him.

Carl Stanton, in charge of the Lucky Strike account, is temporarily in charge of the department, but a permanent successor may not be appointed.

ROYAL COLA BUYS PART OF WSM'S YAM SESSION

Nashville, July 22.

Another national account has purchased time on WSM's Grand Ole Opry. Royal Crown Cola began participation (19) with a half hour. Contracted by BBD&O, New York.

Paul Phillips at NBC

Paul Phillips, formerly a writer at CBS and author of 'Golden Treasury of Song' for Squibb, has joined the NBC script staff and is working on programs for fall production.

He wrote Columbia's 'Flow Gently Sweet Rhythm' series, so he is now sharing on the authorship of NBC's 'Chamber Music Society of Lower Basin Street' show with Welbourn Kelley, who recently resigned the NBC staff to become radio script head for the Navy Department.

Lochman Heads Callers

Kansas City, July 22.

Walt Lochman, of KMBC, is new head of the American Association baseball broadcasters organization. Connie Desmond of Toledo is the new vice-prexy. Occasion for the annual election was the convening of all broadcasters of American Association teams in Minneapolis last week at the annual league all-star game.

Retiring president is Alan Hale, now of WBBM, Chicago.

VRONSKY, BABIN ON KRAFT

Vronsky and Babin, duo pianists, interrupted their summer schedule of composing to appear on the Kraft show Thursday (17).

Pianists open a 60 date concert tour Oct. 14, in East Lansing, Pa.

Crosley Mobile Unit To Follow Army Maneuvers For Spanish Shortwaving

Cincinnati, July 22.

In cooperation with the War Department's radio publicity division, WLW-WLWO and Cadena Radio Inter Americana, Crosley's shortwave network, will do special daily broadcasts of the war maneuvers by the U.S. first, second and third Armies during September in a 20,000 square-mile area of Louisiana.

Plans for the airings were worked out last week in Washington between Cecil Carmichael, assistant to James D. Shouse, general manager of Crosley stations, and Ed Kirby, of the War Department's bureau of public relations.

Crosley's newest and largest mobile unit, with a crew of five men, will do the radio coverage job. Men are Joe Ries, coordinator of defense broadcasts; James Cassidy, director of special events; Jorge Mayoral, Spanish language announcer for WLWO; Dave Conlon, engineer, and Carmichael. In ranging the field with the mobile unit, the crew will make recordings of highlight action. Two 15-minute discs, one on English and the other in Spanish, will be cut each day and air-expressed to Cincy. Ries and Cassidy will do the English chatter and Mayoral, the Spanish.

JOHN HUTCHENS NEW N. Y. TIMES RADIO ED

John Hutchens, formerly in the N. Y. Times drama department, has been appointed radio editor of the daily. Several years ago he resigned from the staff to write a book, then went to Boston where he joined the Transcript. When that publication suspended he returned to the Times, being assigned to the city department.

T. E. Kennedy, Jr., who has been acting radio editor since Orrin Dunlap went RCA, remains, handling technical and feature material. Also on the staff are Sid Lohman and Rudy W. Stewart.

Dick Gilbert on Wax

Dick Gilbert, night manager of WOV, New York, and conductor of a record program during which he sings vocals with the various records he plays, cut a special record with Xavier Cugat's band Monday (21).

Platter will not be released commercially by Columbia Records, for whom Cugat records.

N.A.B. WORKS OUT OWN DEFINITIONS

Broadcasters Tire of Waiting for Government Agencies to Agree on What's Most Important at This Time — Recruiting and Defense Bonds Rate 1, 2—Programs Not Concerned With Defense Least Considered

'PREFERENCES'

Washington, July 22.

Since the Federal Government doesn't seem to be making much headway, the National Association of Broadcasters Wednesday (16) decided last week to set up a schedule of priorities for gratis broadcasts. Taking things in their own hands, the industry's National Defense Committee declared members henceforth should give preference to agencies concerned with preparedness.

The N.A.B. group, noting that government outfits are swamping many stations with requests for cuffo airings, explained a balanced program structure is imperative and acknowledged listeners may get fed up with Federal ballyhoo, information, and propaganda. Requests from public servants should be filled in the following order, the industry committee advised:

1. Programs relating to enlistment of manpower for both the armed services and defense industries.

2. Defense financing, such as sale of bonds and stamps.

3. Morale builders.

4. Programs of other Federal units not primarily concerned with the defense program.

Under the enlistment category the committee listed four subgroupings. First, requests for men for the Army, Navy, and Marine Corps; second, workers in industries carrying out defense orders; third, candidates for industrial training for defense jobs; fourth, workers for government bureaus. The committee reiterated managers' right to use their own judgment but urged acceptance of this formula in the public interest.

Impatient

While showing signs of impatience at the Federal gimme outfits, the N.A.B. body repeated the Executive Committee's declaration that radio should make facilities available without charge for broadcasts relating to defense efforts. They also reminded members of the need for impartiality in scheduling talks on controversial public questions—meaning the war issue, which has been a major headache what with isolationists and interventionists both yowling for gobs of time.

'Radio is playing one of the major roles in national defense, giving unsparingly of its time and talent to arm the nation in all respects,' N.A.B. said. 'It has taken a leading part in recruiting soldiers and sailors and in making selective service successful. It is selling defense bonds. It is collecting aluminum. It is helping to find the right man for the right job in defense industries and to train manpower for these industries. These are but a few of many defense activities the industry is engaged in.'

Chairman of the group is John Shepard of Yankee-Colonial. Other committeemen are H. Vernon Anderson, WJBO, Baton Rouge; Leo J. Fitzpatrick, WJR, Detroit; A. J. Fletcher, WRAL, Raleigh; Ben Ludy, WIBW, Topeka; Frank M. Russell, NBC, and Harry Butcher, CBS.

IDA B. ALLEN OFF WMCA

Ida Bailey Allen winds up at WMCA, New York, this Saturday after about a year of household-hinting for the station.

Was heard at 11 a.m.

Radio's Lavish Support of U.S. Defense Bonds Given Much Credit For $707,000,000 Sales to June 30

The private licensees of American radio stations have been lavish in their support of the Defense Bonds of the United States treasury. Statistics for the first two months, May and June, that these bonds have been on the market reveal the following arresting evidence of radio cooperation:

	May	June
One minute announcements ..	79,293	72,800
Sponsors assisting	25	40
Announcements on sponsored shows	65	81
Foreign language announcements.	10,090	22,802
Special programs.	23	12
Radio stars aiding	15	30

All of this radio publicity, which does not include the full hour Treasury programs on CBS time donated by Texaco and the Frank Hummert-Frank Black show 'For America We Sing' on the NBC Blue (which began during July), has been arranged and serviced by a radio press division of the Treasury Department which includes Vince Callahan, Charles Gilchrist, Marjorie Spriggs, Irving Sulds and Frank King, all of them recruited from the broadcasting industry.

$707,000,000 in Sales

As of June 30, the Treasury has disposed of some $707,000,000 in Defense Bonds, a total said to more than meet sanguine estimates. Radio is credited with doing much to roll up this continuing public investment in the future of the country.

It is highly significant that the foreign language stations are going to town for the Defense Bond publicity. WGES, Chicago, is carrying 150 announcements weekly. WJBK, Detroit, is averaging 400 a month. WBNX, New York City, spots 10 every day, and WHOM, Jersey City, tops that with 15.

Personages who have helped promote Defense Bonds and Stamps over radio include:

Ilka Chase, Fibber McGee and Molly, Ignace Paderewski, Cecil B. DeMille, Helen Menken, Gene Autry, Kate Smith, Eve Curie, Helen Hayes, Simone Simon, Edna Ferber, Tyrone Power, Mischa Auer, Jack Benny, Dorothy Lamour, Edward Arnold, Johnny Mack Brown, Ronald Reagan, Jane Wyman, Edward G. Robinson, William Lundigan, Wayne Morris, Priscilla Lane, Fred MacMurray, Penny Singleton, Brian Donlevy, Ruth Hussey, Fred Waring, Fred Allen, Eddie Cantor, Irving Berlin, Ben Bernie, Bob Hope, Bing Crosby, Bob Burns, Barry Wood, Carole Landis, Cesar Romero, Joan Blondell, Rudy Vallee, Mary Martin, Lynn Overman, Dick Powell, Bob Stack, Hugh Herbert, Dennis Morgan, Jack Haley, George Raft, Jeffrey Lynn, Donald Crisp, Allan Hale, Melvyn Douglas, Claudette Colbert, Joe Louis.

Winchell's Staying

Some radio editors around the country have gratuitously read 'warmongering' implications into a recent VARIETY story concerning a possible switch of Walter Winchell away from the NBC-Blue network. The supposed switch became a prospective problem in the light of the FCC's anti-monopoly orders under which the Blue web would be sold under compulsion.

Jergen's will continue Winchell and, it now seems likely, right where he has been on the NBC Blue. The original story concerned theoretical network switching and reported Mutual as eager to have the Winchell-Jergen's show should desirable time not be available on NBC or CBS.

SET PACT FAST BY MEDIATION AT WKRC

Cincinnati, July 22.

Signing of a 25-page agreement, following a 12-hour session that ended Sunday (20) at 10 p. m., concluded mediation proceedings which bright final settlement in the pact between the American Federation of Radio Artists and WKRC, Mutual affiliate. Inking was done by Hulbert Taft, Jr., general manager of the station, and his attorney, John Clippinger, and by Emily Holt, national executive secretary, and Hyman R. Faine, national field representative, of AFRA. Mrs. Lillian Poses, of New York, was the mediator, by appointment of the U. S. Mediation Service.

Of the issues decided upon, one set the rate of salary for local and network sustaining programs at $8 per quarter hour during the first year of the contract, the scale upping to $13.50 with termination date fixed at Nov. 1, 1943. Another clause advanced the pay of staff announcers $2.50 to $42.50 per week.

The arbitration adjustment was reached six days after WKRC complied with an agreement between AFRA and Mutual applying to the net's affiliates. The earlier settlement halted an AFRA walkout at WKRC, which had been in effect 25 days.

(It's expected that Mutual may propose that Mrs. Lillian Poses, who mediated the AFRA-WKRC settlement, be named permanent arbitrator under the recent arbitration agreement between the network and AFRA. Union's attitude on such a possible suggestion isn't indicated.)

Dan Sutter, Frances Carlon To New York From Chi

Daniel Sutter, former Chicago radio actor, has joined the NBC producer-director staff and is now sitting in on various network shows out of New York to familiarize himself with production. Has no definite director assignments so far.

Sutter was accompanied to New York by his wife, Frances Carlon, formerly on 'Mary Marlin,' 'Kitty Keene' and other Chicago programs. She is now appearing regularly on 'Ellen Randolph' and 'The Goldbergs,' with occasional spots on other shows.

BLOCK, SULLY ON WMCA, N.Y.

Block and Sully will tee off in 'Joe and Ethel Turp,' Damon Runyon's series, on WMCA, New York, July 29. Program will air thrice-weekly, Tuesday, Wednesday and Thursday.

At least one sponsor is reported interested, a final deal dependent on the initial reaction to the program as a sustainer.

DELEHANTY INSTITUTE SPONSORS PAT BARNES

Pat Barnes started another commercial this week. He has the Delehanty Institute, civil service training school, as sponsor M-W-F at 7:45 a.m.

Uses a band of week phonograph record stunt and interviews. First interviewee: Schoolman Delehanty.

THIRD INSTALLMENT

Continuing from the July 9th and July 16th issues of VARIETY the Research Director of the Raymond Spector Agency further elaborates the tests he has conducted over a considerable period of time using the Stanton-Lazarsfeld program analyzer mechanism which enables research to obtain tape readings of audience reaction to specific content of radio programs.

BY HORACE SCHWERIN

RESEARCH DIRECTOR
RAYMOND SPECTOR AGENCY

Reaction to Public Affairs Program

What Studio Audience Response Traced on the Stanton-Lazarsfeld Program Analyzer

TEST NO. 4

The Show: A program urging the preservation of Civil Liberties in the United States. It presents, through dramatizations, monologs and narrations a series of situations in which freedom of the press and the right of free speech have been curtailed during times of crisis.

The method of presentation is complicated. It includes, in addition to the short dramatic sketches, a narrator who points out the lessons which the program attempts to teach, and a voice chorus, used to emphasize some portions and to act as a bridge between various parts of the program.

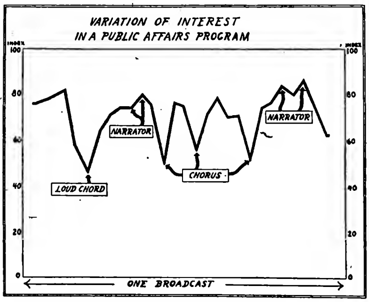
Audience Reaction: Audience reaction to this program was definite and tended to be extreme. Favorable impressions were consistently recorded whenever the narrator, speaking alone, expressed some able reaction. At various points, an organ interlude was used as a bridge between sections of the program. The music tended to be loud and discordant. Listeners commented: 'It was too weird' and 'I don't think organ music was fitting there.'

The chorus of voices also caused strong, unfavorable reaction. This chorus would repeat parts of the narrator's words to provide emphasis. It was also used as a transitional step from one part of the program to another. The audience tended to find this device difficult to understand and generally confusing. Some said that the chanting effect frightened them. The comments were:

'I dislike the quality of the voices and the sensationalism.'

'It sounded awfully stilted.'

'It was going nicely and all of a sudden you got that rasping crowd.'



GRAPH 'G'—Here surely is one of the most significant, showmanship-wise, of all the program analyzer graphs. Note the jagged dips when a program dealing with involved abstractions (civil liberties) attempted to use sound effects and a Greek chorus 'arty' background effect.

simple, direct thought. (See graph 'G'.) Both the voice and the thought were important to this response. The audience would make such comments as:

'It is the principle that underlies that thought. I believe in it firmly.'

'I know that is true.'

'I like the voice. It was very earnest.'

'I like the wording of it. We all feel we have the right to life, liberty, etc.'

'I like the way he appealed to you personally when he said 'listener'.'

'His was the only voice in the broadcast that seemed real.'

'He made me feel patriotic.'

Other narrator portions, however, involved abstruse statements which tended to confuse the audience. Though the voice was still liked, the listeners objected to such portions as:

'Listeners—we are all guilty, we shout hatred after other dreams than ours—call every 'ism' from the limbo of abortive hopes, and in a nervous world, fear for our own safety, the safety of the world we made. BUT, when we deny these men the right to talk in public places, we deny free speech, the right to peaceably assemble. Only in death does man deny himself, and democracy lies dying if the people are afraid of the dreams that blossomed in their father's blood!'

'These are days of witches flying in the minds of men, and fear and rumor spread from mouth to mouth like November blown taste of snow.'

Certain portions of the program tended to evoke a strong, unfavorable response.

Though an attempt was made to ascertain the exact gestalt or total pattern that this program produced in the listener's mind, the results were so complex and contradictory that no satisfactory conclusion was reached. Quite possibly the listener, himself, was too confused by the diversity of content and by the intricate form of presentation to have any coherent or consistent reaction pattern.

As evidence of this confusion, we have the answers of listeners to the question: 'What ideas was this program attempting to put over?' Almost invariably, the answers were confused and uncertain. Typical responses were:

'The program shows that it is wonderful to live in the United States.'

'It was simply a patriotic program.'

Actually, the program was attempting to explain that in times of crisis, like the present, civil liberties are often curtailed. The appeal was to prevent this from happening in the United States today.

This message was lost to the audience. It did not get over because the manner of presentation was hopelessly complex. The only portions that made a clear impression on the audience were those in which the narrator spoke simply and directly.

This program would seem to indicate what many advertisers have found through experience—that the best presentation is a simple, direct one.

It dramatizes a point often overlooked in writing radio shows and that is the average audience can only absorb straight-forward simple ideas. This factor of a complexity and confusion has been found time and time again in shows and commercials that we have tested.

5. A SERIAL STORY

The Show: A serial story, sponsored by a large industrial association. The purpose of the sponsor was to portray a typical American family that listeners would associate with themselves and their neighbors.

Our study indicated that though the audience to this program enjoyed and wanted to hear future installments, it by no means thought the family portrayed typical. In other words, though the sponsor had all the outward signs of a successful program, he was failing totally to get over his message.

The particular gestalt or total pattern produced by this program is, of course, of no importance, since the program failed completely to hit the intended mark.

GESTALT DEFINED

Gestalt, a term of psychologists, is employed throughout these reports as indicating the total pattern of emotional and intellectual reactions which the listener experiences while listening to a radio program.

'THIS IS WHAT YOU DO'—Researcher Schwerin explains the program analyzer mechanism to a member of the test panel audience in a recent experiment. Not shown: the mechanism which punches telltale marks on the tape.

CONTRIBUTIONS TO SHOWMANSHIP

On this and the facing page appears the third installment of Horace Schwerin's summation of his audience reaction studies using the mechanical device developed by Frank Stanton of the Columbia Broadcasting System and Paul Lazarsfeld of Columbia University. A fourth—and final—installment will appear in next week's VARIETY with Schwerin at that time stating some of his conclusions.

Many radio research men believe that the 'push-button' technique of tracing audience 'likes' and 'dislikes' in instantaneous correlation to specific parts or moments in an entertainment or a commercial is one of the most provocative advances in trade history toward bringing the methods of science to the support and elucidation of the practices and decisions of showmanship. It is out of regard for this interesting possibility that VARIETY has published this data.

Author Schwerin and VARIETY said in the first installment of the series, and it is perhaps desirable to repeat it again, a word of warning, namely, that nobody should suppose that radio research is, or can ever be, in programming or copy-writing a substitute for imagination, for judgment, for creative ability. Research is instead more intelligently considered a stimulant of imagination, a fortifier of judgment, a confirmation of creative ability. What these Schwerin reports represent is fairly clear. They are scientific contributions to the better understanding of the arts of broadcasting. That is a lot but that is all. Neither Schwerin, the Spector agency, nor this publication as the medium of trade and general publicity for the data suggest that herein lies a radio showmanship panacea or a magic shortcut to high ratings in the popularity surveys.

Schwerin in his preface declared that he believed these experiments do shed light on such matters as:

1. How the public reacts while listening to various types of radio programs.

2. How to increase the number of people who listen to commercials.

3. How to gain more regular listeners to a program.

4. How to determine in advance what material should be stressed and what omitted in a program.

5. Where to place commercial announcements so that they will be most effective.

6. How to evaluate the propaganda effect of a program.

7. How to edit news.

8. How to make programs and commercials sell more merchandise.

The purpose of this series Schwerin has said, and VARIETY echoes, is to help the radio entertainment-advertising trade to carry out the showman's goal: 'Give the public more of what it likes; less of that which it dislikes.'

HOW TO DIAGNOSE YOUR RADIO COMMERCIALS and PROGRAMS

Regular vs. Occasional Listeners

Whom should your program strive to please, the regular or the occasional listener?

CBS has recently released a brochure, based on studies compiled by Dr. Frank Stanton, Director of CBS Research, titled 'The Passing of the One Night Stand.' This work is a study of the extent of audience turnover.

Dr. Stanton presents facts which suggest a problem long discussed by radio men—Should one attempt to make his program more attractive to those who are already regular listeners, or should he put his principal efforts into gaining new audiences?

Stanton shows that every radio program has a large audience which hears the program occasionally. This phenomenon he calls 'Audience Turnover.' He points out that this group of occasional listeners is usually larger than the number of regular listeners. While, for example, approximately 8,000,000 people listen to a certain national program every Sunday, approximately 20,000,000 DIFFERENT people hear the program in the course of a month. Here the turnover ratio, to use Stanton terminology, is 2.5 since 2½ times as many people were reached in a month as in a week.

Every program has this large borderline fringe of listeners. We may assume that this group does not listen regularly for a number of different reasons. Some of them may not always be available at the time of the broadcast. Some keep changing from one station to another, seeking a satisfactory program. Others—and this is the group which has special significance for every commercial sponsor—do not listen regularly because they do not enjoy the program enough to make a point of listening to it each time that it is on the air. We are all familiar from our own experience with this attitude toward a radio program. It may be summarized with the statement: 'If my radio happened to be tuned to this program, I would not turn it off, but neither would I make it a point to actually tune in the broadcast.'

If a program is to increase the size of its regular audience, that increase will come from this group of occasional listeners. The problem for every radio sponsor is: 'How can I attract the greatest percentage of this transient audience and make these occasional listeners regular listeners?'

The answer to this problem is not so complex as it may seem.

INTENSITY OF REACTION

In actual tests, we have found that occasional listeners to a program react in the same way as do regular listeners, except that the intensity of the reaction varies. (See graph 'H'.) But the same portions of the program which produce high and low points for regular listeners produce them for occasinal listeners as well.

There is, therefore, no conflict between making your program more interesting and more intensely listened to by your primary audience and in making it more attractive to new listeners. Both ends will be served by one policy, that of making your program more interesting to your regular audience. In this way, you will raise the high points of your program and increase their number. Since occasional listeners tend to react in the same way as your regular ones, you will find that you have also increased the interest of the group which listens occasionally.

There is, of course, another approach to the problem of increasing audience. This approach is from the programming angle and involves the question of the hour, days and station that will be best for your program.

For the purposes of this study, however, we are only considering the increase of audience as it may be affected by the program itself.

SUMMARY

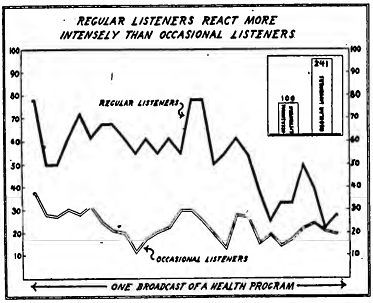
Summarizing briefly the practical significance of our work,

(1.) That every program produces a mood or thought pattern in the listener's mind which we call the gestalt, or total pattern of the program. The listener will tend to resent and dislike any portions of the program which violate this gestalt. Conversely the greater the amount of material which you present in the gestalt or total pattern of the program, the higher will be the interest of your audience.

(2.) The gestalt of any program is ascertained by studying the reactions of that program's primary audience while listening to the program.

(3.) Because of the 'carry-over' effect, any part of a program will affect those portions which follow it. Thus, a portion of a program to which your audience reacts favorably will tend to improve their reactions to the remainder of that program. Likewise, if the reaction is unfavorable, it will tend to color negatively the reaction to what follows.

Therefore, it is always advisable to put your most interesting items first. In the case of a news broadcast, this means putting your 'hottest' news in the beginning of a newscast. As we shall see in the next part of this report, the 'carry-over' also influences the reaction to commercial announcements. There, too, the first reaction to your commercial colors all subsequent reactions.



GRAPH 'H'—The showmanship lesson implicit in this study is that while both groups react similarly the pattern of interest of 'regular' (i. e. habitual) listeners starts and stays at a higher point than the pattern of 'casual' listeners' interest.

HOW TO INCREASE THE AUDIENCE AND MAKE COMMERCIALS SELL MORE EFFECTIVELY

For the sponsor, commercials are probably the most important part of any program.

The character of this problem can be better appreciated by taking the actual situation of a certain sponsor, whose average middle news commercial contains 218 words . . . his average closing news commercial 188.

This average middle commercial times one minute—14 seconds (1:14 sec.) . . . and the average closing times one minute—six seconds (1:05 sec.). Therefore, his total effective commercial time, including the opening, is approximately two and a half minutes.

The Iowa Radio Audience Survey, as well as other authoritative surveys, indicate that the average radio set is on daily for approximately five hours.

This sponsor's commercials, therefore, take up two and a half minutes of the five daily listening hours—which is about 8/10s of one percent of the listening time providing, of course, that one of his programs is heard. Furthermore, his commercials take less than 3/10s of 1% of the 16 hours waking time—of the time in which people are consciously receiving impressions.

Hence we find that people are receiving multitudes of impressions and that the sponsor's commercials can, at best, have an infinitesimal part of the audience's conscious time in which to make a sufficiently vivid impression to motivate the listener toward purchasing the product.

BASIC CONSIDERATIONS

We have seen before that every radio program selects it's own audience. Commercial announcements are part of a program. Our studies show that commercials, as well as programs, select their own audience. However, the audience for commercials is limited to the people listening to the program. Obviously, therefore, both commercials and program must appeal to the same people or the commercials are doomed to failure from the start.

Therefore, the first rule in creating successful commercials is that the program and the commercial must select the same audience.

A nationally known reducing product, for example, has a weekly dramatic program which attracts one of the smallest listening audiences of any national program. In spite of the small number of listeners, this program sells large quantities of the product. The explanation for this seeming paradox is that the audience selected by the program is composed almost exclusively of potential buyers of the product. The program has been so conceived that it is psychologically sound in its appeal to stout women. Therefore, though few people listen—those who do are the ones whom the sponsor wants to reach.

This consideration is fundamental to the creation of good commercial announcements.

THE PROBLEM: Assuming that you have met the fundamental requirement that your commercial* and your program audience are the same, so that you do not run the danger of attempting to sell cigars, let us say, to a feminine audience, of books to illiterates—assuming that you have solved this problem, the rest of your difficulties may be divided into two parts:

1. How to get a larger percentage of your audience to LISTEN to your commercial, and:

2. How to make your commercial SELL a greater percentage of those who hear it.

As with advertisements in visual media, both elements of the problem are important. It is never enough to know how many people a magazine ad, for example, succeeds in 'stopping'—you must also know how many people are sold the product. Often one finds that an ad which many people see and read still produces small sales. Or, conversely, that an ad which sells a high percentage of those who read it, attracts few readers.

For convenience, we will discuss these two phases of the problem separately.

GETTING MORE LISTENERS

Turning to the first problem, we find that when the listening behavior of over 3,000 radio families was observed, often families having their radios tuned to an evening broadcast, only two attentively listened to the commercials when they came on.** Eight out of 10 families were inattentive; that is, probably failed to hear the sponsor's messages. Although attention is not fundamentally the same as listening, it is a convenient yardstick which seems to indicate that a large part of the listening audience does not hear commercials.

Therefore, our first problem is to increase the size of the group who hear our commercials.

* For a detailed discussion by the author on how to find the people most apt to buy a product; that is, the ideal commercial audience, see 'Spotting of Primary Markets Essential to Profitable Advertising Emphasis.' Printer's Ink, Sept. 27, 1940.

** Recently several surveys have shown that as high as 50% to 60% of the regular listeners to several weekly broadcasts purchased the sponsor's product. According to our report, 57% of the regular listeners to a popular news reporter, have the sponsor's product in their homes.

This might appear inconsistent with the fact that only one out of five families listen attentively to a particular news commercial.

The apparent inconsistency is eliminated by noting that we are discussing the listening to each individual program—and not the effect of an entire series of programs.

(Fourth and final installment next week.)

Editorial Note

The author of these articles of which the final one will appear next week is now in the United States Army, stationed at Ft. Dix, N. J.

There is also a Mrs. Horace Schwerin as of June 14.

Deciding What They Like

NEW STYLE RULE OF THUMB—Another photograph of an actual studio audience at WOR, New York. The representatives of the listening audience have been equipped with push-buttons, which connect by cable with a moving tape. One press of the thumb for 'I don't like this'; another for 'I do like this.'

PUBLISHER-OWNER HEARINGS START; FCC EXPECTED TO SPRING SURPRISES

Newspapers in 'They-Can't-Do-This-to-Us' Mood on Eve of Showdown—Commish May Charge Press Plays Favorites Editorially, Can't Be Trusted

Washington, July 22.

Vigorous resistance to the anti-press bias of the FCC is promised for the hearing on licensing policy due to open tomorrow (Wednesday). Two separate publisher groups are operating on a they-can't-do-that-to-us theory. Regulators indicated last week they have no intention of putting off the sessions until cool weather, though some of their own membership would like to have things deferred until after Labor Day.

With only six members in office and one or two likely to be absent, the Commish declared it will sit from 10 to 4:30 daily at the National Archives building auditorium and indicated expectations that several days will be required for everybody to unload. Chief question is the amount of evidence the kilocycle cops will offer, since they have been holding their cards close to the chest while snoopers have been digging into private files and pencil pushers have been quietly extracting data from the tell-everything questionnaires.

The Commish has amassed a mountain of data through the quiz blanks and the prowling carried on under the protection of subpoenas. All industry people expect the FCC will confront protestants with a bunch of conclusions along the line that newspapers, accustomed to playing favorites editorially, can't be trusted to serve public interest. All indications are that the New Deal faction on the Commish will approach the question from the have-you-stopped-beating-your-wife viewpoint.

Faint Hope

Faint hope is entertained that the proceedings will be called off as asked by the American Newspaper Publishers Association through Elisha Hanson, ANPA general counsel.

Second challenge of the FCC's right to prescribe station ownership by any class of individuals was docketed Saturday (19). The Newspaper-Radio Committee (Harold V. Hough group) did not ask for any further delay, though originally they squawked that insufficient time was allowed to prepare for such fundamental proceedings. Houghites said they would offer voluminous testimony designed to prove newspapers are particularly well equipped to deliver high quality service.

The Hough group, like the ANPA, declared the Commish lacks authority to discriminate between publisher-applicants and other license-seekers. Rules must be the same for everybody, the notice of appearance contended. Any attempt to put the press-broadcasters in a special doghouse will violate the Constitutional guarantee of free speech, the FCC was told. Strong hint was thrown out that the Newspaper-Radio gang at the start of the hearings will move to have the proceedings called off—even though it is acknowledged there is no chance of success. Hough notified the FCC his group will present a 'statement' at the opening of the hearings.

14th Amendment

The petition alleged that imposition of further restrictions in the broadcasting field directed solely at publishers will violate two provisions of the U.S. Constitution—the 14th Amendment involving due-process of law before taking away property and the free-speech clause in the bill of Rights.

Others have shown clearly they will ask the FCC where it gets legal authority to single out newspapers for any kind of special treatment. Among these is WGN, the outlet of the violently anti-Roosevelt Chicago Tribune.

Brief delay in opening the inquisition may result, Fly indicated at a press conference Saturday (19) there is a possibility the Commish will grant the oral argument—on the question of jurisdiction raised by Hanson and the ANAP—but few watchers think there is any real prospect the Commish will back down. The regulators insist they have not made up their minds on the basic issue and the proceeding is only to get information on which to base decisions whether (1) there is authority to draw a line between newspapers and applicants and (2) newspaper ownership is or is not in the public interest.

Wishful Thinking?

Reports that possibly a majority of the regulators have changed their minds about going ahead with the proceedings do not seem to have much foundation. Trade circles heard that Commissioners Ray C. Wakefield and George Henry Payne were wavering. But that gossip seems to be wishful thinking. Payne reputedly has told intimates he thinks the hearing ought to go on, inasmuch as there are no commitments one way or the other, implied or actual, concerning basic policy. Wakefield is the member who signed the catch-all subpoenas which FCC snoopers waved as justification for demanding that all records be laid on the table.

Disclosure that a new Frequency Modulation web is in the offing was one result of filing of appearances in connection with the press-ownership prowl. Numerous publishers are interested in an enterprise known as the American Network, Inc., a Delaware corporation formed by 23 individuals and organizations putting up $500 each toward cost of surveying the prospects of making money through combined operation. This crew said it wants to present evidence showing that prohibition of newspaper ownership or operation would have an adverse effect on the promotion of FM.

Test of the Commission's right to insist on examining private files may be an outcome of the inquiry, though the regulators generally seem to have been anxious to avoid a showdown on the validity of the subpoenas. In one case, FCC attorneys were told they could not wander through the records and invited to make forcible entry under a subpoena, but the snoopers reputedly withdrew. Apparently the Commish did not want to have the question of power to demand exposure of records intermingled with the issues of jurisdiction.

Newspaper Plea Denied

Austin, Texas, July 22.

The Federal Communications Commission has dismissed the application of J. M. West, J. Marion West, T. H. Monroe and P. M. Stevenson for a new station here using the facilities of station KTBC, here on 1,120 kilocycles with a power of 1,000 watts. Station to operate on specified hours. At present time station operates on a frequency of 1,150 kilocycles with 1,000 watts power.

J. M. West owns the Austin Tribune and the Dallas Dispatch Journal.

Nathan Fleisher, WDAS, Philadelphia, news analyst, recuperating from a recent illness, will make his daily newscasts for the rest of the summer from the Breakers hotel, Atlantic City.

Geographic Stumbles

Radio announcers have been doing a better job on those jaw-breaking Russian towns than on some of their American burgs with Indian names.

Recent stumbles: Oswego, Muskegon.

BAYUK MAY SPONSOR TINNEY ON MUTUAL

Bayuk cigar will probably revise its radio lineup some time next month. Account may sponsor Cal Tinney on an extensive Mutual spread, likely originating out of WIP, Philadelphia. There may also be a change in the setup of its 'Inside of Sports' show.

Ivey & Ellington, Philadelphia, is the agency.

Strotz West to Attend The Bohemian Grove

San Francisco, July 22.

Sidney Strotz, NBC v.p. in charge of programs, is here to attend Bohemian Grove hijinks Saturday (26) as guest of Harry Anderson, former NBC coast sales chief now heading public relations for General Mills out of Minneapolis.

Local radio folks participating include William Pabst, KFRC, stage manager, Larry Allen, Consolidated Radio Artists, production manager of the affair Frank Denke, NBC who wrote the music; Cameron Prud'homme, NBC actor, Dinty Moore and Red Knorp of CRA. Book is by Bud Landis, Shell oil ad manager.

Walt Gorman of Yank Net Joins Compton Agency

Walter Gorman, formerly with the Yankee network in Providence, has joined the Compton agency as a program supervisor. Assignments so far include 'The O'Neills' and 'Vic and Sade.'

He succeeds George Brengle, who resigned to take several technical courses at Columbia University in anticipation of call for active service in the navy, in which he is a member of the reserve.

Keith McLeod at NBC

Keith McLeod, veteran broadcaster from the pioneer days of radio, has joined the NBC production staff under Wilfred Roberts, production director. For the last five years he has been production manager for the Henry Souvaine office.

Joining station WJZ, New York, right after the last war, McLeod became musical supervisor when NBC was formed, resigning in 1933 to become program director of WFIL, Blue network outlet in Philadelphia.

NBC Appoints Magidoff

Robert Magidoff, U. S. newspaper correspondent in Moscow, has been appointed NBC representative there.

He succeeds Herman Habicht, who returns to the U. S. soon.

Two-Year License for Stations?

James L. Fly Is Apparently Sympathetic—Would Meet 'Stabilizing Needs' of Industry

Washington, July 22.

Chances that the present one-year license term may be doubled was suggested Saturday (19) when FCC Chairman James L. Fly reported to the press on conferences with web executives about adjusting the monopoly reform rules.

Though he would not commit himself Fly suggested some of the fear about stabilizing network-affiliate relations until the controversial commandments could be diminished by extending the permit tenure. The Communications Act allows licenses up to three years, and papers lasting for this period have been urged repeatedly by broadcasters and by Commissioners Norman S. Case and T. A. M. Craven.

The two-year license idea is getting study, Fly acknowledged, as a means of overcoming objections that there would be insufficient stability with affiliation pacts limited to 12 months. He seemed sympathetic to longer permits.

Two years ago the FCC extended the license term to a full year. From the inception of strict government control in 1937 until then, papers had to be renewed every six months, burdening both the regulatory agency and the industry.

From the Production Centres

IN NEW YORK CITY . . .

Dorothy Lowell, the title actress on 'Our Gal Sunday,' due back from cruise next week....Fay Wray, Jimmy Jemail and Ella Logan join Keenan Wynn and Stoopnagle on the Schaefer beer show Tuesday (29) night.... Gertrude Niesen guests Friday (25) night on 'Double or Nothing'.... Bryan Field will cover the Saratoga race meet for W71NY, FM outlet for WOR....'Court of Missing Heirs' retitled 'Are You a Missing Heir?'.... Dick Dudley upped to NBC's senior announcing staff.

John Connery added to 'Amanda of Honeymoon Hill' cast . . . Hugh Marlowe joined 'Stella Dallas' troupe . . . Elspeth Eric into 'Front Page Farrell' cast . . . Clayton Collyer added to 'Just Plain Bill' lineup . . . Boyd Crawford, 'Amanda' juve lead, doubles next week in 'Western Union, Please,' at Paper Mill playhouse, Millburn, N. J. . . . Vic Knight, producer-director of the Cantor show last season, will shift to the Fred Allen series this fall . . . Howard Reilly will continue to assist on the latter . . . William J. Moore, secretary and commercial manager of WBNX, to South Hero, Vt., for vacation . . . House Jameson added to 'Our Gal Sunday' cast . . . Effie Palmer and Richard Gordon returned to 'Orphans of Divorce' . . . Lester Gottlieb, Mutual publicity rep, vacationing in New Hampshire.

William Ramsey, Procter & Gamble radio chief, in New York last week, but won't return until early September . . . Meanwhile, he'll vacation at Gloucester, Mass. . . . John Hunter, of the Blackett-Sample-Hummert editorial staff, left last week to become assistant to Sanford Griffiths, of the Temporary Committee for Shortwave . . . Jerry Danzig, WOR press department head, visiting San Francisco, due back in about two more weeks . . . Charles Baltin of WHOM to be married Aug. 10 to Evelyn Gertrude Hoffman, a school teacher of New Market, N. J. . . . Eleanor Brogan, of the WHOM secretarial staff, will marry Edward A. Campbell, a non-pro, Aug. 2 . . . She'll remain at WHOM.

Jack Runyon, radio head of Ted Bates agency, sending Guy Lombardo record albums to managers of all CBS stations carrying the band's series for Colgate-Palmolive-Peet, starting Aug. 2 . . . Selena Royle's private party Friday (18) for the cast of 'Woman of Courage' was turned into a big benefit blowout for USO and defense bonds and stamps . . . Trudie Becker, WWRL vocalist, changed her name to Babs Bolton . . . Earle McGill, CBS director, treks to Ann Arbor to produce radio shows Aug. 9-11 at the drama Festival there . . . Edna Garrity, WWRL vocalist, back from trip to Duluth . . . Procter & Gamble began last week using 'news' commercials on its Ivory soap serials . . . Paul Stewart, ambushed behind a week-old beard he let grow to play the part of Duke Mantee, the gangster in 'Petrified Forest,' at White Plains, drew uneasy glances from the waiters in Louis & Armand's last week . . . Incidentally, that restaurant is known among the radio gang as '10% East 52d Street.'

Ralph Edwards bought place at Bedford Village, N. Y.....CBS auditioning a variety show with Frank Fay for Chesterfield....Because she'll be rehearsing preliminary to the reopening of 'Lady in the Dark,' Gertrude Lawrence will be unable to do one of the 'Forecast' shows for CBS, as originally planned....Virgil Thomson composing the score for 'Samson,' one of the Biblical trilogy for '26 by Corwin'....Deems Taylor and Lyn Murray are scoring the other two....Albert Morgan, writer-director of WWRL's Studio Players, also producing 'Memoirs of Caroline Brooks' serial over WBYN....Frank Hanna and Sherman Atwood joined NBC technician staff....Jarmila Novotna and Burgess Meredith guest Friday (25) night on the Ilka Chase 'Penthouse Party'....Cornelia Otis Skinner will be on the same show the following week, Aug. 1....Walter Lurie, free-lance producer-writer, has incorporated under the name of Radio Showmanship, Inc.

Clifford Goldsmith vacationing in the Canadian northwest....Robert Bright returned to the NBC television production staff as a scenic artist ....Maria Pichler, ex-Viennese actress, in cast of recorded serial, 'As the Twig is Bent'....Barbara Kent, English legit-film actress, will be on 'War Letters from Britain' program Friday (25) night via WMCA....NBC-Red airing Grant Park (Chicago) Symphony concerts Saturday and Monday nights....Roy Shield will baton the Women's Symphony on the series Saturday (26)....June Hynd starts 'What Can I Do?' a women's defense series July 31 on NBC-Blue....Florence Reed guests tomorrow (Thursday) night on 'Sky Over Britain' via WOR....William Kitay, who does 'Just Bill' series on WWRL, will marry Ida Eisman, his secretary, Aug. 10....Prescott Robinson and Alois Havrilla taking over Mark Hawley's two WOR news programs....Hawley has free-lance plans....Cab Calloway's 'Quizzicale' series on WOR, spreads to the network Sunday night (27), with the band going on tour....Lars Skattebol, of NBC special events department, has resigned to take a job with the AP.

Alvin Josephy in charge of WOR special features during Dave Driscoll's vacation in Minnesota....Phil Cohan, who produced the recent Ontario radio program, back on the CBS staff and readying a musical show for the 'Forecast' series....Gene King going on the road to produce-announce the Cab Calloway 'Quizzicale'....Phillips Holmes will be guest-lead Wednesday (30) night on 'Grand Central Station'....Jane Kilbourne, formerly secretary to John McMillin, Compton agency radio head, now with the John Blair station rep office.

IN HOLLYWOOD . . .

Hal Hudson, Pacific network commercial program manager for CBS, has again turned to profit his hobby of fiction writing. Last week he sold 'That Uncertain Woman' to Republic after having previously received checks from Paramount and Universal....Ed Helwick, writing partner of Carroll Carroll on Kraft Music Hall, and Nathan Scott, NBC page, having their ditty, 'You Ain't Kiddin',' published....Lewis Allen Weiss back from two weeks' eastern sojourn with daughter, Patsy, a Stanford sophomore.... Frank Healy, radio agent, joined the army air corps at Moffett Field, near Frisco....Bert Praeger sits in for the summer at Benton & Bowles while Mann Holiner rests up for the fall....Sam Hayes starting his 11th year in radio as a newscaster and third for Sperry flour, his current sponsor.... Isabel Randolph ('Mrs. Uppington' of Fibber & Molly) set for two pictures....Haven MacQuarrie closes out his 'Marriage Club' series for Continental Baking Aug. 7, doing the last four programs from here....Parks Johnson taking in the sights on his first vacation from vox-popping in nine years....Carlton Morse hitting the gypsy trails till September. Mike Rafetto and Myron Dutton looking after his 'One Man's Family'....Al Jarvis resumed his 'Syncopated Summer School' over KFWB under sponsorship....Newest wrinkle in gratis guesting is the invention of George Fisher, Mutual's film gabber. While he lolls at Lake Tahoe for a month his program will be sparkled by Shirley Ross, John Payne, Bruce Cabot and Mitchell Leisen....Pete De Lima, who held various executive posts with major networks and artists bureaus in the past 15 years, has joined the writing staff for KFI-KECA.

IN CHICAGO . . .

Evelyn Lynne of NBC vocal joins the Russel M. Seeds agency stock company as vocalist for the 'Uncle Walter Dog House' and 'College Humor' shows, replacing Virginia Verrill early in August....Dick Baker has taken over the m.c. job on the 'Fun, Incorporated' show on WJJD....Peggy Wall in from Miami for a ride on the 'Betty and Bob' disc show....Carolyn Montgomery, pianist and vocalist, added to musical staff of WJJD.... Lum and Abner will guest on the Alka-Seltzer National Barn Dance show, cutting in from the Coast.

'TALKS CONSTRUCTIVE'—FLY

WEBS GET FCC DELAY TO SEPT. 16

Nothing Very Specific Settled Yet as Industry-Regulatore Huddles Continue — But Chairman Says He's Sympathetic and Willing to Modify—But He's Suspicious of 'Dilatory Tactics'

M. AND O. TAXES

Washington, July 22.

Postponement of the FCC's anti-monopoly orders for six weeks was requested by the three national chains Monday (21) following four days of direct parleys about possible agreement on mutually acceptable changes in established business practices. The webs asked the regulators to delay enforcement of the rules from Aug. 2 until Sept. 16.

Announcement was made by Chairman James L. Fly, who said NBC and CBS, without opposition of Mutual, was taking this step to provide more time for discussions in the hope of reaching some kind of accord. Fly earlier had given clear indication he would agree to put off application of the commandments, if requested by any of the affected parties.

FCC formally postponed effectiveness of monopoly reform as requested until Sept. 16. Meantime there is no action on challenge of the FCC's authority to hold press ownership hearing.

With only sketchy information available about the nature and results of the huddles last week Fly voiced appreciation for 'the cooperative attitude of the network officials and for their willingness to devote themselves continuously to a discussion of the problems.' He added the web executives are hopeful that with another six weeks to thrash out the issues 'a satisfactory solution of the various problems involved' will be reached.

After several confabs in New York and conversations with Chairman Burton K. Wheeler, of the Senate Interstate Commerce Commission, leading officers of the three skeins tackled Fly Wednesday (16). Sessions were held the next two days and again Monday (21), most of them lasting several hours.

There was little information in trade circles about the progress being made, although decidedly minor points had perhaps been settled. At the same time, the two webs fighting the principal regulations reputedly kept on insisting the rules are invalid. Both CBS and NBC were said to be armed with formidable opinions by nationally-known New York law firms called in to reinforce their own regular attorneys. No move has been made so far, however, to challenge the FCC's action in court, the reasoning of NBC and CBS seeming to be that it is better to explore the prospects of some compromise.

Most of the discussions to date are understood to have revolved around the time option question, with NBC and CBS adamant in refusing to agree that the principle should be thoroughly scrapped but indicating a willingness to dicker about a formula either limiting the earmarked hours on a quantitative basis or granting affiliates more latitude in filling periods reserved for but not used by the networks.

'Very considerable progress' was reported by Fly, Saturday (19), and the head whipcracker stated at a press conference he is 'pretty optimistic about the ultimate outcome' of the parleys. He admitted, however, no definite conclusions or understandings had been reached and any possible revision of the rules will require formal requests from the affected parties. Conferees included Niles Trammell, Frank Mullen and Frank M. Russell of NBC; William S. Paley, Edward Klauber and Harry C. Butcher of CBS; Louis G. Caldwell and Fred Weber of MBS.

Fly said the talks were 'constructive' with all parties in a 'splendid' frame of mind. The discussions were on a give-and-take basis, with Fly insisting he was not trading for the Commish or in a position to make any binding pledges. He declared the Commish will be 'sympathetic' if there is evidence of efforts to conform to the rule, repeating assurances the regulators will not be unreasonable in requiring disposition of stations. While no attempt was made to fix the period needed to unload properties, Fly said whatever time is needed will be allowed, indicating he by no means makes any concession about the regulations forbidding dual network operation or limiting the number of chain-owned outlets.

On the question of option time, Fly seemed a little more disposed to admit this business practice is fundamental and vital to stable operation. Remarking this issue is a tough baby, he suggested the number of outlets in individual markets might have something to do with the final decision. Implication was that the Commish might be willing to allow the chains to reserve specific numbers of hours if it feels sure there is ample competition and program service will not be curtailed.

Conflict between the FCC regulations and the tax laws loomed in the talk about network ownership, which Fly said is of secondary importance at this stage of proceedings. He hinted that each instance of a web having its own outlet will be taken up separately and threw out the idea that the chains can get around a limitation by incorporating their transmitters separately. Practical objection to this, however, is seen in the revenue statutes, which penalize corporations with numerous subsidiaries and which encouraged CBS in recent years to shift all its licenses to the parent company, liquidating the operating offspring.

Fly wants to put reforms—whatever their nature—into effect speedily, the industry discovered. He will not tolerate any action he deems dilatory and time-consuming, though so far he has been more lenient than many industry people expected.

NBC JUNIORS PRESS ONWARD

Four members of the NBC page staff have left to take other jobs, three in radio and the fourth with a magazine. Latter is Evan Wylie, who has gone with Newsweek.

Others are Webb Tilton, now with the Yankee network; Mervyn Platt, who became an announcer at WAIR, Winston-Salem, N. C., and Lester Bachrach, who joined the Chekhov Theatre, at Ridgefield, Conn.

Mrs. Gearhart, who says Consumers Foundation is "absolutely the finest home economics broadcast," serves lemonade and her delicious deep dish apple pie to her "boys."

Myron, 17, takes over the duties of his older brother Fred, now a Sergeant in the U. S. Army Air Corp.

"MEET THE PAUL GEARHART FAMILY"

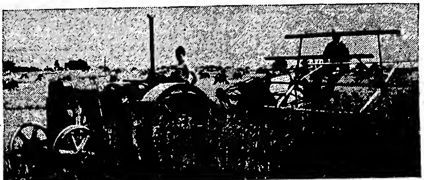
Myron and his Bald Face Hereford Bull.
Myron, a soil tester for AAA, he listens to WLW's So!! Conservation feature—"Fortune's Washed Away."

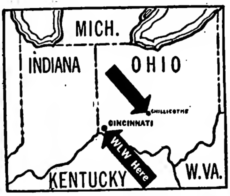
The Paul Gearhart's are progressive, practical farm people who live in Ross County, R. R. No. 1, near Chillicothe, Ohio. Here is another family who, living one hundred miles from WLW's towers, in the rich, fertile lands of the Midwest rely constantly on WLW for complete Weather and Market Reports, News and evening entertainment. Mr. Gearhart is, at present, cultivating 250 acres. Approximately one-third of this area is devoted to wheat, the remainder to corn and soy beans.

Mr. Gearhart is a straight-forward individual, who is a firm believer in "such modernism" as is deemed practicable for the farmers of the Midwest. As a staunch member of the AAA Committee, he heartily endorses the Government's policy in this vast farm progran.

There are three children in the Gearhart Family, Fred, 19, Myron 17, and Paul Wendell, the youngest, 14. Mrs. Gearhart says, "Believe it or not, when we get up we turn on the radio at 6:00 A. M. and it stays on WLW till 10 at night." The whole family agrees that WLW ranks as their favorite station both collectively and individually.

Paul Wendell—youngest son helps Dad at harvest time. Paul likes Fibber McGee and Molly. Henry Aldrich, too.





REPRESENTATIVES: New York — Transamerican Broadcasting & Television Corp. Chicago — WLW, 238 N. Michigan Avenue. San Francisco — International Radio Sales.

WLW THE NATION'S *most Merchandise-able* STATION

'Heat Wave Blues' Sidewalk Gag Is Sold to Apparel Shop by KOL, Seattle

Seattle, July 22.

KOL sold a stunt broadcast to Franklin's, local apparel shop, using record heat wave to focus attention on sidewalk program in front of the store, on Wednesday (17) at three o'clock. Roy Grandey, production manager, and Bill Ward, continuity, were outfitted in heavy overcoats and hats, Johnny Forrest, announcer, bowed to the weather with swimming trunks, tie, straw hat and umbrella, and Fair Taylor, publicity and continuity head, wrapped herself in a long fur coat, with Helen Lund, receptionist, attired in bathing suit and short fur coat. Titled 'Heat Wave Blues,' program got statements from passersby on the weather, hitting 100 degrees, an all-time high, and plugged Franklin's stock of new fall clothes.

KOMO-KJR is doing a job on promoting and publicizing Aluminum Roundup Week in cooperation with Washington State Defense Council. Stations sent six men, headed by Hugh Feltis, manager, and Charles Bailie, promotion and advertising manager, out into the state to call on editors of dailies and weeklies to get papers' support in drive. Radioites visited all editors within a hundred-mile radius of Seattle, doing the job in three and a half days. Followed up by notifying editors of appointments of local chairmen and invited newspaper men to 'Editorial Rally' held in Seattle, Sunday night (20). Editors were guests of station for dinner and ball game, followed by bour program aired over KJR at 8 p.m. Half-hour show was also broadcast over KOMO on Monday night wtih a daily 15-minute spot at noon on KJR to be used for the rest of the week to report progress and stunts in cities throughout the state.

KIRO showed increases in all categories to up total units this week, with radio biz surprisingly good in face of beat. Station is putting on a big local campaign to plug increase in power, using 37 billboards and bulletin boards on a year's contract, and placing space in 19 Washington and three Alaska dailies to call attention to station programs. Not doing anything in eastern trade publication apparently.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ..	7,365	7,185	+2.5
Local	6,891	6,833	+0.8
Nat'l Spot..	761	742	+2.6
Total	15,017	14,760	+1.7

(Included: KIRO, KOL, KRSC)

FCC Inspector Run Down

San Antonio, July 22.

S. C. Pancoast is in a serious condition in a local hospital after being struck by a car last Wednesday.

He is an inspector for the Federal Communications Commission.

Edward E. Hill, managing director of WTAG, vacationing in Nova Scotia.

Chamberlain Uses WFIL to Advertise His Aircraft Workers Acad.

Philadelphia, July 22.

Clarence Chamberlain, trans-Atlantic flier and director of an aircraft workers' training school here, signed a contract last week with WFIL for eight spot announcements weekly advertising the course. The deal was set through the Stewert Jordan agency. Other new business reported by the stations:

Procter & Gamble Co., three spots weekly, through Compton advertising; L. Nachman (business school), 16 participations weekly in 'service period,' through Philip Klein; Morris Plan Bank, six 15-minute musical programs, through Philip Klein; Lydia E. Pinkham Co., 130 e.t.s, through Erwin, Wasey; Sley System Garages, 234 spots, through Adrian Bauer; Bandler's (furniture), 130 spots, through Harry Feigenbaum; Biseglio Bros. (wines), 18 spots weekly, through J. M. Korn; Knox Co. (crystex), two 15-minute transcribed programs weekly, through Barton A. Stebbins; O'Shea System (employment agency), three spots weekly, through Albert H. Dorsey; Perrymen (men's clothing), 18 spots weekly, througb Philip Klein.

WIBG reported: Roys, Inc. (electrical appliance), 182 spots; Germantown Fur Co., five-minute musical program daily, 13 weeks, through Thos. F. Harkins; M. E. Arnold (electrical appliances), 15-minute participation on 'Danceland,' 13 weeks, through Julian Pollock; Equitable Auto Loans, 15-minute participation on 'Danceland,' through Harry Feigenbaum; Dubrow & Sons (furniture), 15-minute musical program daily, 13 weeks; Greystone Wines, 273 e.t.s, througb Harry Korn.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ...	9,598	9,653	—0.5
Local	20,431	19,881	+2.7
Nat'l Spot..	4,579	4,553	+0.5
Total	34,608	34,087	+1.5

(Included: WCAU, KYW, WIP, WFIL, WDAS, WIBG, WPEN)

FM LICENSE GRANTED UNIVERSITY OF ILLINOIS

Washington, July 22.

Supplemental non-commercial educational broadcast facilities for the University of Illinois were granted by the Federal Communications Commission. College which already operates an educational service under the non-profit laws of the State institution proposes the addition of a new FM station to be operated on 42,900 kc with 250 watts power.

Urbana, Ill., institute will use the antenna of its existing standard transmitter, WILL—South of Champaign, Ill.—for the new service. According to the FCC.

Blah Time in Detroit

Detroit, July 22.

Doldrums have set in here with the heavy vacation season, even local business, a bulwark here, having slid off during the week. Sustained high above last year's level, local business hit the greatest skid for the week, dropping off two percent.

However, seasonal dip still is not as drastic as those in the past, and if the six stations can continue to record gains on the heels of the dips, Detroit will go into fall in the best position ever attained, more than 2,000 units above the past peak.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ...	7,723	7,823	—1.3
Local	12,239	12,490	—2.0
Nat'l Spot..	4,669	4,718	—1.0
Total	24,631	25,031	—1.6

(Included: CKLW, WJBK, WJLB, WJR, WWJ, WXYZ)

SAN ANTONIO SELLS ACTORS

San Antonio, July 22.

A little upswing in local units and a leveling off of national spot and network units is found here this week. An on-the-spot broadcast of the local Soap Box Derby by KTSA was the week highlight.

WOAI: Shuptrine Co., through Harvey-Massengale, three one-minute e.t.'s per week. Aurora Apartment Hotel, through Marion Johnson, 14 spot announcements per week. Corpus Christi Chamber of Commerce, two spot announcements only. Tom Houston Peanut Co., through Tucker, Wayne & Co., Inc., three one-minute e.t.'s per week. South Texas Cotton Oil (Crusten shortening), 25-minute program over the Texas Quality Network, through Segall & Weedin. Liberty Mills of San Antonio, through Coulter-Mueller-Grinstead, twice weekly quarter-hour studio program for 52 weeks with Red River Dave. Patriotic Plaques, through Pitluk, one announcement per week.

KABC: Novadine Chemical Co., three quarter-hour newscasts per week. Arthur Baird Real Estate Co., one five-minute program per week. Alamo Distributing Co., 10 announcements per day. First Federal Savings and Loan Association, through Coulter-Mueller-Grinstead, one five-minute program per day.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network	5,502	6,105	—9.9
Local	10,007	9,582	—4.4
Nat'l Spot..	1,826	2,039	—10.4
Total	17,335	17,726	—2.2

(Included: KABC, KMAC, KONO, KTSA, WOAI)

Salesmen Will Hear About This

Will Aubrey Was Good So Newcomer Closed Deal For Him—Just Easy-Like

San Francisco, July 22.

Will Aubrey, 'Bard of the Byways,' has been sold to Dr. Phillips Grape Juice for three five-minute shows weekly on KPO at 8 a.m. starting Tuesday (29). Sale is significant, due to fact that Aubrey, although a heavy fan-mail draw, has ridden sustaining for years, largely because he has been offered around for so long that salesmen and agencies have taken him for granted. Radio row reeled when word broke that a junior NBC account executive, Bill Shea, had tied the bard to a breadwinner. Bewildered Shea explained apologetically that he just happened to hear Aubrey, thought he was good, so went out and sold him. Shea formerly was with KYA.

KGO: Standard Beverages, Oakland, through Emil Reinhardt, three participations, Ann Holden Home Forum; Denalin Co. (plate cleanser), through Rufus Rhoades, 26 Monday spots; Sommer & Kaufmann (for shoes), through W. J. Wilkin, 16 spots (two daily); Golden Gate theatre (for RKO-Disney), through Milton Weinberg, five spots; Marvelous Marin, Inc., through Theodore H. Segall, two spots.

KPO: Standard Beverages, through Emil Reinhardt, three participations, International Kitchen; Kellogg Co., Battle Creek (for 'Pep'), through Kenyon & Eckhardt, N. Y., 90 spots (renewal); Sommer & Kaufmann (for shoes), through W. J. Wilkin, eight spots; Marvelous Marin, through Segali, three spots.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ...	8,915	8,975	—0.7
Local	3,998	3,964	+0.9
Nat'l Spot..	1,706	1,586	+7.6
Total	14,619	14,525	+0.6

(Included: KFRC, KGO, KJBS, KPO, KSFO)

Stewart, Schilling, Fitzer Reports Summer Not Dippy As Last Season

Kansas City, July 22.

Summer inroads are showing up in all departments, but only sligbtly all around. This is in contrast to previous years, and summer biz generally better than past two years. Jack Stewart of KCMO states his outfit is 20% ahead of last summer, while John Schilling of WHB and Dean Fitzer of WDAF have both recently checked in with similar comparisons, and trend is general throughout the town's six stations.

KCKN reports contract with Van Camp's Pork and Beans placed by the company here, and verified by Calkins & Holden of New York City. Sked calls for eight announcements per week for 13 weeks. Fineberg Ice Cream Co. bought half-hour musical variety program on Saturday for 13 weeks.

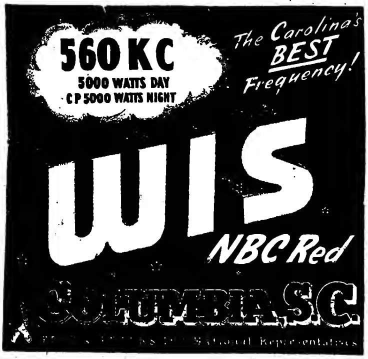
Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ...	7,105	2,710	—1.5
Local	5,347	5,407	—1.1
Nat'l Spot..	6,857	7,113	—3.6
Total	19,309	19,730	—2.1

(Includes: KCKN, KCMO, KITE, KMBC, WDAF, WHB)

Active National Accounts

ACCOUNT	AGENCY	TIME PURCHASES
Anacin Co.	Blackett-Sample-Hummert	5-Mins.
American Chicle Co.	Badger, Browning & Hersey,	Announcements
American Home Products	Blackett-Sample-Hummert	¼-Hour News
California Fruit Growers	Lord & Thomas	Announcements
California Fruit Growers	Lord & Thomas	Announcements
Carter Products	Spot Broadcasting	Announcements
Cliequot Club	N. W. Ayer & Son	Announcements
Consolidated (Kolorback)	Benson & Dall	½ Hours
Doyle Packing (Dog Food)	H. M. Alexander	Participations
Florida Citrus Growers	Arthur Kudner	Announcements
Gardner Nursery	Northwest Radio Adv.	Participations
Hecker Products	Maxon, Inc.	¼ Hours
Lee & Perrins	George Bijur	Participations
Lehn & Fink	William Esty	Announcements
Lever Bros. (Rinso)	Ruthrauff & Ryan	Announcements
Lydia Pinkham	Erwin, Wasey	Announcements
Dr. Lyon's toothpowder	Blackett-Sample-Hummert	¼ Hours
Macfadden (True Story)	Arthur Kudner	Chain Breaks
Manhattan Soap (Sweetheart)	Franklin Bruck	¼-Hour News
Marlin (razor blades)	Craven & Hedrick	Announcements
Jos. Martinson & Co.	Neff-Rogow	¼ Hour News
Northwestern Yeast	Hays MacFarland	¼-Hours
Pabst Beer	Lord & Thomas	Announcements
Pepsi-Cola	Newell-Emmett	Announcements
Phillips Soup	Aitken-Kynett	Announcements
Price Flavoring Extract Co.	N. W. Ayer	Announcements
Procter & Gamble	Blackett-Sample-Hummert	Announcements
Procter & Gamble (Dash)	Pedlar & Ryan	¼-Hours
Procter & Gamble (Duz)	Compton Adv.	¼-Hours
Roma Wine Co.	Cesana & Associates	¼ Hours
Serutan Co.	Raymond Spector	¼ Hour News
Southern Pacific Railroad	Lord & Thomas	Announcements
Tru-Ade Beverages	Beaumont & Hohman	Announcements
Wilson & Co. (Ideal Dog Food)	U. S. Adv. Corp.	Temperature Reports
R. C. Williams (Royal Scarlet coffee)	Alley & Richards	¼ Hour News



WHEELING
A Fort Industry Market

31,427 Strong They Came!

Talk about your living, breathing, downright action-provoking interest in a radio station and its personalities—WE HAVE IT IN MEASURE GALORE AT WWVA!

During the month of May 31,427 persons from 60 thriving towns in Western Pennsylvania, Eastern Ohio and Northern West Virginia, the Steel and Coal Belt of the Nation, visited and paid admission to their own local auditoriums to see and hear WWVA entertainers appearing in such spots.

It's great to enjoy such loyal support—great for our own satisfaction and GREAT FOR THOSE RADIO ADVERTISERS IN OUR MARKET WHO DEMAND RESULTS!

N.B.C. Basic Blue
Blair Represents Us

A FORT INDUSTRY STATION

WWVA

IGLOO BOOM HELPS SEATTLE

QUALITY GOODS ONLY TO ALASKA

As With Nearly Everything Else, Radio Advertising For Alaska Clears Through Puget Sound Metropolis—Isolation and High Wages Are Unique Aspects

RADIO IS VITAL

By DON REED

Seattle, July 22.

Alaska, to the average American, and particularly the Easterner or Mid-westerner is still a far away land of ice and snow, where people live in huts and igloos made of ice, and get their entertainment in frontier saloons such as Lou's where Dan McGrew was shot. Like many popular suppositions, based mostly on novels and pulp-paper fiction, these ideas are far from the truth.

Alaska is a territory as large as one-fifth of the United States, where the population has grown more than 50% in the past year, and where a boom is in progress that makes the gold rush of '98 look like a backyard expedition. The U. S. Army and Navy, various branches of the Federal government and individual businesses are spending millions in the Territory, so that Alaskans, always far above the U. S. in per-capita income, are receiving more in wages and salaries than ever before. Government and private expenditures are of such vastness and are being expanded so rapidly that it is impossible at present to get any accurate figures as to the amounts being spent. However, it is a matter of record that in 1940 exports to Alaska from the States were valued at more than $48,000,000. It is also certain that Alaska will continue to receive much money and attention during the next few years.

90% Radio

All of which means much to radio in Alaska, and radio in Alaska is a much more important medium both as to entertainment and advertising than it is in the States. Less than 25% of the population live in towns where there is a daily newspaper and a substantial percentage live where mail is received very irregularly. Also, there are more than two radio receivers in Alaska to each newspaper subscriber; with more than 90% of the homes radio equipped.

In this huge territory there are four commercial radio stations. KINY, Juneau, with 1,000 watts power; KFAR, Fairbanks, with 1,000 watts; KFQD, Anchorage, with 250 watts; and KGBU, Ketchikan, with 500 watts. These stations are in competition very little, each having a vast territory, and a mountain range separates the territory of Juneau and Ketchikan from the two further north stations so that there is not much overlapping.

Radio has an importance in Alaska unknown in the States and the stations and personnel are much closer to the daily life of the Territory than is the case in most other sections. All stations maintain emergency service in broadcasting messages, and each station can cite many instances of the use of its facilities in saving lives or otherwise being of help in time of need. Alaskans depend on radio not only for music, entertainment and news, but for vitally necessary things such as weather reports, arrival and departure of ships, and airplanes. KFAR, Fairbanks, broadcasts daily schedules for airplanes, which is no small job with 14 air lines serving the city. Incidentally, the use of airlanes is much more widespread in Alaska than in the States. In addition to much passenger travel airplanes are used for freight shipments in the interior to an extent far ahead of such use in other parts of the world. In 1939 there was one airplane for each 382 persons in the Territory and one for each 100 persons in Fairbanks. A similar scale would give New York city about 70,000 planes.

The necessary place that radio holds in the life of Alaskans makes it also a potent advertising force in the far north territory. Other facts make it a great and expanding market for United States industry. Alaska has a tremendous favorable trade balance with the States, and the per capita earnings of its inhabitants run far ahead of those in the States, with the purchasing power of each Alaskan estimated to be at least three times that of the average American. Due to high freight charges prices are comparatively high in Alaska, and for this reason it is not a market for 'seconds.' Buyers want the best quality and the nature of the market makes them very loyal to tested brand names. Also, there are many points where the spirit of life and trade in the territory is the same as it was years ago; a spirit analagous to that of the west during pioneer days. Workers in Alaska command high wages and spend money freely.

Quality Goods

Outside of the demand for first quality merchandise Alaska is the same type of buying market as the United States, and as Alaska produces nothing to wear and little to eat it is a great market for producers and manufacturers in the States. Most goods for Alaska move through Seattle, but there is a certain amount direct from San Francisco, Tacoma, and Vancouver, B. C. Alaska is 'Seattle's best customer,' and it is from the Puget Sound city that most of the advertising, promotion and merchandising done in the territory is directed.

KINY, KFAR, and KFQD have representatives in Seattle. KFAR having a full time representative, G. A. Wellington; Romig Fuller handles KFQD, and KINY has a news bureau and sales office in Seattle, where its owner, Edwin A. Kraft, also headquarters.

Merchandising help by Alaska stations is much more of a job than it is in comparable stations in the States, due to the vastness and scattered population of the territory. KINY, Juneau, maintains two merchandising men who cover the entire territory from Ketchikan to Nome. Their job is to call on all stores, help with window displays, see that advertisers' products are prominently displayed on the shelves, and in many cases, actually take orders. Many advertisers, due to the extent of the territory, are not able to afford their own personal representatives—it takes each KINY merchandising man about four months to complete a service trip, so this station cooperation materially aids in the sale of time. KFAR, Fairbanks, uses a double page section of the daily news-miner each month, alloting the space to station advertisers for both straight advertising and promotion stories. Incidentally, the news-miner is said to be the farthest north daily paper, just as KFAR is the farthest north of all American radio stations.

As to programs, newscasts are naturally high in favor, and all stations broadcast regularly several news periods a day, making more use of short wave than stations in the States. KINY gets three shortwave periods a day from NBC, San Francisco; KFAR averages one shortwave newscast a day, and all stations pick up short wave newscasts from BBC. There are no telephone cables to Alaska so there are no network hook ups, but some popular shows are transcribed, however, and sent to Alaska for rebroadcasting, and naturally the stations use transcriptions a great deal. There is much local production, and Alaska stations, due to smaller audiences and type of service, are much closer to the daily life of listeners than are most stations in the States.

KSTP, Minneapolis, has sold a quarter hour of its morning 'Sunrise Roundup,' a hilbilly show headlined by David Stone, to Stott Briquets, a local fuel concern.

Vick's $450,000 Spot Budget

Vick Chemical has begun letting out contracts for its 1941-1942 spot campaign. The appropriation for spot alone will this time run to around $450,000, a new high for the company. Meanwhile Vick has bought a hookup test on CBS, taking over the 3-3:15 p.m. for a program tagged News for Women. The obligation is for 13 weeks and 12 stations and will entail pickups from abroad. The remedies for summer colds that it will plug are Vaporub and Vatronol.

The number of stations involved in the spot campaign will also be of record proportions for this account. The list so far runs to 198 outlets. In many instances the announcement spread calls for three-a day five times a week, while the local programs are scheduled on the basis of three to five times a week.

The products covered by the Vick campaign this season are more numerous than ever before. In addition to Vaporub and Vatronol there's Vick Cough Drops, Vick Inhaler and Vick AQ Nose Drops.

CLOCK-TICKS CLICK FOR KNX

Hollywood, July 22.

Columbia's KNX landed another oil account for a studio-made program, its fourth of the year, by signing up Shell for a party prowl by the roving Art Linkletter. Others on the Coast web sponsoring shows compounded by Russ Johnston's KNX production staff are Seaside Oil, 'Spelling Bee Liner'; General Petroleum, 'I Was There'; Union Oil, Pete Pringle's 'X-Ray of the News.' Shell had been off the networks for five years, using only spot discs.

Units fluctuated only mildly during the week and the total was less than 100 points over the previous week's aggregate.

KNX: Iris canned foods, renewal of 1,820 time signals, through Robert Smith agency; Kaufman furniture, 12 participations in newscast, through Dan Miner; Beckman furs, 12 time signals, through Glasser-Gailey.

KHJ: Ever Dry Corp., 90 announcements, through Torrey & Torrey; McCauley Bottling Works, 52 quarter-hour broadcasts of 'The Lamplighter,' through Caesana Assoc.; Gilmore Oil, four five-min. broadcasts of 'War Letters,' through Ruthrauff & Ryan; Dr. John Matthews, 12 half-hour periods, through Tom Westwood.

KFI: Adohr Milk Farms, 39 participations in Art Baker's 'Notebook,' through Lord & Thomas; Douglas Oil, 52 one-min. transcriptions, through H. W. Kastor; Bullock's department store, 26 one-min. transcriptions, through Dana Jones.

KECA: Bullock's department store, 27 one-min. transcriptions, through Dana Jones; Pelta Furs, 52 one-min. transcriptions, through Adolph Weinstein.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ...	11,814	11,751	+0.5
Local	4,422	4,378	+ 1
Nat'l Spot..	1,696	1,713	— 1
Total	17,932	17,842	+0.5

(Included: KECA, KFI, KHJ, KNX)

Swift Shortening Tests

Chicago, July 22.

Swift & Co. is testing a new campaign for its Jewel Shortening product. Has purchased a flock of announcements throughout the southern territory.

Set through the J. Walter Thompson agency.

WENR BAGS 12 NEWSCASTS WEEKLY

Chicago, July 22.

New season is rushing forward through the calendar, the purse-strings are unwinding and the new-accounts sheet of the various stations begin to take on a glow.

Walgreen Co. made the NBC local group mighty happy last week when, through the Schwimmer & Scott agency, it signatured for 12 news periods weekly on WENR starting Sept. 29. Will present two strips of five-minute news across the board, one in the late afternoon and another in the late evening. This is quite a sales argument on behalf of WENR, which for years has been the tough nut among the key stations for local and national time salesmen. But Walgreen, which has been on the station now for more than two years with various types of shows, indicates an award of merit for WENR in handing it the prize coin contract of the week.

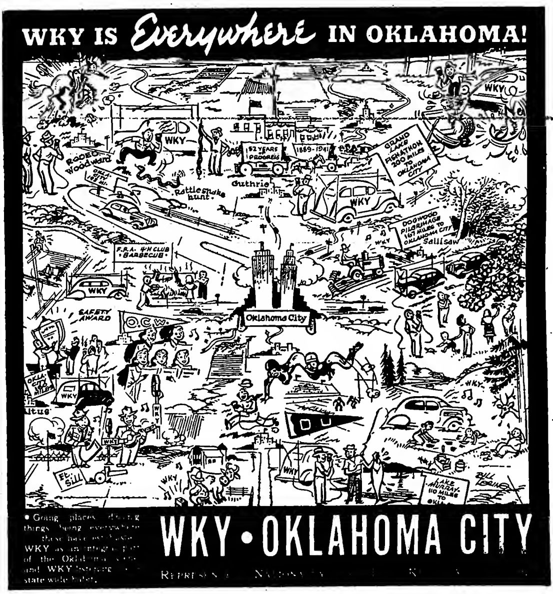
WENR also obtained a renewal of its deal with the Chicago Daily News for 26 weeks, starting Aug. 13. It's a 15-minute three-a-week show titled 'Getting the Most Out of Life.' Newspaper and station buy space and time in exact money measurements to cancel out purchases and sales.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ...	8,340	9,345	*...
Local	6,398	6,388	+0.2
Nat'l Spot..	11,440	11,410	+0.3
Total	27,178	27,143	+0.1

* No change.

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)



California Banking Chain Sponsors Civic Events of Various Types

San Francisco, July 22.

Archie M. Closson, American Legion chieftain of Lodi, Cal., has sold Bank of America on sponsoring a special event broadcast from the Lodi Grape and Wine Festival in September. KSFO probably will be used.

Banking chain has been underwriting rodeos, frog-jumps, etc., on various outlets this summer, believed first time a financial institution has gone in for state-wide spot coverage of local events.

WGN's Temporary FM

Chicago, July 22.

WGN will have its FM station in operation within two weeks, following okay from the Federal Communications Commission for the construction of W59C. Will broadcast on 1,000 watts from the top floor of the Tribune Tower.

This equipment to start will be strictly temporary, with power expected to be hopped to 50,000 watts by December, and with that wattage the Tribune station is figured to cover a radius of 70 miles.

'Topper' (For Delicacies) Goes After Home Trade; Testing on KMYR, Denver

Denver, July 22.

L. De Martini of San Francisco is using KMYR for a test for their 'Topper'—topping for ice cream, cakes, etc. The company is going after the home business after confining past efforts on wholesale trade, such as hotels, fountains and the like.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ...	7,825	7,965	—1.8
Local	7,202	7,045	+2.2
Nat'l Spot..	2,432	2,407	+1
Total	17,459	17,417	+0.2

(Included: KFEL, KLZ, KMYR, KOA, KVOD)

Practices What She Teaches, Wins Contests

Buffalo, July 22.

Helen King, who ran Gotham contest judging firm and wrote book on how to win 'em, isn't letting grass grow under her feet at WEBR, where she's putting on a handwriting series.

She is entering contests on other local outlets and winning everything in sight. To date her list includes three cash prizes, watch and sundry merchandise bits in her own name, plus wins in the name of almost everyone else on WEBR staff.

West Coast Life Insurance Co. has begun a spot campaign on KINY, Juneau, Alaska, through Long Advertising Agency. Calls for seven announcements weekly, indefinite.

Yount's Garfield Pharmacy sells tooth brushes, cosmetics, shaving cream... and drugs—in Glendale, California.

Glendale's 82,582 consumers are typical of the 3,732,500 radio listeners comprising the Southern [illegible]

Mr. Yount knows what brands people demand—knows by *daily experience* how brand preference is won and held by KNX.

KNX
LOS ANGELES
50,000 WATTS

Ask anyone on the Southern California sales front. Ask the merchants who first sense the swing to your brand—or a competitor's. They'll tell you of the KNX power *to sell* in Southern California. The station listened to by most people sells most... *naturally!*

COLUMBIA'S STATION FOR ALL SOUTHERN CALIFORNIA

OWNED AND OPERATED BY THE COLUMBIA BROADCASTING SYSTEM

REPRESENTED BY RADIO SALES with offices located in New York • Chicago • Detroit • St. Louis • Charlotte • San Francisco

WBAL BALLY BALTO'S BIG EVENT

Baltimore July 22.

WBAL put on an ambitious shindig at the formal opening of its 50,000 watt full time boost here. Sunday (20) with a giant barbecue and glorified lawn party at its transmitter location. With the three 500 foot towers overshadowing the 76 acre plot upon which is located the new transmitter house and equipment, station played host to representatives of advertising, radio and civic circles. In all some 400 visitors.

Howard C. Burke, managing director of WBAL, used considerable promotion building up to WBAL graduation, now has Leslie Peard, Jr., as sales manager and Jack Mayers as promotion director.

Otherwise everything still off hereabouts with national spot count alone holding its own. Hochshiel-Kohn department store renewed its early a.m. quarter hour airings on WBAL and High Rock Gingerale bought a fullsome spot schedule on same station. Rest of town rather uneventful.

WCBM: Fisher Fur Co., through S. J. Lichtman, 50 spots; National Upholstering Co., through Leon Golnick, 50 spots; Overbrook Distilery through Leon Golnick, 52 one hour shows to start in August.

WCAO: Fisher Fur Co., through S. J. Lichtman, 52 one minute spots.

WBAL: Goetze Packing Co., through Harry J. Patz, 312 spots; High Rock Gingerale, through Jos. Helprin, 600 spots; Auman & Wirkmeister (furs) via Katherine Mahool, 101 spots; Hochschiel-Kohn Dept. Store, renewed 312 quarter hour airings; C. E. Kimmel (tires) through Elliot Buse, 201 spots; Pinex through Russel M. Seeds, 264 spots.

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ..	7,410	7,665	—3.3
Local	4,487	4,739	—5.3
Nat'l Spot..	1,925	1,936	—0.6
Total	13,822	14,340	—3.6

(Included: WBAL, WCAO, WCBM, WFBR)

BENDIX WASHERS USE 10 DAILY ANNOUNCEMENTS

Salt Lake City, July 22.

Utah's metropolis last week reported:

KDYL: Flint Distributing Co. (Bendix Washer), 10 announcements daily; Rainer Brewing, through Buchanan, five-minute newscasts; Chamberlain's Lotion, through Cary-Ainsworth, [illegible] transcribed an- [illegible] through Arthur Kudner.

KUTA: Whipples Ladies Ready to Wear, 52 10-minute programs; Dr. Keller, 26 participations, 'Musical Quiz.'

Comparative Unit Count

	July 19.	July 12.	% of Change.
Network ..	6,545	6,524	+0.2
Local	2,091	2,213	—5.5
Nat'l Spot..	1,171	1,227	—4.6
Total	9,807	9,964	—1.6

(Included: KDYL, KSL, KUTA)

Sponsors Farm Flashes

Fort Worth, July 22.

'Farm Flashes,' a series of 18 five-minute early morning programs, will be aired through KGKO under sponsorship of the Transit Grain and Commission Co., of this city. Latest wire news from Washington on agriculture and livestock will be aired by Charlie Tabor.

Account is handled by Southern Advertising Agency, Fort Worth.

'Livestock Market Roundup,' broadcast over same station, is under sponsorship of the Fort Worth Livestock Market Advertising Commission. Ted Goudy gives trends direct from the Fort Worth Stockyards.

WOAI's Farm Views

San Antonio, July 22.

WOAI will present 'Farm Views and News' by Bill Shomette.

Broadcasts will consist of interviews with county agents, game wardens and others on rural matters.

Inside Stuff—Radio

Further changes in NBC's national programming setup are in the wind, according to inferences drawn from remarks dropped in San Francisco by Clarence L. Menser, national production chief, on an inspection swing of local units. Only phase on which he elaborated, however, is a general plan to assure sponsors production comparable to New York in every center where the web operates studios.

'Sometimes you become so wrapped up in the problems immediately surrounding headquarters that you forget the fellows out around the country have production problems, too,' Menser told VARIETY's Frisco reporter. 'The completion of the new KGO-KPO studio building here will give us one more city in which we can give clients every production facility to be found in New York, on a smaller scale, of course, but entirely complete otherwise. With this will go a general synchronization, nationally, of production.'

Columbia University has just published 'Radio's Listening Groups,' which consists of a report by Frank E. Hill of the American Assn. for Adult Education and a report by W. E. Williams of the British Institute for Adult Education. It deals with efforts in both democracies to organize listening groups of the kind most familiar to the radio trade as an adjunct to the NBC Town Hall forums. Levering Tyson of Muhlenberg College has written a preface.

C. A. Siepmann, radio advisor to the president of Harvard, has been conducting a summer course in radio at that university, which has not heretofore taken much note of the new medium. Siepmann, long with the British Broadcasting Corp., originally came to the U. S. A. on a fellowship. After the radio course the Siepmanns will spend balance of summer lolling in Vermont.

Phil Spitalny, who has broadcast his General Electric commercial from two army camps, Fort Monmouth (N. J.) and Pine Camp (Watertown, N. Y.), the latter this past Sunday (13), will do his next show from the S. S. Carolina at an unidentified anchorage before an audience of some 1,300 officers and men. Spitalny will ask ASCAP for a waiver on 'Anchors Aweigh' in view of the occasion.

Max Jordan, long-time NBC representative in Berlin, has gone back to Europe after a prolonged visit in America and after it seemed probable he would not return while the war lasted. Jordan has headquartered in recent years in Switzerland rather than Germany. There is a good deal of secrecy surrounding his destination and plans this time.

J. Walter Thompsonites in New York got a giggle out of a newspaper syndicate error in reporting the new child of their colleague Tom Luckenbill. Latter was described as former U. S. minister to Roumania and ambassador to Chile. Mistaken identity. The diplomat in the family is Luckenbill's father-in-law, William S. Culbertson.

Friday may be fish day the world over but at Columbia's KNX in Los Angeles it's gossip day. Three of the net's top gabbers spray the mikes with their choicest pickups of the week on that day. Hedda Hopper leads off, followed by Lifebuoy's Louella Parsons, and then Jimmie Fidler.

NBC-Blue inaugurated its broadcast of prizefights in Philly's Shibe Park last night (Monday) with a party for sports writers, advertising, agency execs, trade paper reps and news editors at the studio of WFIL, Philly Blue outlet, prior to the fight. The series is bankrolled by Adam Hats.

Betty Jane Tyler, 11-year-old radio actress who also specializes in 'baby cries,' has appeared on some 55 different radio series in New York. One of the child's latest exploits was ad libbing a full program at the Bronx Zoo for NBC.

Coca-Cola will abandon its 'classical' series after the next 13 weeks and will replace its present program with popular singers and orchestra. Andre Kostelanetz and Jane Froman are mentioned as the replacements.

'Radio Primer for Congressmen,' recently published in VARIETY, has been one of the most widely-quoted pieces of this sheet in the past year and has been used in several radio classes as a text.

Standard of California Renews With Don Lee

San Francisco, July 22.

Standard Oil of California has renewed its Standard Symphony Hour and Standard School Broadcast for another year on Mutual Don Lee. William B. Pabst, general manager of KFRC, represented the web in dickers with the sponsor's agent, McCann-Erickson.

Oiler is spending about 12% more for its radio this season than last. NBC tried hard to recover the account but Don Lee got the final nod.

Swope Sold 400 of CBS

Washington, July 22.

Herbert Bayard Swope's Keewaydin Corp sold 400 shares of Columbia Broadcasting's Class A common during May, the Securities & Exchange Commission disclosed Sunday (20).

Outfit still has 3,600 tickets, while Swope has 400 in his own right directly.

Hale Sparks will handle the Frisco end of 'Quiz of Two Cities' at KFRC, replacing Mark Goodsen, resigned.

In the
Intermountain Market people prefer the lively
Showmanship of
KDYL
POPULAR
NBC RED NETWORK

K. W. Husted to WLOL

Minneapolis, July 22.

K. Wallace Husted, assistant general manager of WCCO for many years, has been appointed general manager of WLOL, Mutual outlet here, succeeding E. P. Shurick. The latter resigned in order to participate with Judge J. P. Devaney, one of WLOW owners, in national defense activities.

He had managed the station ever since its inception more than a year ago.

'PRIVATE POLLY' WITH AUDIENCE OF 30,000

Monterey, Cal., July 22.

KDON has daily full-hour show aimed exclusively at draftees. General Manager Howard V. Walters has put Polly Connell in a 6 to 7 a.m. slot as 'Private Polly.' She spins discs (granting soldier requests only), between which she dishes draftee chatter, cooperating with the Morale Branch, Army Hostesses, chaplains and athletic directors.

KDON primary area has a potential military audience of 30,000.

'I Am An American'

Wichita, Kans., July 22.

Aluminum already collected by drivers of DeCoursey Cream Co. here which was a result of 'I Am An American' program over radio station KFBI, will be turned over to United Service Organizations.

Contributions followed request during program which dramatized life of some noted American. National drive for aluminum has just started here so any additional donations will be added to local collection.

Keeps Up Group Insurance

Boston, July 22.

Yankee network employees now serving in the defense forces, or those that may be drafted later, will continue to receive the protection of the company's group insurance policy. Arrangements have been completed with the Travelers' Life Insurance Company, Hartford, whereby the Yankee network will pay the employee's portion of the regular monthly premium for the duration of his term of service.

In turn, the employee is bound to return to the network on his discharge from the army. There will be no future obligation for the employee to repay his portion of the premium.

SIX-WEEK LAYOFF FOR 'MEET MR. MEEK'

'Meet Mr. Meek,' Lever Bros. (Lifebuoy) series Wednesday nights on CBS, takes a six-week lay-off after the Aug. 20 broadcast, returning Oct. 8 with a 60-station hookup. Esty is the agency.

Tums Renews Heidt Show

Chicago, July 22.

Lewis-Howe firm has renewed its NBC-Red contract for Tums, using Tuesday nights at 7:30 p.m. CDST, currently occupied by the Horace Heidt orchestra with the 'Treasure Chest' show.

Renewal is dated Sept. 23, and set through the Stack-Goble agency.

Gene Hamilton Promoted

Gene Hamilton, announcer of 'Chamber Music Society of Lower Basin Street,' the Adam hat programs and other NBC shows, becomes a member of the NBC producer-director staff next Monday (28). He has been given no assignments as yet.

Jack McCarthy will take over his present announcer stints.

Hoff With Souvaine

Harry Hoff, with Transamerican recently, has joined the Henry Souvaine production office in New York. He's a salesman-director.

Writers John M. Young and Irving Zendig have been assigned to work with Hoff.

Stroh Brewery, Detroit, Junkets Concert Troupe to Nearby Towns; Unusual Local Sponsor Policy

Detroit, July 22.

Still working on a lavish basis that is costing as much for a single station production as for many a nationwide hook-up, Stroh Brewing here has been taking its centers in this area.

Brewery attracted trade considerable attention a year ago by laying heavy money on the line to fly in Gus Haenschen, Margaret Daum and Thomas L. Thomas weekly from New York for a half-hour show and using expensive arrangements, a 36-piece all-string orchestra recruited from the Detroit Symphony, etc.

For the past five weeks, after a check which showed auditoriums seating from 2,500 to 6,200 available, the company has taken its show to Flint, Grand Rapids, Saginaw, Lansing and Jaskson, Mich., for an hour and a half show. The premise was that people in the smaller centers got no opportunity to see a big-time broadcast.

The audience gets a half hour 'peek in' at the dress rehearsal, the broadcast itself carried via WJR for another half hour followed by another half-hour concert. The show remains pegged in the semi-operatic style with Miss Daum using such material as 'One Fine Day' and 'Italian Street Song;' Thomas singing the Prologue from Pagliacci and duets in the same field.

The Zimmer-Keller Agency, handling the account, is enthusiastic over the results obtained by lavishing the same kind of money on a single 50,000-watt station in a key area. In putting its expensive company on tour moving large amounts of props, leasing three wires to the broadcast point, etc., the brewery feels the impression and response warranted the expenditures.

Same Brushoff

Continued from page 4

wood and you can't piddle around in the sunshine, meanwhile.

Theatres? You got me there. Night clubs? You have a slight edge but the system is just the same. There's two orchestras in every night spot, the same sour waiter, the same table behind a post, the same hatcheck girl, the same doorman. Maybe the entertainment is a little better here but after all Joe E. Lewis and Danny Kaye finally get to Hollywood. The check? A close relation of the guy who computes it here uses the same method of astronomical multiplication in Hollywood.

Same Faces, Gags, Etc.

The same faces you see on Broadway you see on Vine street. The same gossip you hear on Broadway, you hear on Vine street. Here they are sour about Hollywood. There they turn their noses up at New York. The beef usually comes from some guy who didn't make good in the other town. Usually he's a guy who couldn't make good in Omaha, so if you're sharp, you pass up the beef.

When you hear the expression, 'Hollywood thinks that nothing exists east of Pasadena' you can put the switch on it and say that Broadway thinks nothing exists west of the Hudson. Of course if you are interested in facts you can look at a map. Amazing how much space there is between the two points, the Hudson and Pasadena.

Must be someone living in it.

Suckers, I guess.

Enbanks Joins Makelim

Chicago, July 22.

Hal Makelim last week brought in Eugene Eubanks, formerly with NBC, to take over production managership for Covert Radio Productions.

Covert firm is currently handling radio campaigns for Florsheim shoes and Gargoyle coffee.

'Shadow' Back Sept. 28

'The Shadow,' weekly whodunit thriller, returns Sept. 28 to WOR-Mutual, in its former 5:30 p.m. Sunday spot. D. L. & W. Coal Co. will again be the sponsor, with Ruthrauff & Ryan the agency, in the east and midwest.

Show will be co-operatively sponsored west of the Rockies.

"News of Our Neighbors" Goes to Summer School

WHEN Western Reserve University introduced a new course this summer, a course embodying the history and development, the social, business and industrial life of the great original Western Reserve territory . . . "News of Our Neighbors," that breezy quarter-hour WGAR public service feature which covers the news of some 20 small town communities in Northeastern Ohio, was called in as the lead-off feature.

As the common denominator of all parties interested, Ralph Worden, news editor of WGAR, broadcast this Saturday noon feature before a luncheon group of representative citizens of the Western Reserve area, and served as chairman of the meeting.

Why? Because "News of Our Neighbors" is truly representative of the life of this community of two and one-quarter million people . . . because radio listeners of the area have been studying this same course through "News of Our Neighbors" for more than three years.

WGAR THE FRIENDLY STATION CLEVELAND

Winner of Variety Magazine and George Foster Peabody Awards, 1940

BASIC STATION . . . COLUMBIA BROADCASTING SYSTEM

G. A. Richards, Pres. • *Edward Petry & Co., Inc., Nat'l Repr.*

Payroll Traffic

Louisville.—New additions to announcing staff at WGRC, Albany-Louisville, are Paul Huddleston, from WLAC and WSIX, Nashville, where he was the Esso reporter, and Brad Bransford, local. Irma Coffron is new at WHAS. Formerly with WGRC handling copyright clearances and library.

Atlanta.—Lee Bennett, WAGA announcer, named program director of station.

On vacation from WSB: Bill Wrye, Bill Spencer, Walter Paschall, Mrs. Leola Brown and Kay Woodhurst.

Fannie Segal Goldstein, WSB pianist for the last two years, leaving to make her home in California.

San Francisco.—Changes at KPO-KGO: Don Monett drafted; Niel Shaver and Jack Ulrich into sound effects; Bill Emery new head of guest relations staff.

Lethbridge, Alta.—Arthur J. Balfour, former salesmanager of CKCK, Regina, Sask., and more recently manager of CJAT, Trail, B. C., has taken over managership of CJOC here. A. H. Nicholl, station manager for the past two years and formerly salesmanager of CJOC, to Trail as manager.

Vancouver, B. C.—Ernest Morgan, senior CBC producer, upped to post of production manager at CBR, Vancouver. He was formerly with the CBC's Toronto studios.

Regina, Sask.—New spieler at CKCK, Regina, is Jack MacRae.

Boston.—Roland Carpenter added to WEEI's control room as engineer.

Springfield, Mass. — WMAS has new program director, Jerry Lansing, formerly of WTRY, Troy. He replaces F. Turner Cooke, called to service.

Youngstown, O.—Thompson Roberts, formerly with WFMJ, Youngstown, O., is now on the sales staff of WBLK, Clarksburg, W. Va.

Buffalo.—Jack Schaefer, WEBR actor, left to spiel on WERC, Erie, Pa.

Kansas City.—Switching of personnel at KMBC takes Don Macon from the announcing staff to handle work as assistant program director under Felix Adams. Steps into work handled by Bob Levy (Bert Lane) who left last month.

Lillian Thorpe left KMBC last week to become a senior secretary in the navy department. New member of the KMBC publicity and promotion department is Doris Leeds from New York, who takes over work on Sally Deane, who goes to Wichita.

Bill McIntosh has left the continuity staff.

Atlantic City. — Hugh Mercer Curtler has been named commercial manager of WBAB, owned and operated by Press-Union Newspapers. Curtler, for six years, was general manager of WCHV, Charlottesville, Va. He has been with the Joseph Katz Advertising Agency in Baltimore recently.

John L. McClay is station manager of WBAB.

Greenville, S. C.—National defense has cost WFBC three staffers—Edward L. Martin, engineer, who reported at Norfolk, Va., July 12 for navy duty, and Charles Batson and Phillip Pollard, called to army few days previously. Batson was program director. Pollard was his assistant.

Seattle. — Roy Grandey, formerly program director at KHQ, Spokane, and before that with KNX, Hollywood, is now production manager at KOL, Seattle.

San Francisco.—Announcers Mark Goodson and Arthur Van Horn both resigned this week to seek greener pastures in New York. First replacement is Howard Culver, coming over from KGEI.

Windsor, Ont.—Don Fletcher, transmitter technician at CKLW, Windsor, Ont., is leaving to take a similar position with the CBC at Toronto.

San Antonio—Doris Hill is new at KTSA. Other staff changes includes Mary Ruth Huntington in the continuity department and Burr Sullivan from continuity to the financial department.

Amarillo, Texas—Kim Kimmell, former program director and merchandising manager at station KFDA, has taken up new duties in the sales department. Succeeding Kimmell as merchandising manager is Jerry Brookman. Bill Dickson has been added to the announcing staff.

Longview, Texas—Edward J. Tait has been appointed acting program director for station KFRO. He replaces Jesse G. Turner, who left the station staff to join KRRV, Sherman, Texas.

Jack Buster has been added to the announcing staff.

Philadelphia—Robert Benson has joined the staff of WDAS as news editor, replacing Joe Novensen, now with WFIL.

Frederick Pollock, formerly with WTEL, is a new relief announcer at WHAT.

West Yarmouth, Mass. — Louis Dearborn has joined the announcing staff of WOCB, West Yarmouth, Cape Cod, replacing Richard C. Kilbourne, who enlisted in the army.

Marjorie Gates Alley, formerly with the Yankee network in Boston and WPRO, Providence, has joined WOCB to handle women's and children's programs and conduct interviews.

Frank L. Miller, formerly with the advertising department of Bird & Sons, Boston, has joined WOCB as chief continuity writer.

Jersey City, N. J.—Jay Harris, Cornell stude and relief announcer at the university's station, WHCU, Ithaca, N. Y., has joined the announcing staff at WAAT, Jersey City, as summer relief man.

New York City—Samuel Panham, formerly with Donahue & Coe and previous to that copy director of the Wendell P. Colton Co., has joined the copy staff of the J. M. Mathes agency.

New York City—H. Arthur Gilbert, former singer, actor, production and sound effects man at WHN, New York, has shifted to WAAT, Jersey City, as engineer.

Paterson, N. J.—Edward Cool, formerly midwest manager of Broadcasting mag., has assumed the management of WPAT, Paterson. He was previously publicity head at KNX, Los Angeles, and with the sales and publicity staff ob WBAL, Baltimore.

New York City.—Bill Taylor, formerly with WPAY, Portsmouth, N. H., has joined the announcing staff of W71NY, FM outlet of WOR, New York. He is an ex-actor.

Akron—Jack Looker has joined WJW's announcing staff here.

Seattle—Two new announcers at KIRO, Seattle. Ted Baughn, formerly with KMPC, Beverly Hills, and Kani Evans, formerly KFI and KNX.

New York City.—James W. Le Baron for the last two years eastern advertising manager of Child Life mag, has joined the New York sales force of Joseph Hershey McGillvra, station advertising rep agency.

Wichita, Kan.—Jack Grimmison, gag writer and performer at KFBI, Wichita, to Ft. Leavenworth for army duty.

Vic Rugh, left KFBI for Omaha where he will do newscasting for stations KOIL and KFAB.

Hutchinson, Kans.—Elton Pieplow, continuity writer and chief announcer for KWBW, to Aberdeen, S. D., to join KABR, Mutual affiliate.

Marion, O.—Charles F. Beardsley has joined WMRN, Marion, O., as merchandising manager. He is new to radio.

Regina, Sask.—Bill Walker, CJRM, Regina, announcer has joined the Royal Canadian Air Force and George Robertson, announcer, as accepted other employment. New announcers are Bob Hill and George Kergan from vaude. Beatrice Bellefleur is doing continuity, replacing her sister, Lillian, who was married recently.

Pittsburgh—Walter Thompson, engineer at station WCAE, to WGN; Chicago. His wife is Delle Gillis, radio actress.

Toledo—Roy Smith and his Tentesseeans, hillbilly musical group, left WSPD, Toledo, for the summer July 20, and will return to the station about Sept. 1.

Jon Ames new announcer at WSPD. He has had four years' work on the university station, WKAR.

Chicago—At WJJD, Al Hollender, press chief, moves into post as assistant to the president, but will continue handling the handouts.

Herb Sherman has been named national sales-manager, while Dave Bennet, who formerly had his own agency, joins WJJD as local sales chief.

Buffalo — Cliff Jones, erstwhile WGR-WKBK announcer, appointed general manager of WBTA in nearby Batavia.

Sig Smith leaves WGR- WKBW spieling staff this weekend to do spots at WIS, Columbia, S. C.

Atlantic City—Earle Godfrey, formerly chief engineer of WBAB, Press union Newspapers' Station, has been named manager. He succeeds John L. McClay.

Nashville—Don Murray is new Esso Reporter and Russell Wyly is new announcer at WLAC.

WSIX has added George Anderson to announcing staff. Anderson replaced Wyly.

Minnie Pearle, Grand Ole Opry performer, has joined Joe Frank's Golden West Cowboys on their tours during the remainder of the summer.

St. Louis—Warren Champlin has returned to gabbing berth at KXOK. Left this station to go to WKRC in Cincinnati. Harry K. Renfro has been upped to News Editor and Publicity Director at KXOK. Succeeds Bruce Barrington who now is in khaki.

Des Moines—Betty Briggs, who has been with WOI, the Iowa State College radio at Ames, for four years quits Aug. 20, to join KSO-KRNT, Des Moines.

Schenectady.—Merrill C. Phillips transferred effective Aug. 1 to KGEI, the GE international short-wave station in San Francisco.

Burlington, Ia.—Ken Lufkin summer program director at the Drake University radio school, Des Moines, has joined KBUR as an announcer and continuity writer.

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR
FAMILY BRINGS YOU MORE
LAUGHTER TEARS and HEART-THROBS
Presented by Ivory Soap 99 44/100% pure
LISTEN IN TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

Radio Daffodils

New York City—WBAL, Baltimore, is treating agency time buyers and advertisers located in New York to drinks by a novel route as part of the station's celebration of its recent power boost. Recipients are told that the enclosed card upon presentation at any Longchamps restaurant or the Raleigh Room, Hotel Warwick, will entitle them to two special 'WBAL—50,000 Watt Cocktails.'

On another portion of the card there's the cocktail's recipe. Latter is a mixture of gin, Cointreau, lime, mint and fine ice.

Boston—Bill Elliott, 'Singing Cop' on WEEI, has been honored by his home town, Hampton Beach, N. H., where every Tuesday will be 'Bill Elliott Day.'

San Francisco.—Bennie Walker, KCO Amateur Hour m.c., has long passed the stage of surprise, but had to admit an act on his show last week was a bit different: A Chinese boy in cowboy costume singing, Oh Susannah,' while spinning a rope.

Minneapolis.—Mayor-elect M. L. Kline asked and received permission of WCCO to broadcast that he was as much in the dark as the general public over the abrupt resignation and disappearance of his police chief, E. B. Hanson, after the latter had served only nine days. In his radio talk, Mayor Kline accused the 'underworld' of trying to discredit his administration and promised again that, despite all embarrassments, he'd rout the racketeers. He asked the public to withhold judgment until he located Hanson. (Further details in Vaudeville department.)

NESTLE'S NEW COFFEE NOW TRYING CHICAGO

San Francisco, July 22.

Nestle, which has been jumping from market to market with its Nescafe (powdered coffee), is now taking a whirl at Chicago with a series of twice-weekly early morning quarters on WBBM. Deal was set by Gordon Owen of Radio Sales office here.

St. Louis and New York markets got the previous shots.

More Radio Attorneys

Washington, July 22.

Eight more applicants to practice radio law before the Federal Communications Commission were bundled up by the FCC Bar Committee last week with three New Yorkers heading the list.

George Keenan Hourwich, Bennett Frankel and Paul Andrew Landsman were the three Manhattanites swelling the forces of Washington lawyers taking care of the bedevilled industry. Others were: Thompson Kurrle, Indianapolis; Robert H. Fowler, Detroit; Kenneth C. Davis, St. Paul, Minn.; Denham A. Maupin, Washington, D. C., and J. A. Pritchett, Windsor, N. C.

WRUL's New Hub Quarters

Boston, July 22.

Shortwaver WRUL is moving its studios from the University Club to Commonwealth avenue here. Expect to take over Aug. 1.

This station has recently received congressional funds to expand its shortwave program to South America.

KDAL, Duluth Ups Power

Chicago, July 22.

Free & Peters rep outfit last week was handed contract as exclusive national representatives of KDAL, Duluth-Superior.

This is simultaneous with FCC okay for station to build power to 1,000 watts on 610 kilocycles. Station, a Columbia affiliate, has been operating at 250 watts on 1,490 waveband.

KTHS Now Full Time

Hot Springs, Ark., July 22.

Station KTHS, local NBC-Blue outlet, is now operating full time. It has 10,000 watts power daytime and 1,000 watts at night.

Formerly the station was off the air part-time and had 5,000 watts' power at night.

WIZE POWER UPPED

Springfield, O., July 22.

Station WIZE, Springfield, O., basic Blue network outlet of NBC, has increased its power from 100 watts to 250 watts.

The station continues on a frequency of 1340 kilocycles.

'Rue Principale' ('Main Street') Oxydol-sponsored Procter & Gamble show on CBF, CKAC, CBV (Quebec City), and all over Quebec province in French, clicked off 1,000th broadcast on July 10. Eddie Beaudry writes serial.

WEAVER SCHOOL FTC-REBUKED

Washington, July 22.

The Federal Trade Commission has issued a cease and desist order against Howard S. Weaver, head of the 'Weaver Real Estate Appraisal Training Service', of Kansas City, Mo. Radio and published advertising that land appraising is an 'uncrowded field, lacking qualified men' and that 'various loan agencies of the Government, as well as private industry' are waiting impatiently to employ 'men trained by the respondent' was dismissed as pure bushwah by the Commish.

It was also stated that salaries up to $3,800 a year and earnings of from $175 to $300 a month are extremely unlikely for Weaver graduates.

KXYZ, KPRC IN TEXAS SHARE ONE ANTENNA

Houston, July 22.

The Federal Communications Commission has granted an okay for station KXYZ and KPRC to make joint use of one antenna for day and night operation.

At the present time KXYZ operates on 1,470 kilocycles with a power of 1,000 watts, while KPRC broadcasts on 950 kilocycles with a power of 5,000 watts daytime and 1,000 watts nighttime. KPRC is slated for operation on 1,320 kilocycles with 5,000 full time power when KTRH, present occupant of that frequency shifts to 740 kilocycles with 50,000 watts within the next few months.

KPRC is controlled by the Houston Post while KXYZ is owned by the Harris County Broadcasting Co. of which Tilford Jones is president.

San Diego's FM Station

San Diego, July 22.

First FM station here (and second in California) went on the air this month. It's W6XEP on 31.46 megacycles, operated by San Diego Consolidated Gas & Electric Co. with 25 watts power. Staticless juicer being used as part of a radio communication system between headquarters and service trucks in the field, three of which have already been fitted with mobile equipment operating on 33.06 megs.

First FM station in the state was that used by Gomper's trade school in Frisco.

WBNX NEW YORK
. . . THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

Those English Family Names

Toronto, July 22.

Radio announcers always get the pronunciation of names correctly—that being part of their job—but sometimes such news-mentions leave newspaper readers bewildered. In England, for instance, certain surnames baffle not only foreigners, but the natives themselves. That goes for Beauchamp (Beecham), Cholmondeley (Chumley), Marjoribanks (Marchbanks).

Replacing General Sir Archibald Percival Wavell as Commander of the Middle East Forces is General Sir John Claude Eyre Auchinleck. This registers with your newspaper-reader as phonetically simple as it looks, but the family pronunciation of their surname is 'Affleck,' and when that pronunciation is punctiliously used by radio announcers, radio-listeners may be forgiven for wondering who 'Affleck' is when they thought it was Auchinleck (pronounced by them Okinlek), who was announced as taking over the Middle East job.

Soviet Embassy Erects Equipment To Pick Up Moscow Broadcasting

Washington, July 22.

Those queer-looking poles which suddenly sprouted from an area of pastureland, directly in back of a swanky estate in Washington's Chevy Chase area, were explained Sunday (20) when it was learned that the Russian government—conscientiously patty-caking with the U. S. Department of State—has built a powerful short-wave radio for the purpose of contacting Moscow directly.

On the well-kept estate of the late Rudolph Kauffman, leased by the Soviet Embassy, numerous crudely-chopped posts, of varying lengths, have been intriguing Washingtonians who pass the place each morning en route to downtown jobs. Looked like the efforts of a radio ham, until taller and more efficient looking poles were established.

Horse-trade between the U. S. and the U. S. S. R. was seen when it was alleged that this Government would demand similar facilities in Russia, if America wanted this done.

Spokesman of the Soviet Embassy here could not see anything newsworthy about the erection of the mysterious poles.

'Just some people listening in to the news from Moscow,' he explained.

WBOS, BOSTON, AIMS PROGRAMS AT EUROPE

Boston, July 22.

WBOS, Westinghouse shortwave station here, yesterday (21) began broadcasting an hour of news and music in English beamed at Europe and Great Britain. This brings station's daily broadcasting hours to nine.

An hour in Portugese will be added next Monday (28), a second hour in French on Aug. 4, and an additional hour in English on Aug. 11, will bring its broadcasting hours to 12 daily.

F. P. Nelson is manager of international broadcasting for Westinghouse.

HENRY SHAPIRO REPS MBS

Alice Leone Moats Unable to Arrange Shortwave Facilities

Henry Shapiro, UP correspondent in Moscow, is now also representing Mutual there. Made his first shortwave broadcast Monday (21) night to the U.S.

Assignment was first given to Alice Leone Moats, correspondent for Collier's mag. However, she was unable to arrange use of shortwave facilities there.

MEXICO OKAYS FOUR STATIONS

Mexico City, July 22.

Ministry of Communications has granted permits for four more commercial stations and 37 amateur outlets. New commercial allocations are to be in Ciudad Juarez, across from El Paso, 1,000 watts; Navajoa, located in the northwest border state of Sonora, 500 watts; Orizaba, industrial center of Vera Cruz state, 250 watts, and Tuxpan, Vera Cruz oil port, 250 watts.

All are slated to be in operation by the end of the summer.

Gen. Motors' Mex Musicales

Mexico City, July 22.

General Motors of Mexico and its distributors throughout this republic are intensively publicizing their cars and trucks by a radio campaign from local stations XEQ (50,000 watts) and its short wave radio outlet XEQQ. Program is for an hour every Sunday evening and features a 48-piece symphonic orchestra conducted by Dr. Ernest Roemer. Outstanding Mexican soloists perform.

These concerts are to be given for three months.

London Calling

London, July 1.

Pianist Mark Hambourg and daughter, Michal, bracketed in presentation 'BBC Presents.' It marks 50th year of his playing for the public.

Royal Command performance of variety, at the Palace in 1912 (the first) will be aired by BBC as an experiment. Recording unit has an actual impression made at the time, and where this fails to fit will use discs of the acts concerned. These cover George Robey, Vest Tilley and Alfred Lester, among other a.k.'s.

Bernard Miles in another radio spurt, this time in a dialect monolog.

Rawlez and Landauer, piano team, guesting on 'Monday Night at Eight.'

Geraldo unable to fulfill his annual visit to the Palace, Blackpool, due to his BBC commitments.

Harry Foster crashing radio scripting biz. Has just completed 15 minute musical show which has been auditioned by the BBC, and is waiting to hear okay for six sessions with option. Topping cast is Leigh Stafford (and Louise), American dancer who is making his debut as singer, with the BBC impressed.

Cyril Ritchard, musical - comedy lead and now with Firth Shepherd's current West End show, featured artist in 'Stars in Their Courses.'

Nat Gonella back to radio with his swing outfit.

Sonnie Hale and Doris Hare are returning with their comedy session 'Send for Doctor Dick,' after a lay-off.

Harry Parson, clarinetist with Jack Payne's outfit, guesting on 'In Town Tonite' and telling of his collection of odd instruments. Has a double-bass clarinet—only one in England—and demonstrated for rug-cutting.

Adele Dixon and Syd Walker signed by BBC to support film comics Lucan and McShane in their new airer.

Joe Marsala drawing a special disc session under sponsorship of Radio Rhythm Club.

KABC NEWSCASTER TO SHORTWAVE FROM MEX.

San Antonio, July 22.

John W. Scott, KABC news analyst, who airs the nightly Schlitz newscast to the Texas State Network from here will make flying trip on Aug. 1 to Latin-America countries and will present his views from Mexico and other countries by short wave which will be relayed to the KABC listening post and rebroadcast at his regular news period.

Preliminary tests have been completed with short wave stations in Mexico City for the first broadcasts.

The Altitude Problem

Mexico City, July 22.

The staff and artists of local radio station XEQ and the numerous public that attends its shows are rejoicing for soon they will no longer have to climb four flights of stairs to the studios, severe exercise at this altitude of 7,450 feet.

XEQ is to install an elevator in late summer.

Return O'Hearn to CFCF

Montreal, July 22.

Five - minute talk by Walter O'Hearn on 'Stories Behind the News' sponsored by National Breweries which had been dropped for a time by its sponsor and had been held as sustaining program by CFCF, has been renewed until end of year.

'Many letters of regret when dropped and high program rating led to renewal which is for six days per week, Monday through Saturday, on Canadian Marconi station CFCF.

Allen's Canadian Course

Vancouver, B. C., July 22.

University of British Columbia is teaching radio script writing this summer.

Lecturer is Dr. Robert B. Allen, of Indiana University.

Yankee Shortwave Programs Now Logged for Info of Latin Listeners

RETURNS TO PERU

Robert Stiglieh at Mutual Since February Studying Radio

Robert Stiglich, in New York since February to familiarize himself with U.S. and Mutual network radio, has returned to Lima, where he'll set up Mutual headquarters for Peru.

When he arrives home, Stiglich will get his first look at his child, born during his stay in the U.S.

Argentine Would Study Its Radio to Aid Advancement

Buenos Aires, July 22.

Formation of a Congressional Committee to study all local and foreign broadcasting legislation has been proposed in the Chamber of Deputies here. A. Rodriques Araya, Radical, from the Province of Santa Fe, who presented the motion, said that radio here was currently 'operating under a transitory system that must end in view of technical advance.'

Added that local broadcasters and associated companies have worked for some time under precarious permits that have not allowed them to develop satisfactorily. All but three or four of the 42 Argentine stations operate under the same sale of time for advertising purposes as do stations in the U. S. and a one-year license as in U. S.

During recent weeks Radio El Mundo, one of the two most important Argentine stations and the only one with a 15-year permit (won in a government competition), was severely warned for broadcasting several comedies 'which contained expressions not adjusted to the cultural precepts imposed by our rulings.'

Radio Belgrano—which is the other top leader—was suspended for six hours for 'reiterated breach on the regulations on broadcasting excessive amount of advertising.'

Radio Callao, only B. A. station regularly broadcasting pro - Axis Stefani (Italian) and Transocean (German) news bulletins, was recently ordered off the air for 48 hours for breach of Argentine neutrality laws.

Program schedules of U. S. shortwavers, which the Council for National Defense (Rockefeller Committee) will begin sending to South America on Aug. 1, will be issued in six editions in three languages. Council two weeks ago received a $50,000 appropriation from Congress for the project.

Pocket-size pamphlets will come out once-a-week in English, Spanish and Portuguese. Half-dozen editions will cover all the S. A. time zones, so that local audiences will have none of the difficulty of transposing eastern standard time to fit their particular area.

About 50,000 copies a week will be shipped south. They will go to embassies, consulates, American exporters, banks, chambers of commerce and every other possible distributing point. It was originally hoped to air-mail them down, but that has been found to be impractical. Instead, printing schedule will be arranged so that the deadline immediately precedes sailing date of boats, which take about 2½ weeks to reach Buenos Aires.

Don Francisco, chief of the communications division of the CND, said last week that a plan is afoot to rotate the privilege among the shortwavers of slipping an insert into the pamphlets each week to announce new programs or special broadcasts. Otherwise the logs will be limited to listings.

Commerce Department last week discontinued the short-wave program skeds it was sending to S. A. These were only in English, all in eastern standard time and were printed more than seven weeks in advance, making them of little value.

Ballyhoo for Insurance Plan of Mex President

Mexico City, July 22.

Radio is being used for the first time in Mexico to plug insurance. That is being done by the Federal Government on the weekly 'National Hour,' broadcast by the official stations with the cooperation of some private studios for the national social insurance law, sponsored by President Avila Camacho, which is being prepared for the new congress which opens Sept. 1.

Insurance experts explain this law and its advantages are pointed out by labor leaders. These programs are aimed particularly at workers.

Helen Hiett, commentator on NBC blue, to Toronto last week for a survey of conditions in the Dominion, and broadcast to the United States from the Canadian Broadcasting Corp.'s Toronto studios.

Follow-Up Comment

Louis Fischer, author of recently-published autobiographical, 'Men and Politics,' in a guester on Columbia, offered pertinent, revealing comment on German-Russian war. Fischer, who spent 14 years in the Soviet as well as some time in Germany and other countries, seems a good bet as a commentator during this phase of the war. He declared Russia could not 'defeat' Germany but might stave off the Nazis until October, thus keeping Germany from an attempted invasion of England this year—the only way in which Germany can win the war. Morale of the German people will be affected, he thought, what with the many men killed, the long trains of wounded, etc. Said Fischer: 'Many countries but relatively few men have gone down under Hitler . . . this is the first time Germany has had big battle losses.'

Lisa Sergio, who does a 'Column of the Air' five mornings a week on WQXR, New York, is also subbing as news commentator on the same station for the vacationing Quincy Howe. As heard Thursday (10) night, she's doing an impressive job. Shrewdly shunning the headline topics that nearly all the network commentators discuss, she takes significant but lesser-known subjects and talks of them informatively and authoritatively. Miss Sergio has distinction of voice, pronunciation, expression. Discussed diplomatic and economic ramifications growing out of the Stalin-Hitler break, in particular the chances of a new set-up of nations after the present war —such as a Pan-Slav bloc, Latin bloc, Western bloc and an Atlantic bloc. It was a fascinating discussion and one no other radio commentator has been heard to mention. Second topic, stemming from the departure of Axis diplomats from the U.S., was the Nazi-Fascist propaganda roots in America and the German penetration, particularly by patent control, of American industry. Miss Sergio revealed that her information was based on a report by the Attorney General's office and she announced that she had a few copies, which listeners could obtain.

Pall Mall's 'Modern Design' recorded spot announcement, commercial radio's current migraine, got away from the WOR panel-man Wednesday (16) afternoon. Immediately following the 'We Are Always Young' serial, the announcement hit the ozone with enough volume to lift the roof off a dialer's home. After all these weeks, the fishbowl boys ought to have learned to turn down the volume before that platter goes on. Still hadn't finished when the announcement was over, for he never did get around to turning down the volume control.

Leland Stowe, subbing Tuesday (15) night for Raymond Gram Swing over WOR-Mutual, provided an enlightening and absorbing analysis of the situation on the various war fronts. Without attempting hot-from-the-war-office scoops, sensational predictions, or even far-reaching opinions, the UP war correspondent offered a simple, factual and seemingly logical discussion of world events. Particularly interesting was his searching consideration of the 'long-term factors' of the Soviet-Nazi war, which he was inclined to believe may prove to be prohibitively costly to Hitler even if he wins it. Stowe likened Germany's position to that of Japan in China and called Chinese resistance as baffling as a 'wall of feathers.' That was merely one of a number of bits of vivid writing in the script. Correspondent has a nasal, but not unpleasant, voice, a deliberate mike manner and excellent enunciation.

Cornelius Vanderbilt Whitney, board chairman of Pan-American Airways, spoke Tuesday (15) night over WABC-CBS on 'The Struggle for Inter-American Trade Ways.' Talk was under the auspices of the Inter-American Commercial Arbitrations Assn. Obviously reading from a self-prepared script, he gave a carefully-reasoned, on-the-conservative-side, authoritative picture of Axis penetration in Latin America. But although his material was meaty, the program was progressively dull. Whitney has what might be called a cultivated New York accent, apparently a repugnance for pushing himself forward and, perhaps as a consequence, little sense of showmanship. Just a trifle more colorful writing would have given the script some life. Or a zingier speaker could have made the same script sound more vital.

'Young Widder Brown,' on NBC-Red for Bayer asperin, is 'the story of a young mother's conflict with the dictates of her heart.' In other words, she's one of those beautiful and loving, but oh-so-long-suffering aerial heroines. And as heard recently, the show is something of a trial to the listeners as well as to young widder Ellen. It appears she has just helped a couple of her friends elope, which burns her prospective ma-in-law, sour old Mrs. Loring. Anthony Loring, the fiance, takes his mother's part, the dope, which makes things that much worse. Widder Brown and her young daughter Jane get together for a good cry that cheers them both, however, and, anyway, the author would never let the heroine marry that heel Anthony. Installment caught was surprisingly rough, possibly from sloppy direction or under-rehearsal. Commercials are the steady pounding sort.

'We, the Abbotts,' the author claims to believe, is 'the story of an American family in today's uncertain world—of a father and mother struggling to protect their home and family.' As heard Wednesday (16) on NBC-Red, it's also a palpably-phony picture of Broadway-show business life for yokel audience consumption. Seems John Abbott, a school teacher-playwright, has come to the wicked city to get his opus produced and has fallen into the clutches of an unscrupulous producer. While assorted hangers-on get soused in the Abbott apartment into the wee hours, a press agent (overdoing a John Barrymore-ham impersonation) gets in a scrap with the producer and going to get even by ruining Abbott. Yarn is painfully transparent and only the producer, Abe Brenner, was credible on the episode caught. Commercial copy writer for Best Foods apparently has a crush on the word 'delectable.' Repeated it endlessly about Hellmann's mayonnaise and sandwich spread.

'The Goldbergs' isn't one of the oldest and most popular serials on the air by accident. It remains a believable, warm-hearted, action-filled story of lifelike people and inherently human situations. And, not so incidentally, authoress Gertrude Berg is a subtle and convincing actress in the leading role of Mollie Goldberg. Caught recently on NBC-Red, the show related an incident in the Goldberg home, with motherly, generous Mollie moving in and out of the action and through the lives of the other characters. There was one brilliant bit of scripting as Sammy Goldberg told his mother how good and wise she was and she grew philosophical for a moment. Then, without being overdone, that line of palaver was interrupted by the entrance of another character. By underplaying the rest of the cast, Mrs. Berg creates a curious sense of impending drama and, incidentally, retains the emphasis on the important Mollie Goldberg character. Duz commercials make considerable use of the 'Duz does everything' kind of alliteration.

'Just Plain Bill' (the title) is just about the only plain thing in the NBC-Blue serial. Even the product, Anacin, hasn't just one ingredient, but three. And the headaches it cures aren't just plain headaches. They're neuritic or neuralgic headaches. As for the script, well, all the characters are running around from crisis to crisis like crazy. First thing they know, they'll all be taking Anacin. In a way, they're taking it now—and for plenty. Just Plain Bill Davidson is an exception, though. He isn't like that. He's calm and quiet and gentle and sympathetic and tolerant and understanding and kind, but still firm and strong and wise. It seems Clay was jealous of his stepson, Tommy, so the kid ran away. Now Faith is through with Clay and he's desperate. But only Just Plain Bill knows that Edgar, Faith's legally-dead first husband, is really alive, though dangerously ill. But Bill ain't talkin'. Things are in a frightful fix. Pass the Anacin, pardner. There was a sly chuckle on the Wednesday (16) stanza caught when, amid the hopeless despairing search for young Tommy, a bit of background music was recognizable as 'Nellie Gray' (which has the lyric, 'And I'll never see my darling any more'). Musical theme for the show, 'Polly Wolly Doodle,' is supplied by harmonica and guitar.

'John's Other Wife,' on WJZ-NBC, has well-defined and rather likeable characters, which should prove a steady pull for listeners. As heard recently, there appeared to be a growing ripple on the normally-serene surface of the Perry household. Seems Elizabeth is typing a manuscript for a handsome young playwright (any serial fan knows all playwrights are young and handsome) and that means working in the living room, with John tossing and turning fretfully upstairs in bed. Now, under Elizabeth's sympathetic inspiration, the author is doing some rewriting, so that'll delay completion of the job. But, as the day's teaser tag explained, 'We all know how badly the Perrys need the money.' Anyway, Granny is there. And the Perry children, with two of the squawliest kid voices in AFRA history, have gone to visit Mr. and Mrs. Manners in the country. It all has the sound of an approaching tempest in a studio. But good commercial serial material. There's a guitar and vocal musical theme. Edna Wallace Hopper commercial copy about blackheads is pretty revolting.

'Amanda of Honeymoon Hill' may live to be as old as 'Ma Perkins,' but she'll obviously never improve her hillbilly vocabulary. She's been married to that aristocratic young Edward Leighton now for two or three years, but she still talks like—well, like Amanda of Honeymoon Hill. Series is apparently successful corn for the rural areas. Current sequence on NBC-Blue is about Edward's friend, Walter, who's been so morose since Olive died. He won't even see his baby daughter, whose birth presumably cost her mother's life. Amanda is doing some devious plotting to right matters, but no dice so far. Meanwhile, husband Edward is away. Haley's M.O. will, as the copy writer delicately puts it, cure the 'condition for which you take a laxative.'

'Orphans of Divorce,' according to the intro spiel, is a 'story of a universal problem, the problem of divorce—the story of Mother Nora, 50 years old, with several children, forsaken by her husband and left to face the world alone.' That gives the general idea of the show. According to the Wednesday (16) chapter, Mother Nora was almost ruined again by dastardly Cyril Worthington, the man who shamefully deserted and divorced her. But she and attorney John Winter outsmarted the knave, so Dick and Gladys will have their house, while Barbara can go tell Alex he's a partner in Hobson's dairy. But hold on there. A telephone call from Mark Findley, the real estate man? That looks like more trouble ahead. In other words, a serial. And a pretty melodramatic and old-fashioned serial, too.

'Helen Holden—Government Girl,' Mutual sustaining serial produced out of WOL, Washington, is 'dedicated to you, or to anyone who has a relative or friend in the Government service,' which gives it just about the largest potential audience of anything on the air. Regardless of that, when heard last week the show seemed to have become stalled in a backwater. Heroine has given a blood transfusion to Miss Berger, but when the latter recovers she'll have to take a long vacation. That'll keep Helen on the job, so she can't visit her aviator sweetie. That's all right for the audience-rating, but every one in the story is pretty upset. Yarn is terribly talky and repetitious. Direction is also lax. Actress playing Helen has a pleasant voice, though not much expression in performance. Gal called Janey has a rough voice and without apparent reason reads every line with a chuckle. Part of Billie doesn't sound as young as dialog would indicate.

'Portia Faces Life,' serial on NBC-Red for Post bran flakes, is the 'story of how one woman met and conquered life.' Program itself isn't quite as bad as that. It's concentrated melodramatic claptrap about a femme lawyer (she's understanding and sympathetic, but also wise and firm with her kid son—get it, mother dialers?) who wants to 'help those poor people of the tenements.' But she may be disbarred because of perjured testimony, except that it now appears she'll be vindicated by a ninth-inning confession. She mutters grim slogans at herself, such as 'You can't right a wrong by finding excuses for it; that's dangerous appeasement.' Then she repeats it later in the script, as if it were really that good. On the atanza heard there were some poisonous dog-yapping sound effects. Title part was acceptably played, however, and there was a notably animated bit by the lawyer's femme secretary. Possibly bunk, but probably effective merchandising was the stunt of having the 'food expert' palaver about the vitamin content of Post bran flakes.

20 Winks

Jerry Lawrence (WOR) is becoming important on New York's night air. He's in there pushing on the reins. At 2:30 one morning last week he plugged a line into Glen Island Casino to pick up a Charlie Spivak rehearsal. This half hour happened to curl up and lay there, but the idea is all right and could stand another try. It probably taught Lawrence two things—that these unrehearsed affairs need rehearsing, and don't let bandleaders pick the tunes . . . the a.m. rivalry between Lawrence and Stan Shaw has its daily duplicate in the Allen Courtney-Martin Block matinee duel. This endless 'Battle of the Disks' therefore comprises four boys and three stations, Shaw and Block wearing the same WNEW uniform with Courtney in charge at WOV. Latter is the most professional of the group . . . One of Red Barber's assets is that he's not afraid of a dead mike. None of the other sports announcers seem to have caught on, not even Al Helfer. The danger of 'voice monotony' is a double menace to the baseball faction . . . If you had a band and as much air time as Mutual gives Teddy Powell and Les Brown, what would you do with it? . . . The announcer working with Lopez, for those hotel luncheon dansants, deserves billing. He's doing a nice light comedy job on material and delivery.

Shudders of the week, None, 'Daddy' is easing off.

KAY THOMPSON
'51 East 51st,' with Erik Rhodes, Lionel Stander, Everett Sloane, Archie Bleyer Orchestra
Music, Plot, Comedy
30 Mins.
CBS FORECAST No. 2
Monday, 9 p.m.
WABC-CBS, New York

Forsaking all hesitation for hurrahs this review will attempt to say why '51 East 51st' is a very nice professional job of writing, producing and performing. If a slightly supercilious undercurrent of surprise runs through the comment, the CBS program department will perhaps understand that old impressions are not easily gotten rid of. And the old impression about network program departments was that they never led the way but followed.

This program has the good sense to discover Kay Thompson in a bigger and better way than this first-rate artist has heretofore been discovered. Both as a song stylist, where she is among the best, and as a leading lady in featherweight gaiety (oh, blessed breeze in a heavy world!) Miss Thompson is about the most plausible candidate in her class for general discovery hereabouts. Part of her singing included special song lyrics, a kind of material that vaudeville appreciated but radio seldom has.

The goings-on of a program formula involving music, plot and comedy occur in a mythical smart Manhattan cafe called 51 East 51st, of which Kay Thompson is the singing star. The program, as written and directed by the team of Leonardo Bercovici and Robert Sloane, possessed on this showcasing a quality of engaging u r b a n i t y. Action stemmed from a series of hokey 'interruption' telegrams from Kay Thompson's boy friend in Hollywood. Most of the telegrams were framed by two members of that usually obnoxious breed, practical jokers, who managed in this case to be amusing heels. These roles were handled by Lionel Stander and Everett Sloane.

A charmingly wacky Latin man about town, with the debonair patter of a William Powell, was played by Erik Rhodes. How easily this role could have been over-written and over-played and how cleverly it was neither. Rhodes emerged here as an actor of marked radio possibilities, to match his clicks on stage and screen. At the end of the trial episode Ramon, the Latin wack, bought the night club to put an end to his frequent ejections.

It's nothing but romantic nonsense as frivolous as champagne. It has no social significance whatever. Just an enjoyable half hour with a nice assist from Archie Bleyer's music. *Land.*

'BARBER SHOP QUARTETS'
With O. C. Cash, Wilbur Hatch, Don Prindle, Wen Niles, 'The Flatfoot Four, 'Four Toppers,' Smiley Burnette, San Fernando Valley Silver Bugle Corps
25 Mins.
Sustaining
Thursdays, 8:30 p.m.
WABC-CBS, New York

First program of the Gay Nineties Society for the 'Preservation of Barber Shop Quartets as an integral part of American life' was a distinct disappointment. Singing was subordinated to a cheap forced kind of humor, badly presented and asinine in general effect. Program originated from St. Louis, where 'The Flatfoot Four' were heard in a none too good routine rendition of 'Annie Laurie.'

Shift to Hollywood for the San Fernando Bugle Corps, which can make plenty of noise (mostly obnoxious), and wisecracks dating to the pithecantropus erectus. Smiley Burnette was introduced as a tenor, baritone, bass, or what have you, and sang with a trio selected from the audience.

Stuff was pretty poor. Idea deserved more than it received.

HUBERT KREGELOH
News Commentary
15 Mins.—Local
ALBANY PACKING CO.
Daily, 7:15 p.m.
WSPR, Springfield, Mass.

Kregeloh, tabbed as a world traveler and lecturer, is now doing a commentary on the war news from WSPR, Springfield, Mass., over a four-station hookup. Latter is called 'The First Prize Network' (from trademark name of sponsors products). Other commentators immediately ahead or behind newcomer may be handicapping considerations and repition by the plethora of commentators and news analysts seems inevitable.

Kregeloh does a pretty fair job. Traces of a foreign-accent—so it sounds—may be the reason his diction does not always possess clearness. Reading, too, could be a bit crisper. Kregelohs viewpoint is definitely anti-dictator. *Jaco.*

MISCHA AUER
'The Memoirs of Mischa the Magnificent' with Wilbur Hatch's Orchestra
Comedy, Music
30 Mins.
CBS FORECAST No. 3
Monday, 9:30 p.m.
WABC-CBS, New York

The comic Casanova idea has intrigued actors, authors and directors before now. Sometimes with lame results. Great minds have noted that there is a certain monotony about mere sex; which means that it's got to be pretty funny. It was pretty funny Monday night from Hollywood as No. 3 in Columbia's proposed series of 12 new program offerings.

Only students of narrative technique can perhaps understand just how risky this entertainment tangent is. The program unfolded as an interview about rent between his landlady and Mischa, self-styled the Magnificent. In an attempt to soften her dunning mood, the ego kid read a chapter from his autobiography. Fade-in on incidents.

What carried the program off the ground were the wings of a buoyant script and a lively performance by Auer and by the assisting cast (no credits given). The successive 'passions' of the hero are peppered with double meanings, self-exposing contrasts, sudden, unexpected changes of pitch and mood. The high-sounding romantic speech drops to the lowdown vernacular like a trapdoor in a Mack Sennett comedy under a pompous police chief.

Especially diverting was the soliloquy in which Mischa considered appropriating somebody else's invitation to a wedding supper. It was the supper that intrigued him. First his bad self urged him to steal the ticket and crash the party. Then his good self was horrified and said he mustn't. But in the descriptions of the food that will probably be served the debate ended by the good self becoming even more anxious to go than the evil genii. This made for mirth.

Sterling Tracy directed the program from a script provided by Roswell Rogers and Carl Herzinger. (Charles Vanda is the CBS Hollywood production head). Wilbur Hatch filled in the musical bridges and background, all necessary and all workmanlike.

A tough formula carried through with skill and an ingratiating humor. *Land.*

'STAR SPANGLED THEATRE'
With Bert Lytell, Jack Whiting, Gloria Stuart, Patsy O'Shea, Gilbert Martin, Paul Laval orch
30 Mins.
Sustaining
Sunday, 8 p.m.
WJZ-NBC, New York

Announced new policy on the 'Star Spangled Theatre' on NBC-Blue (WJZ) Sunday nights is to bring to the mike the unsung people of the theatre and radio. That sounds like, but isn't precisely, the familiar talent-discovery or new-personalities theme. Instead, it appears to be to feature names in legit or pictures, but unfamiliar via radio, or some of the host of unbilled people on network shows. Bert Lytell is the permanent m.c. for the series.

Recent Sunday chapter in the series brought Jack Whiting, of musical comedy; Gloria Stuart, of films, but now straw-hatting, and Patsy O'Shea, unbilled moppet on various serials. Play was 'Beyond Tomorrow,' a sentimental fantasy with a supernatural twist, adapted by Irving Strouse from a story by Norman Daniels. Charles Schenck directed and Paul Laval conducted Ernie Watson's atmospheric cue music.

Although the yarn was overboard on pulp-mag gallantry, it had several effective moments. Production was a trifle skimpy and rough in spots, but was expressively directed in the key scenes. Whiting sounded nervous and flat at the start, but improved slightly toward the close. Miss Stuart was rightly tremulous, but both she and Whiting played too much in the unchanging key. The O'Shea youngster registered in a bit part. *Hobe.*

'AMERICA MAKES UP HER MIND'
Dramatic
45 Mins.
Monday, 10 p.m.
BBC, London

Documentary going-over of the rise of war opinion in the U. S. was compiled by Robert Speight, radio player who was in America up till a few months ago. Script attempted chronicling American attitude in general to what was first considered strictly Europe's business and then seen as spreading into everybody's business.

Not presented with particularly artistic skill, program was jumpy in its episodes and rather loosely knit. Upon the narrator was thrown most of the explanation, as against dramatic formula. Succeeded to extent its actors were able. Whoever handled the Roosevelt speeches was a vocal ringer. Personages took up most of the fare, politicians, diplomats, etc.; man-in-the-street playing only a minor part and thus leaving impression it was more Washington making up America's mind. Opening few minutes did, certainly, create the idea it was plain John Citizen who was concerned here.

'HOLLAND HOUSEWARMING'
With Merle Oberon, Don McNeill, Benny Goodman Orchestra, The Smoothies, Bobby Jellison, Ed Prentiss, Curt Roberts, Sharon Lee Smith, Hildwa Graham, Verne Smith
Music, Gags, Playlet
30 Mins.
HOLLAND FURNACE
Thursday, 8 p.m.
WEAF-NBC, New York
(Ruthrauff & Ryan)

Apropos the reported trend back to live talent: here is a rather pretentious newcomer. And from Chicago. The production formula was devised by Ross Metzger, radio head of the Chicago office of Ruthrauff & Ryan, and it represents clear-cut faith of agency and sponsor in entertainment by entertainers, not entertainment with a question mark (double entendre on that) and use of parlor tricks. The first broadcast Thursday (17) proved fairly tight and diverting. There will be room for improvement in the weeks to come, but as a job of organizing and starting a series from scratch the getaway was okay.

Programs originate from the Goodman theatre, Chicago. This is the Grant park rathskeller of the arts which the sponsor has equipped with scenery especially designed to simulate a home. Benny Goodman's orchestra functions in an alcove, two steps up with fancy lighting. One side of the set opens on a garden behind whose canvas hedges and grass matting is hidden the control room. Orchestra and cast are working in summer formal. It's all pretty dressed up for tending furnaces.

Each week some personality has a 'housewarming,' by which production-advertising device the Holland product is tied in with the program's setting and the rotation of stars. First week's personality was Merle Oberon. Joan Bennett follows. This program presumably will make Chicago more than a change-trains stop for L.A. to N.Y. and vice versa.

Wallace Gould provided a rather skimpy script in which Miss Oberon struggled with a husband who seemed to suffer from the manic-depressive kind of insanity. He was alternately a jealous lunatic and a lovey-dovey let's-not-answer-the-phone swain. In the process of not answering the phone the husband's factory apparently was taken over by the man of whom he was jealous. That brought on a revival of brain fever and a wild pistol shot. 'What a fool I have been!' said hubby a moment or two later. Ed Prentiss did what he could with the fool role. Curt Roberts, as the lover-that-wasn't, put feeling into 'don't shoot, man, don't shoot.' Sharon Lee Smith was a plot-explaining sister. Hildwa Graham, as a maid who had brought up the jealous husband from a child, revealed a distinctive radio voice, one that would always identify itself. Which must be a business asset in radio.

The inaugural program had better script luck with the quips of Fred Kress, several of which were quite amusing. This light comedy vein will presumably win friends as it can stand developing. The program can also probably extract more from Chicago-developed Don McNeil, who has hints of the dynamic in his delivery and his microphone authority. He discharged with big-time eclat a spoofing, nervous routine in close propinquity to Merle Oberon.

Literary talent may well be the program's number one week-to-week problem. Otherwise it seems to have a plausible basis as blueprinted by Metzger and directed and produced by Fritz Blocki. It aims at urbanity and smart professionalism.

Benny Goodman's music presumably is a concession to younger listeners. Most programs selling things to the homes—paint, electric bulbs, radiators, plate glass and whatnot—have traditionally chosen more orthodox music. The theory of yore was that people with homes to spruce up and coin to spend for that purpose were middle-aged. Holland takes a departure from that notion in buying the fame and special appeal of Goodman, who is given several chances to wham over some hot ones. Orchestra also gave a musical background (a trifle too prominent) for the playlet.

Bobby Jellison did a kidding bit as a Western Union singing messenger who broke down from stagefright and in mock humiliation feared he would be drummed out of the service. But he would remain, come what might, loyal to the khaki and would not shift to the competitive blue of Postal Telegraph.

Verne Smith is the Holland Furnace man. The advertising announcements on this first show were straightaway attention-callers with stress on how to locate a dealer and the wisdom of making arrangements early. They were clear and not shrill. *Land.*

Jesse H. Buffum, WEEI, Boston, farm director, will break in for five minutes during the Saturday noon CBS network Country Journal programs, so that farmers in other parts of the country can keep posted on the New England market.

'BRINGING UP FATHER'
With Mark Smith, Agnes Moorehead, Helen Shields, Craig McDonnell, Walter Kinsella, Neil O'Malley, Charles Slattery, Morgan Farley, Ann Thomas, Ernest Chappell, Merle Kendrick orch
30 Mins.
LEVER BROS.
Tuesday, 9 p.m.
WJZ-NBC, New York
(Ruthrauff & Ryan)

During the summer lay-off of 'Big Town,' Lever Bros. has moved 'Grand Central Station' from Tuesday night on NBC-Blue to fill the Wednesday night spot on CBS and, in replacement, is offering this radio version of the George McManus cartoon strip. It's an artfully produced piece of hokum with similar broad comedy appeal (and with the same audience limitations) of its newspaper original. Fair enough by summer standards.

Episode dealt with the crisis in the Jiggs household when daughter Nora decided to get a job at Baxter's department store, thereby threatening Maggie's social ambitions. When Maggie put the fix-in with Baxter for the gal to get fired, Jiggs and the boys in the backroom at Dinty Moore's outmaneuvered her by buying $200 worth of toothbrushes at Nora's counter. Piece was a trifle attenuated, despite (or possibly because of) a succession of capsule scenes, and the double-surprise tag was not too surprising. However, its persistent clowning tended to wear down listener resistance, finally creating a reasonably pervading mood of fun. That despite pretty obviously contrived situations and ultra-broad characterizations.

Production, direction and performance are skillful and clean, and the illustrative musical cues also helpful. Mark Smith is plausible as Jiggs and Agnes Moorehead as Maggie, particularly in her shrewish moments. Helen Shields is satisfactory as Nora, Ann Thomas' timing of laugh-lines is uncannily right, while Craig McDonnell, Walter Kinsella, Neil O'Malley and Charles Slattery give accurate portrayals of Jiggs' lowbrow pals. Morgan Farley is properly prissy as a store section manager.

Show is produced by the Henry Souvaine office. David Shaw, Frank Tarloff and Leo Rifkin are the authors, Carlo DeAngelo directs, Merle Kendrick arranges the score and batons the orchestra.

There are three major plugs for Rinso. All stress its 'anti-sneeze' quality as helping the housefrau avoid 'dishpan hay-fever.' Product is also claimed to be quick-acting, able to get clothes '10 shades whiter' and to be amazingly economical. Middle blurb, a dramtized fit of sneezing by an AFRA actress, is silly. *Hobe.*

'RED RIVER DAVE' McENERY
With Johnny Anderson, John Steadman
15 Mins.—Local
LIBERTY MILLS
Tuesday, Friday, 9:45 p.m.
WOAI, San Antonio
(Coulter-Mueller-Grinstead)

Down here the theory is they never tire of cowboy ballads. Positively never. Hence one more. This show uses a new combo, guitar and organ, with songs by 'Red River Dave' (Dave McEnery), and is tailored for the Texas mornings rather than the nights.

McEnery sang songs of the range mixed with a few oldies and one hymn. He handled all patter himself. Pleasant speaking and singing voice but awfully heavy on that southern drawl. Also gives the commercials.

Johnny Anderson is heard throughout the program at the keyboard of the Hammond organ. Does a fine job and should be given a bit of a solo job to break up the monotony of the patter and songs by McEnery.

Commercials are slightly indigestible for Hearts Delight Flour, 'the choice of the Texas housewife for over half a century.' John Steadman is program announcer and does what he can. *Andy.*

BERKSHIRE BROADWAY
Serial
15 Mins.—Local
HARRY P. OELSEN, INSURANCE
Thursday, 7:45 p.m.
WOKO, Albany

William Miles' troupers, who for seven years have come from Stockbridge, Mass., to Albany in singles, pairs, larger groups, to be interviewed and do scenes from plays, in promotion for the strawhat, are broadcasting this summer from the theatre itself, via a line to WOKO. A serial on the experiences and adventures of a young actress striving to make Broadway from small assignments in Playhouse productions, is really a loose framework in which to encompass the mike appearances of guest stars and permanent members. Most of the performers play themselves, the 'names' offering advice to the fledgling. Miles himself is written into the script, as are allusions of Stockbridge spots.

Although it plugs the company, current and coming guests and attractions, the serial does not, perhaps could not under the formula, tell much of an engrossing story or have an attention-holding plot. Illusion of drama is hardly there. It's mildly episodic at best. Continuity and scene shifting are jerky at times. *Jaco.*

'HAP HAZARD'
With Ransom Sherman, Edna Odell, Cliff Soubier, Elmira Roessler, Mary Patton, Ray Grant, Durward Kirby, Billy Mills orch
30 Mins.
JOHNSON'S WAX
Tuesday, 9:30 p.m.
WEAF-NBC, New York
(Needham, Louis & Brorby)

This slapstick outburst probably isn't as bad as it sounds. Intended to hold the 9:30 Tuesday night spot on NBC-Red (WEAF) during the summer layoff of 'Fibber McGee and Molly,' it can only be called a stand-in—by no means a replacement, or even a substitute. It's strictly ersatz. Fact that the Chicago studio audience was so hilarious at the Tuesday (15) night's stanza merely proved Chicago studio audiences will laugh at anything. But then, studio audiences everywhere are notorious.

Principal comedy formula for the show is lots and lots of puns, heavy-handed and ranging from infantile to odorous. All are presented amid frantic uproar and ponderous coyness. Whole business is supposed to be localed at a summer resort called Crestfallen Manor, with m.c. Ransom Sherman playing the proprietor, Hap Hazard. Cliff Soubier is his assistant and stooge, Mr. Pittaway, while Elmira Roessler and Mary Patton are dimwit gals. Ray Grant does a Stepinfechit characterization called Cyclone. All of this is broken up into short bits, separated by musical numbers, commercials, etc.

Edna Odell, with two vocal spots, is the redeeming item on the show. She's a forte rhythm singer, with good enunciation and infectious style. Her arrangements are perhaps over-elaborate. Billy Mills' orchestra is merely passable. Durward Kirby reads the commercials with aggressive breeziness. There are numerous plugs for Johnson's Carnu polish, liquid wax, paste wax and, in a hitch-hike blurb at the close, also cream wax. Show is scripted by Ransom Sherman, Len Levinson and Jack McKnight. Cecil Underwood directs.

Autumn seems far away. *Hobe.*

'THE CRUSTENE RANCH PARTY'
With Jim Sanders, John Paul Goodwin, Harfield Weedin, Floyd Tillman, Saddle Pals (6)
25 Mins.—Regional
SOUTH TEXAS COTTON OIL CO.
Friday, 8:35 p.m.
WOAI-TQN, San Antonio
(Segall & Weedin)

From the mythical Flying C Ranch (in the studios of KPRC, Houston) comes this bit of horse opera. Probably okay for Texas after a few kinks are taken out.

Main burden of the program falls on the shoulders of Jim Sanders, the boss of the ranch. Not only does he m.c. the proceedings but he plays four distinct comedy characters and also gives out with a bit of a song.

Music is furnished by Floyd Tillman and the Six Saddle Pals. On airing caught two tunes from the pen of Tillman were aired, 'Don't Be Blue' and 'Daisy Mae.'

Commercial announcements are handled by Harfield Weedin and John Paul Goodwin, producer of the show. If program clicks it's expected to tour Texas theatres as a unit. *Andy.*

'AUCTION QUIZ'
With Bob Brown, Chuck Acree, Dan Donaldson
Quiz
30 Mins.
STANDARD OIL
Friday, 7 p.m.
WLS-NBC, Chicago
(McCann-Erickson)

Having had a successful four-week trial as a sustainer, this show moves into the commercial brackets. It offers another variation of the popular radio game 'give away the sponsor's money,' and in doing so gives the listener more of a break than many of its predecessors.

Show is dependent upon questions sent in by listeners, written on blanks obtained from Standard Oil dealers. Then the studio audience is divided into seven sections, each section represented by a different subject matter, such as 'Past Presidents,' 'Land,' etc. Each group is confined to its particular subject matter, and can only answer the question pertaining to that subject. Questions are auctioned off to the highest bidder in each group, with each question having a maximum value, which is never reached due to a time limit on the bidding, and the bidders being confined to $1 raises. This leaves a balance from which $5 is sent to the dealer, on whose blank the question was written, and $5 to the listener who sent in the question. Balance is put into a jackpot.

Then the highest bidder attempts to answer the question, and if successful, receives the amount he bid. If unsuccessful, the money goes to the party who submitted the question. Questions are sufficiently difficult to insure that the major part of the money will revert to the listener. In addition, once during the evening the jackpot question is auctioned off, with the sponsor adding an additional $100, and all participants throughout the program are awarded a $5 gift coupon.

Bob Brown as the auctioneer and Chuck Acree as quizmaster turn in good performances, and commercials by Dan Donaldson are brief and to the point. This is a strong merchandising set-up, and in view of the fact that in excess of $500 is given away every week, all quiz contest devotees are sure to go for it. *Gold.*

PAUL PRY
Gossip
5 Mins.—Local
EAGLE VINEYARD PRODUCTS
Tues., Fri., 5:55 p.m.
KSFO, San Francisco
(Garfinkel)

This is an imitation of an imitation, a five-minute copy of Herb Caen (Regal Amber Beer), the town's spiller. Main difference is that Pry has a fair voice as contrasted to Caen's often incomprehensible tongue-stumbling. Both, however, dabble in the same lame word-distortions in strained attempts at cleverness, although Pry seemingly doesn't stretch facts quite as far yet in an effort to score a scoop.

References to local radio and entertainment talent dealt largely with people affiliated with NBC, odd for a CBS outlet, although not surprising in view of fact that NBC has most of the talent in these parts (including Caen). *Wern.*

'OPEN HOUSE'
With Helen Morgan, Frank Barton, Helen Kleeb, Charles Gerrard, Sam Moore, Gladys Simpson, Monty Mohn, Ricardo's Orchestra
Variety
30 Mins.
Sustaining
Saturday, 6:30 p.m.
KPO, San Francisco

It's finally happened, a variety show with a change of pace. Originating in the de luxe War Department theatre at the Presidio, program goes transcontinental on the Red starting Aug. 2, bringing it into New York at 10:30 p.m. Skits, music and gags were the basic ingredients of any variety bill, but there was something about the way they were grouped which took them out of the familiar pattern and gave the show a freshness. Gene Grant credited with the script job and Bob Seal produced.

Ingredients included phony commercials, two m.c.s, a Topsy-Turvey skit, 'Horace and Hattie' comedy team, a gag using two unsuspecting draftees, plus legitimate vocals by Gladys Simpson, and interludes by Ricardo and his violin.

First surprise was the blank commercial, Grant putting a twist on the bogus blurbs which pulled belly laughs from the soldier audience. (After it was over a femme in the guest section was heard to remark 'I never did find out who the sponsor was.') Copy was delivered straight by Frank Barton, one of the twin m.c.s, other being Helen Morgan, who was so far ahead of any femme m.c. yet miked locally that she may not be staying here long after this show gets out of town.

'Topsy Turvey' slice was written by Sam Moore who enacted it with Monty Mohn—in this case it was the story of a draftee pleading with his sergeant to let him drill some more instead of going out to a dance, which had the army audience howling. Horace and Hattie sesh (Charles Gerrard and Helen Kleeb) was also in camp vein, Horace appearing in fatigue uniform while Hattie told him to tell the general how to run the army. Grant has scripted his intros so that although theatre audience can't hear them, they explain the laughs on appearance of the comics, overcoming the listener-irritation on variety shows which leave dialers in the dark although guffaws are audible.

Highlight of the preshow is selection of two soldiers to appear in a subsequent skit. The ways it's done here almost caused a riot; femme member of the cast doffed her garters and tossed 'em to the mob. The two who grabbed the hose holders got the nod.

On the air, Helen Morgan does a masterful job of handling the boys—She doesn't know their names or what they'll say. The soldiers, likewise, don't know what they're supposed to do until they go on, when scripts are shoved into their hands. With La Morgan's adlibbing and the soldiers, though nervous, afraid to show it before their buddies, a laugh-fest ensues which is good both for sight and sound audiences. Skits of course are simple.

Aside from the fact that 'Open House' is a good show, it's important to Frisco as proof this town can originate networthy entertainment. *Wern.*

'HIDDEN HISTORY'
With Louis Van Rooten, Alfred Binknoff, Henry Gurvey, Cryella Dorn, Sidney Castle, William Podmore, Verna Raeburn
15 Mins.
Sustaining
Sunday, 2 p.m.
WJZ-NBC, New York

In cooperation with the Library of Congress, from whose files material for the scripts is taken, NBC is offering this 15-minute sustainer Sunday afternoons on the Blue (WJZ). As explained on the Sunday (13) chapter, the material isn't complete, but listeners are asked to send to the Library of Congress any documents, papers or letters in their possession which bear on the same subjects. Scripts for the series are written in Washington and sent to New York, to be produced by Charles Warburton, of the NBC staff.

Show caught was a confused piece, written by Oscar Saul, about immigrants, where they came from, why they came, what they found and what they gave. It told three unconnected and little-related stories—of a Pole who came to the Virginia colony, a Scandinavian pioneer in Minnesota, and a Portuguese fisherman settler in New England. There was also a brief and somewhat incomprehensible bit about a Bohemian woman who migrated to Chicago and finally returned to her homeland.

Production was obviously handicapped by the muddled nature of the script, but did provide a certain continuity of mood and atmoshere via organ music and sound effects. Type of program didn't allow scope for any notable individual performances. In general, then, if the programs have no more definite idea and story line than the one caught, the whole series seems so-whatish. *Hobe.*

Television Reviews

COLOR EXPERIMENT
With Country Dance Society
20 Mins.
Thursday, 9:30 p.m.
WCBW (CBS) New York

Mark the date: July 17, 1941. It probably is a television 'first.' At the conclusion of its regular black-and-white transmissions Thursday night there was a 20-minute over-the-air telecast by Columbia's mechanical disc-type color television. It was the first viewing by outsiders not in a laboratory by coaxial cable relay. This incident was seen in the board room of CBS at 485 Madison avenue, and came from the Chrysler tower.

As just what it was called—an experiment—the offering was provocative and arresting. Color definition was quite clear and the camera revealed detail surprisingly well. It was helpful to have seen the same Country Dance Society and Ukrainian costume dancers in black and white just ahead of the demonstration.

Many problems remain, of course. Whole clusters of problems, in fact, have not even been considered. But as of July 17, 1941, it is something remarkable to see and report, this CBS color television developed by Peter Goldmark. *Land.*

DANCING LESSONS
Ruth Hopkins, Frank Liebler, Phyllis Gray, Billy Lipton
30 Mins.
Afternoon, 2:45
WCBW (CBS) New York

Not yet commercially licensed, Columbia's WCBW nevertheless went to a full 15-hour weekly television schedule as of July 1. It is using the opportunity to continue program experimentation shooting with highly mobile iconoscopes. The production interest of these dancing lessons, in which quite literally two Arthur Murray instructors will teach two beginners, lies in the wide spaces, the lack of camera lines, the informality of the whole proceedings. Dick Coogan, as a sort of roving emcee, will walk across the floor every now and then and make some comment on the lessons. All easy-going, unhurried, unstiff. Similarly, a cameraman with a hand film set does his shooting in full view of the tele.

The informality loosens up and makes interesting a routine filler that could so easily be as rigid as a German train dispatcher. *Land.*

'BOTTLENECKS OF 1941'
Soldier Show
WNBT (NBC), New York

This may have been funny to the soldiers, and it may have had some punch and zip in an auditorium. But before the NBC television cameras it was unbearably dull. Every item was dragged out, nearly everything was in slow tempo. The humor was too local, too special for more than an occasional half-smile's-worth via sky-pictures.

Fort Monmouth Signal Corps Replacement Training Centre wrote, directed and performed the various skits, songs, etc. Although billed as 'excerpts' the suspicion was inevitably aroused that nobody at NBC exercised any of the ruthless cutting that might have made this a passable filler on the novelty value. One-third its rambling running length would have been more suitable. But then, of course, everybody couldn't have been seen or heard or gotten all of those pointless 'credits' which army morale or free show courtesy seems to demand.

Menuhin Draws $14,000 at Lewisohn; Weather Hurts Many Attractions

Feature of the Lewisohn Stadium concerts this week was the violin playing of Yehudi Menuhin who appeared Monday (21), and played the Mendelssohn Concerto in E Minor and the Paganini Concerto in D Major. The 24-year old violinist was in top form, dashing off the technical passages with dazzling bravura. An audience of 23,000 jammed the Stadium, paying about $14,000 to hear the concert. Orchestral part of the program included works of Lalo, Walton, Bruckner, and Shostakovitch, Efrem Kurtz conducted.

Crowd of about 5,000 paying around $2,200 witnessed the Tuesday (15) concert of Franck, Smetana, Wagner, Warlock and Enesco works.

Reginald Stewart on the podium, Wednesday (16), Mendelssohn, Brahms, Ravel, Mackenzie, Albaniz-Arbos, and Weinberger drew 3,500 or $1,500 under Stewart. Thursday (17), was rained out, and Friday (18), drew 16,000 for the Ballet Russe De Monte Carlo. Presentations were 'Swan Lake,' 'Petrouchka,' 'Prince Igor,' Serenade,' 'Scheherazade,' 'Spectra De La Rose,' and 'Capriccio Espagnol,' this also including Sunday (20), when 22,000 admissions were tabbed. Total gross for the two was approximately $19,000.

Saturday (19) was rained out.

ITALY STILL HAS OPERA DESPITE THE WAR

Rome, June 22.

Despite the serious war situation Italian opera continues to flourish. Seasons during the summer are being presented here, in Naples, Turin and Milan. Cost to vox pop is exceptionally low, ranging from 25c to $1.

Among the singers who have been heard at the Metropolitan or throughout the U. S. who are appearing are Beniamino Gigli, Maria Caniglia, Mafalda Favero, Giuseppe De Luca, Gina Cigna, Galliano Masini, Alessandro Ziliani, and Ebe Stignani.

Giacomo Lauri Volpi has refused to appear in Italy, having retired to his estate in Valencia, Spain.

Serge Prokofieff's Latest Piece Reaches Parmelee; Horowitz Will Introduce

Horace J. Parmelee, vice-president of Columbia Concerts Corp., has received Serge Prokofieff's Sonata Number 6 for piano from the composer in Russia.

Parmelee has forwarded the work to Vladimir Horowitz in California, and the pianist will present the American premiere next season.

Haarlem Season Opens Nov. 13 With Czech Star

The Haarlem Philharmonic, N. Y., will open its season on Nov. 13, presenting Jarmila Novotna, Met soprano, and the New Friends of Music Orchestra. In December, Salvatore Baccaloni and Vronsky and Babin are booked.

Others booked to appear during the season are Rudolf Serkin, Josephine Tuminia, Roland Gundry, and Kirsten Flagstad. A substitute for the Norwegian soprano will have to be secured in view of her intention to remain in her homeland for the duration.

Melchior to Alaska

Lauritz Melchior, Wagnerian tenor of the Met, is flying to British Columbia and Alaska the second week of August for a six-week hunting and fishing trip.

He returns to the U. S. in early October for appearances with the San Francisco and Chicago Opera companies before rejoining the Met.

Edward Johnson West

Edward Johnson, general manager of the Met, left by train for Chicago Thursday (17) on the first leg of a trip taking him to California.

Johnson will also stop off at Central City, Denver, en route and returns to N. Y. the second week of August.

CHI OPERA SET FOR NOV. 8 BOW

The Chicago Opera Co. will launch a five-week season on Nov. 8 with performances weekly on Monday, Wednesday, Friday, Saturday afternoon, and evening. Scale of prices for Fortune Gallo's first season as impresario will be $1.10-$4.40.

Artists who are expected to appear are Salvatore Baccaloni, Rose Bampton, Richard Bonelli, Karin Brandell, Vivian Della Chiesa, Norman Cordon, Richard Crooks, Dusolina Giannini, Helen Jepson, Raoul Jobin, Charles Kullman, Jan Kiepura, Mobley Lushanya, Virgilio Lazzari, Lauritz Melchoir, James Melton, Giovanni Martinelli, Grace Moore, Lily Pons, Ezio Pinza, Irra Petina, Elisabeth Rethberg, Tito Schipa, Gladys Swarthout, John Charles Thomas, Lawrence Tibbett, and Josephine Tuminia. Others will be added as the season progresses.

A guarantee of $50,000 has been secured against loss. No actual contracts with the singers have as yet been signed, and only opera definitely set is 'Daughter of the Regiment.'

Niesen's Mansion

Continued from page 1

might be trying to brush off a reporter because his sleeves are creased the wrong way. The reporter is slightly persistent, however.

'Is it true, Miss Niesen, that you are remodeling the ballroom into a bedroom for Paul Small?'

'I've had an architect look at the ballroom and then at Small, but he thinks Small ought to be remodeled. Even then, he said it might be a close fit?'

'Are you talking about the ballroom or Small's suit?'

'If you're going to get technical, both. By the way, why can't we leave my agent out of this.'

'That's no way to talk about your agent.'

'And that's no way to talk about my mansion.'

'What's so special about that?' asked the reporter.

'It's not a bad little layout—and then there are the neighbors. For instance, there's Cornie.'

'What's Cornie?'

'Cornelius.'

'Cornelius who?'

'Cornelius Vanderbilt, of course! Don't you reporters ever get around?'

'My mother never went to auctions, so I never had a mansion and a Vanderbilt for a neighbor! What do you intend to do with the place, now that you have it and your fancy neighbors?'

'I suppose I'll have to keep it, unless I want to run an auction myself and sell it to somebody else's mother.'

'Do you think there are many like them around?'

'I'm not sure, but I do know I'm stuck with 22 bedrooms and no room clerk.'

'Haven't you got enough relatives to fill them?'

'Sssh! You're tipping off! Anyhow, the upkeep is big enough without relatives.'

'What do you think the operating nut will be?'

'I'm not too sure about that either, but you could get a pretty good idea by asking Billy Rose what Aquacade cost and then multiply by two.'

Name Concert Dates

(July 23-Aug. 2)

Brian Aherne—(dramatic readings to music, with Phila. orch) Robin Hood Dell, Phila. (31).

Jascha Heifetz—(with Phila. orch) Robin Hood Dell, Phila. (29); (with N. Y. Philharmonic), Lewisohn Stadium, N. Y. (31).

Jose Iturbi—(cond., Los Angeles Philharmonic) Hollywood Bowl (31).

Jan Kiepura—(with Los Angeles Philharmonic) Hollywood Bowl (24).

Efrem Kurtz—(cond., N. Y. Philharmonic) Lewisohn stadium, N.Y. (23-26).

Yehudi Menuhin—Ravina Park, Chi. (24- 26).

Pierre Monteux—(cond., Phila. orch) Robin Hood Dell, Phila. (28-1).

Jarmila Novotna-Charles Kullman—(with N. Y. Philharmonic) Lewisohn stadium, N.Y. (24).

Lily Pons—(with N. Y. Philharmonic, Andre Kostelanetz cond.) Lewisohn stadium, N.Y. (28).

Alexander Smallens—(cond., N. Y. Philharmonic) Lewisohn stadium, N.Y. (27-29).

Gladys Swarthout-James Melton—(with Cincinnati opera) Cincinnati (31, 2).

Bruno Walter—(cond., Los Angeles Philharmonic) Hollywood Bowl (25-1).

Hans Wilhelm Steinberg—(cond., N. Y. Philharmonic) Lewisohn stadium, N. Y. (30-2).

TRAPP FAMILY, ONCE REFUGEES, NOW BIG

The Trapp Family Singers have been booked by Fred Schang of Columbia Concerts for 64 concerts for the 1941-42 season. The singers will have over 80 dates before the season is out at an average of $850 per engagement.

Singers were unknown here three years ago when they arrived from Salzburg as virtual refugees. The family is composed of 10 children, seven of whom sing; father, mother, and Dr. Franz Wasner, the conductor.

They are booked in late September to open on the Coast, and will give three successive Town Hall recitals on the Sundays preceding Christmas, which are already sold out. Singers concerts are in four groups, the first classical, then folk songs, mountain calls and yodels, and finally with the accompaniment of spinnets.

TOSCANINI BACK JULY 28

May Do a Few Guest Dates for Met and Philharmonic

Arturo Toscanini returns to the U. S. from Buenos Aires where he has been conducting a series of symphony concerts on July 28. The conductor at 74 is understood to be considering a routine of semi-activity.

Negotiations are in process with the Met to have him conduct there occasionally as he has not conducted opera here since leaving the Met in 1915. It is also reported he may take over several guest shots with the N. Y. Philharmonic in that organization's 100th anniversary celebration this season.

Hughes' Defi

Continued from page 1

ask be snipped. If they ask as much or more than the PCA, he figures he will be better off making the deletions according to the Hays formula and thus earn the seal which will enable 20th-Fox to do the distributing as per the original contract.

One of the producer's objections to the Haysites' treatment of his film is alleged inconsistency. In one scene, Jack Buetel ('Billy the Kid') says to Walter Huston (another outlaw) after being seen with the latter's gal: 'It's okay; you stole my horse, I stole your girl.' PCA objected to the line, whereupon Hughes switched it to: 'It's okay; just tit for tat.' Again there was objection, and Hughes was ordered to put back the original line.

AGMA Decision Due Next Week

Decision in the American Guild of Musical Artists suit against tha American Federation of Musicians and James C. Petrillo, its president, will be handed down next Tuesday (29) by the New York State Court of Appeals. Word to that effect was received from Albany early this week.

Case involves AGMA's application for an injunction to rastrain Petrilio and the AFM from carrying out a threat to bar from radio, pictures, recordings, concerts, opera, etc., any artists continuing to refuse to resign from AGMA and join AFM. AGMA's injunction application was refused by tha Appellate Division, which also thraw out its complaint. New York Suprema Court had previously given tha concert group a temporary stay.

AMEDEO PASSERI SUES FOR OPERA EJECTION

Defendants in a $150,000 suit by Amedeo Passeri, have applied to the N. Y. supreme court to dismiss the action by the operatic impresario against them. Defendants include 36 singers, almost half of whom are members of the Met including Lawrence Tibbett, Frank Chapman, James Melton, Grace Moore, Lily Pons, Gladys Swarthout, etc., Select Operating Corp., American Guild of Musical Artists, San Carlo Opera Co., Fortune Gallo, and J. J. and Lee Shubert.

Passeri signed a contract with Select, controlled by the Shuberts, to put on a month's opera at the Boston Opera House Sept. 14, 1939. He claims he was ejected from the house Sept. 16, as the result of a conspiracy between Gallo, AGMA, and Select to put him out of business.

Some of the singers sued are artists engaged for his season, while others are officers and directors of AGMA.

TRENTON WILL GIVE 5 OPERAS

Trenton, July 22.

The Trenton Opera Assn. will present five operas this coming season in place of the three given last year. The operas to be given will include 'Carmen,' opening the season on Nov. 20, 'Barber of Seville,' 'Traviata,' 'Butterfly,' 'Pagliacci' and 'Cavalleria Rusticana.'

Singers engaged include Giovanni Martinelli, James Melton, Raoul Jobin, Vivian Della Chiesa, Carolina Segera, Franco Perulli, Claudio Frigario, Rosa Tentoni, Earl Wrightson, Pompilio Maletesta, Mildred Ippolito, Lorenzo Alvary, and Anthony Marlowe. Series closes April 3, 1942.

LOTTE LEHMANN'S 15 DATES BESIDES MET

Lotte Lehmann opens her fall concert tour Oct. 22 in Boston, which is immediately followed by two appearances with the Pittsburgh Symphony. On Dec. 14 and Jan. 7 she will give Town Hall recitals before rejoining the Metropolitan.

Soprano has some 35 dates set for the season.

Concert People

Ellen Ballon, pianist, will appear on January 6 as soloist with the Toronto Symphony orchestra.

George Chauchauavadz, Russian pianist, opens his season in Newport, July 31. The pianist is booked for some 15 concerts so far for next season.

Milton Katims, violist, will be soloist with Alfred Wallenstein's Symphony orchestra Aug. 21, over WOR and will present the viola concerto by Alessandro Rolla for the first time. Rolla was the teacher of Paganini.

Lily Laverock, of Vancouver, will present Egon Petri, pianist, and the Metropolitan Quartet, composed of Josephine Antoine, Karin Branzell, Frederick Jagel, and John Brownlee on her concert program next season.

SUMMER OPERA AT CINCINNATI BOOMING

Cincinnati, July 22.

Tha Cincinnati Summer Opera Association, only organization of its kind in tha country consistently giving summer opera, is having its best season financially in the 20 years of its existence. At the half-way point Saturday (19) of its six-week season, the company has played to 33,910 admissions on 18 performances. It is a gain of more than 10% over last year's record gate.

Top audience so far attended Grace Moore's 'Manon,' which drew 3,363 persons, Sunday (20). Repeat will be given tomorrow (Thursday).

Only a bit behind the soprano was the 'Rigoletto' Saturday (12), with Robert Weede and Jan Peerce, this drawing 3,336 admissions. Management is optimistic about the future since season generally starts slow and draws big at end (last year's final performance drew 4,501 admissions). Seating capacity is 4,000 without the extra chairs, with scale of prices from 25 cents to $2.50.

Estimates for last week were 'Samson et Dalilah,' with Giovanni Martinelli and Kirsten Thorborg Sunday (13), 3,185, and Thursday (17), 2,086; 'Barber of Seville' with Bidu Sayão, Franco Perulli, and Angelo Pilotto, Tuesday (15), 3,081, and Friday (18), 3,400; and 'Traviata,' with Rosa Tentoni, Michael Bartlett, and Claudio Frigario, Wednesday (16), 1,850, and Saturday (19), 2,700.

Nathan Rosen Seeks Court Relief From AFM Ruling; Outgrowth of Ballet Deal

A suit by Nathan Rosen, member of the American Federation of Musicians for 35 years, against the A.F.M. and James C. Petrillo, president, was revealed last week in the N. Y. supreme court, when the plaintiff applied to annul a fine of $4,000 levied against him, and sought re-instatement in the union. He was ejected in March, 1941, for allegedly violating tha price list of the A.F.M.

In asking the court to set aside the union order, Rosen says he cannot appeal from the union ruling in the union; that he was never notified as to specific charges against him; that he never saw the witnesses who testified against him; and that he was not present and received no trial, at the time of his fine and expulsion.

Rosen declares that the charges against him apparently arose out of his turning over the contracting of the Russian Ballet to one Pertchonok in the 1937-38 season. The latter, he says, failed to pay the musicians their $100 weekly fee due under union rules, but that he was not responsible, as he was connected with the Salzburg Opera Co. during that season, and did not rejoin the Russian Ballet until the 1938-39 season.

NBC Symph Conductors

More conductors added to tha list of guests who will handle the NBC Summer Symphony:

Laszlo Halasz, Hungarian, on Aug. 30; Roy Shield, Sept. 6 and 13, and Fritz Kitzinger, Sept. 20 and 27.

Hilde Burke's Fall Dates

Hilde Burke, Met lyric soprano, opens her fall tour Oct. 17 in Blackstone, Va., Oct. 24, 25; she is booked for two performances of 'Faust' in English with the Rochester Civic Music Association.

Soprano then rejoins the Met.

Mixing of White and Negro Musicians Continues to Spread in Dance Bands

Mixing of colored and white musicians in white name bands seems to be increasing. During the past week Benny Goodman added another colored player to his outfit when he took John Simmons on string bass in place of Artie Bernstein, who returned to his California home. Newcomer to the users of mixed ranks is Charlie Barnet who is to add Jonah Jones, Cab Calloway's trumpeter.

Third white outfit with a colored member is Gene Krupa's, which has Roy Eldridge in its trumpet section. Eldridge gave up a band of his own several months ago to join Krupa at the Pennsylvania hotel, New York. Goodman began the idea of mixing colored and white musicians several years ago before he became the country's No. 1 band. He then had Lionel Hampton on vibraphone and drums, and Teddy Wilson on piano. Currently, besides Simmons, he has Cootie Wilson, ex-Duke Ellington trumpeter, and Sidney Catlett, formerly with Louis Armstrong, on drums. Charley Christians, colored guitarist, is also with Goodman, but has been out of the band lately with lung trouble.

Bands in N. Y. Spots

Hotel Astor, N. Y. Roof has two killer-diller combos in the lissome Ina Ray Hutton and Will Bradley, which makes it a case of 30 men and a gal—and all plenty forte on the brass. It's a sort of double-featured trailer for Anacin the way both ride the beam with their overly forthright swingopation which (1) isn't good showmanship for dinner trade, and (2) further misguided when the dinner sessions are light and there isn't enough population to absorb the beat-me daddy stuff.

Miss Hutton, easily the sexiest looking musician in the business, makes a nice decoration for anybody's podium, but her combo of five brass, five reeds and four rhythm really socks it out. Her Astor stay is but for one week, to assist Will Bradley, who's on the Erie from the nearby Broadway Paramount. The stageshow at the Par holds over a fifth week but Bradley is bowing out and Joe Venuti concludes the marathon engagement next week. Bradley's setup is the same as Miss Hutton's, plus one more brass, but somehow horns are mellower and more under control. Anyway, they're sure cures for insomnia. But, apart from the acoustical balance, both give good account of themselves for hoof music. Lynn Gardner and Terry Allen vocalize and, of course, Ray McKinley is the traps ace with Bradley.

Hotel St. Regis Roof, (N.Y.) is more polite with its rhythms. Eschewing any floor show divertissement, the swank hostelry has been maintaining a fair share of business, where at first it was feared that the absence of an ice show or a Mitchell Leisen revue, as in former summers, would prove a b.o. hurdle. None the less, Hal Saunder's suave orchestra (11), with emphasis on sweet syncopation, which at the St. Regis calls for plenty of waltzes, has been holding up all right. Gus Martel's relief rhumba combo plugs the waits equally well. Both incidentally, shifted to the Viennese Roof from the downstairs Iridium (grillroom), an unusual holdover of bands by the management.

Sonny Kendis is now on a bicycle between two bands, both his, at the Stork Club, N. Y. Ever since Sherman Billingsley, boss of the Stork, kayoed rhumba music, he designated Kendis to put in a No. 2 straight combo, with emphasis on forthright dansapation and only occasional Latin sets, unlike the previous practice of alternating both in sizeable gobs. Billingsley also now changes his femme vocalists with the bands every two weeks. Incidentally, the new Stork Cub, an inside room, away from the dance music of the main interior, and intended for would-be quiet diners, is getting great hide-away trade, especially for the gin-rummy addicts; that is if one can hide away in a nite club. *Abel.*

Johnny Long band booked for a Paramount theatre, N. Y., date some time in October. Band remains in its current New Yorker hotel, N. Y., until Sept. 1.

Anson Weeks on Tour

Chicago, July 22.

Indicating that he has recovered completely from his accident, Anson Weeks and his orchestra are on a tour throughout this territory.

Goes into the Highlands in St. Louis for two weeks starting July 27, followed by three weeks in the Meulebach hotel, Kansas City. Set through the Weems office here.

SHAW SET FOR THEATRE DATES

Artie Shaw now plans setting back his concert tour with a 52-piece band for a month and making four weeks of theatre appearances first. Leader will begin rehearsing a 30-piece band next week with which he'll start theatre dates about Sept. 1.

After completing the theatre work he'll rehearse for a month with the 52-man concert outfit and begin on that swing about Nov. 1 instead of his planned Oct. 1 start.

On the Upbeat

Don Royale and Latins (7) with Jeanne Faulkner, vocalist, relief band at George Olsen's Casino Gardens, State Fairgrounds, Detroit, until Sept. 7.

Pete Viera extended at Ka-See's, Toledo, until Labor Day.

Manuel Lopez and his Don Amigos have been at Hund's downtown Detroit eatery, since March 8, and extended to Oct. 1, a record run for any band at this spot.

Skeeter Palmer, formerly with Meyer Davis doing society work, now working out of the Del Delbridge-Ray Gorrell office, Detroit. He officiated at the recent Benson Ford-Edith McNaughton wedding there.

Bob Pooley's WTAG Worcester orchestra has been increased to 14 members and is currently on Canadian Broadcasting Corp web Saturday mornings at 9:30 U.S.A. 'New England to You' program.

Leighton Noble's orch, now at Dallas, returning Aug. 14 to Hotel Cleveland's Bronze Room in Cleveland where it hit out a four-month run last year.

George Duffy's crew, current at the Bronze, is going into local Euclid Beach's ballroom Aug. 16 after closing. After three more dance hall dates in this section outfit is laying off two weeks for vacations before heading for the South-West again.

Joe Sinatra has opened with his band for a indefinite engagement in the Herring Run Room of the Taunton Inn, Taunton, Mass.

Lew Conrad at the Riptide, Magnolia, Mass., for the summer.

Earl Hoffman current at Kin Wah Low's, Toledo.

Clyde Knight opened two-week engagement Monday (21) at Bill Green's, Pittsburgh, succeeding Don Bestor outfit.

Nelson Maples picked as regular house band for Colonial, new Pittsburgh dancerie, which plays name bands one night a week.

Bobby Annis band into the Oasis, Pittsburgh, for an indefinite engagement, replacing the Joe Villella crew.

Bobby Byrne orchestra holds over at the Pennsylvania hotel, New York, until Glenn Miller's opening Oct. 6. Miller goes on vacation be-

(Continued on page 51)

INSATIABLE DETROIT

Can't Seem to Get Enough of Glenn Miller's Bounce

Detroit, July 22.

Because of thousands of turnaways as his engagement built up at Eastwood Gardens here, Glenn Miller played a 'matinee' dance here Saturday (19), the first attempted at any of the large outdoor shuffle spots. From a crowd of 3,500 hoppers at his opening Tuesday he soared up to over 5,000 on Wednesday night when the management put up the 'Standing Room Only' signs, used only once before during an Artie Shaw engagement.

Miller was making his first dance appearance here following a record-breaking engagement at the Fox theatre—also was tops in a recent record sales survey here—and with succeeding nights continuing to cram the floor with the 'SRO' signs going up and the spot unable to fill reservations it was decided to include the afternoon soiree. The 'matinee' engagement was run off from 2 to 6 p.m. with the musicians back after an hour's rest for the long evening engagement.

STRICT LIQUOR LAW CAUSES LAYOFFS

Montreal, July 22.

Hard hit by the recently enacted liquor and entertainment laws of the Quebec provincial government which ban sale of liquor after midnight and have cut liquor licenses on a number of the smaller night clubs and cabarets, forcing them to close, the Musicians Guild of Montreal has arranged a meeting with the Montreal City Council at which they will ask financial aid for Guild members.

About 200 musicians have been thrown out of work. The Guild points out that up to date they have never allowed one of their members to go on relief but have taken care of their unemployed themselves, those who are in employment having looked after their less lucky colleagues.

The latest developments have reduced the number of musicians in employment to such an extent that there are no longer enough of them to provide for the others and they are consequently asking the city to do something about it.

Russ Morgan Fetes Pubs

Chicago, July 22.

Russ Morgan, whose band just finished engagements in the Edgewater Beach Hotel and the Aragon ballroom, gave the glad hand to the publishers last week by tossing a party for them.

This was Morgan's first date here in some time and turned in fine biz for both spots.

Bill Omeis has organized a band known as Ace and His Four Deuces, playing in the Youngstown, O., district. Personnel includes Earl Brush, drums; Fred Kiefer, piano; Bob Herman, trumpet; Vic Santors, sax and clarinet, and Omeis on trombone.

Frankie Masters Thinks Afternoon Time Ideal for Dance Orchestras

Cedar Point, O., July 22.

Frankie Masters is sold on afternoon time on the air as compared with evening broadcasting. He expressed this opinion last week when asked to explain his draw at the Ballroom here, even though his band had played in New York for the last two years. In New York he aired over NBC's red network from 1-1:45 p.m. six days a week (also night time) and feels matinees was the important factor in introducing him.

Says that by the time the evening air is available to orchestras, most people are asleep and that those still listening have a choice of so many that the name fails to register. In the day-time, listeners get tired of one soap-opera after another. They yearn for music and receive a name band with enthusiasm.

Not Asbestos

Cedar Point, O., July 22.

Frankie Masters, playing here with his orchestra, took a copy of VARIETY and a cigarette to bed with him the other a.m. at the Hotel Breakers.

When fireman opened the door, they found Masters and VARIETY unharmed, but the mattress burned 10 bucks worth.

DRAFTS CHANGE BALLROOM BIZ

Des Moines, July 22.

Members of the newly organized Midwestern Ballroom Operators' association in meeting at Arnolds Park, Iowa, this week, agreed that the draft means the death sentence for hot swing music, but is revising the waltz. 'With a million and a half young men in the army, we find that middle-aged patrons make up our customers,' according to Tom Archer of Des Moines. This means more and more sweet music rather than swing. At one of our ballrooms we are now advertising 'every third dance a waltz.'

Carl Fox, Clear Lake, Iowa, president of the new group, said another draft problem is the shortage of young men at dances, causing the stag line to operate in reverse.

The association decided to operate temporarily under officers of the Iowa association, including Fox, Larry Geer of Fort Dodge, secretary-treasurer and Vearl Sissle, Oelwein, vice-president. States represented included Iowa, Nebraska, Minnesota, South Dakota, North Dakota, Missouri, Kansas, Colorado, Wyoming, Illinois and Wisconsin.

ELI OBERSTEIN IN HOSPITAL MYSTERY

Eli Oberstein, former head of U. S. Records and lately with Consolidated Radio Artists, is confined to Mt. Sinai Hospital, New York.

A veil of secrecy has covered Oberstein's movements for some five or six weeks. He walked out of CRA's N. Y. headquarters one Monday morning and never returned, at least not while any other member of CRA's staff was present. No one at that office has heard from him either. CRA mailed him a registered letter last week asking to be let in on what had happened, but so far has had no answer.

Bob Allen About Ready

Bob Allen, vocalist, who was with the Hal Kemp orchestra when Kemp died last fall, is currently putting the finishing rehearsal touches to a band of his own in Cleveland. He has taken over an outfit formerly led by Vince Patti, merely substituting men of his own choice in a few key positions.

Band's first job is to a location in upper New York State, opening in about two weeks.

Union Suspends Gray Gordon For His Debts

American Federation of Musicians slapped its second suspension within six months on a name bandleader last week when it ordered Gray Gordon's name erased from its membership rolls. Gordon was expelled on charges of indebtedness assertedly brought against him by Consolidated Radio Artists for unpaid commissions, and others for various sums. Greyhound Bus Co. is said to be one of the complainants.

Though his suspension was ordered Wednesday (16) Gordon was allowed to finish the week's stand he had started at the Million Dollar Pier, Atlantic City, a concession to the Pier's operators. Four other one-nighters and a week's stand at Palisades Amusement Park, Fort Lee, N. J., have been cancelled by CRA.

Union officials refuse to comment on Gordon's expulsion beyond explaining that it was ordered because of indebtedness. He has not appealed the decision, but is making an effort to buy his contract from CRA and switch to another booking agency. CRA is said to want $7,500 to release him. Apparently he already has part of that amount because he has been seeking a loan of $3,000.

CARL HOFF LAUGHS OFF 'ENTICEMENT' ACTION

When Paul Carley, singer with Reggie Childs' band, came to Carl Hoff at Blue Gardens, Armonk, N.Y., and asked for a vocal audition, the latter tried him out one night but didn't engage him. However, Childs heard of this and is now suing Hoff for $50,000 for allegedly 'enticing' Carley away.

Hoff laughs it off because (1) he didn't hire the singer, and (2) never knew he was tied up with any other band. Nevertheless, Hoff has been served with papers in the suit, which is scheduled for supreme court.

Dorothy Claire's Operation

Dorothy Claire, vocalist, with the Bobby Byrne orchestra, was taken to Post Graduate Hospital, New York, Sunday afternoon (20) and operated on for acute appendicitis. Her condition was good yesterday (Tues.).

Singer was stricken shortly before a scheduled guest shot as m.c. of Perry Lafferty's CBS musical show, but went through the program and then to the hospital. Alice O'Connell, sister of Jimmy Dorsey's vocalist, is filling in.

Byrne's band has been plagued by appendicitis. First he was operated on during a Strand theatre, N. Y., date last year, then Kay Little, his former vocalist, now Miss Claire.

Inside Stuff—Orchestras

Jack Leonard, vocalist, has gotten an okay from Army and will record for Columbia Records during the year for which he was conscripted. Singer expects to cut a group of four to six sides in about two weeks. He's on the Okeh label.

Leonard, formerly with Tommy Dorsey, was inducted into the Army June 1. He's at Camp Dix, N. J.

Jack Teagarden's mother, over 60 years old, recently showed patrons of the Plantation Club, Dallas, that Jack and Charlie Teagarden are not the only musical members of that family. During Jack's recent stand at the Plantation his mother, living in Oklahoma City, visited him and sat in at piano during a jam session of the outfit.

She formerly played piano in the pit of a Texas theatre.

Through an error, VARIETY's Bands at the B.O. listed Bobby Byrne's combined dinner and supper cover-charge figures at the Pennsylvania hotel, N. Y. For the six weeks ending Saturday (26) the band's cover charge draw is actually between 5,000 and 5,025.

Nickel Beer's Exit Is Foreseen As City Taxes on Jukeboxes Loom

Milwaukee, July 22.

Nickel beers will be a memory of the past, according to the tavern keepers, if the common council concurs in an ordinance launched by Ald. Clemens F. Michalski to increase municipal revenues by about $200,000 annually by placing new license fees on juke boxes, soundies, vending machines of all types, and also on motion pictures taken by tavern men of their patrons in action and exhibited a few nights later to attract repeat business.

Further, licenses would be denied to anyone not a resident of Milwaukee for at least three years—this provision to keep out Chicago coin machine operators who have endeavored to muscle in on the local situation.

Players in Army

Continued from page 27

technical departments. From the Walt Disney and Leon Schlesinger studios have been drawn animators and artists numbering 20 and 7, respectively.

Total of 220 men so far drawn from the studios for service includes men working on a daily and hourly basis, who have put in enough time at the studios to qualify as regular employees.

OK for Sound-ing Reveille

Fort Riley, Kans., July 22.

Riding a horse instead of a mike is the future of Chick Gagnon, who arrived in the Cavalry Replacement Training Center here a couple weeks ago directly from a tour with Sally Rand. Gagnon, from $125-a-week m.c. with the bubble-dancer's show, has plopped into one of Uncle Sam's $21-a-month specials.

Another recruit from show biz is Charles Moore, who comes to Fort Riley from a Los Angeles burley house. Prior to that he was the guy who rode the front bumper of a speeding car through a wall of flame in a thrill show.

Willis Houck's Service

New Orleans, July 22.

Willis Houck, v.p. of Joy Shows, Inc., operator of three theatres in New Orleans, and a chain of others throughout a number of other states, left Saturday (12) to become a U. S. Army Air Corps instructor at Stanton, Texas. Houck, 24, has 1,700 hours and a commercial pilot's certificate.

Add Maurice Kelly

Toledo, July 22.

Maurice Kelly, dance director of the Toledo Civic Light Opera, is due to enter the army when he finishes his Toledo engagement Aug. 11.

Off to Uncle Sam

Buffalo, July 22.

Sterling Beath, 27, nitery emcee, answered draft call here last week.

IN A SUBWAY FAR FROM IRELAND
Columbia Record No. 36211
By
RAYMOND SCOTT
AND HIS ORCHESTRA

JIMMY DORSEY
and His Orchestra
Currently
COLLEGE INN
SHERMAN HOTEL, CHICAGO
Over NBC Every Nite
Personal Management — BILL BURTON

Band Reviews

TINY HILL ORCHESTRA (15)
Melody Mill Ballroom, Chicago

Tiny Hill has been on the verge of getting into the big time for several years now, but he has not yet made that grade. On the surface, it would appear that Hill is a natural for this rating, since his outfit is novel enough to garner public attention. It is evident that what Hill needs is things, ballyhoo, a song, a program, an angle, an idea.

Hill is a big fellow, and has a happily comic personality to go with his avoirdupois. He is down to earth and home-cooking for the mass of folks.

Hill has that type of low-down fat personality that most audiences cotton to, and once enough people have seen Hill and associate him on the radio with a clear-cut picture of what he is really like, the name of Hill may be a potent moniker in show biz.

Hill's band is good enough; it's solid and well-balanced. The set-up is standard on brass, reeds and rhythm, and plays well and with plenty of precision. The arrangements are far from being on-the-stalk, and yet are basically commercial. The orchestra cleverly specializes in bouncy tunes, with the bounce effect accentuated by having the beat scratched out on a gourd. It's good salesmanship and fine showmanship.

Bobby Freeman, tenor vocalist, and Nook Schrier, tenor sax and arranger, are impressive on their own, with Schrier handling most of the solo instrumental assignments.

Loop.

JIMMY BAKER ORCHESTRA (15)
With Sandra Wood, Ralph Doughty
King's Ballroom, Lincoln, Neb.

Gay and collegiate is this combo of 15 kids who are all registered at Oklahoma State U. at Stillwater. Baker, who fronts, is a better than average hoofer who's done a couple of years in Hollywood and returned to his native state for an education. Band, together 14 months, blares away on the swing edge and gets plenty of pattycakes from the j-bugs who infest this spot.

Billed as a 'sweet swing' outfit, the combo was told to make it loud and solid by the management, so outfit's sweet ability wasn't proved here. Even for the college kids, though, the brass was a little stiff.

Outfit is nicely set up with a four and sometimes five-man sax section, five brass and four rhythm. Beside their sweet-swing style, band takes off occasionally on Glenn Miller with Doughty on sax for five-man line backed by ride guitar.

Sandra Wood, a dark-haired looker whose lyrics veer toward torchiness, handles all the obviously femme vocals while Baker (who, incidentally, is a cousin of Kenny Baker) splits the straight numbers with Trumpeter Ralph Doughty and novelties with Saxman Dave Schwartz.

Personnel, except for those listed: sax: Karl Kaiser, Windy Monroe, Ed Mauk; brass: Johnny Anderson, Bob Heath, Byron Bray, Bryce McFall; rhythm: Frank DeLong, Jim Yarborough, Al Webb, Bill Greer. Pianist DeLong and Doughty dream up the arrangements.

Kids endorsed week-long run here but oldsters found tunes little too brassy, which shouldn't be a deterrent if the orchestra was allowed to sweeten.

Art.

DICK KUHN ORCH (5)
Hotel Statler, Buffalo

Back for a second Summer, this versatile crew still is turning out hereabouts. It's a solid brand, mostly on nostalgia side, heavy on sax and accordian leads, that sits well with the customers. Kuhn hasn't changed a man in five years and outfit is so used to working together, it plays with smooth blending born of experience.

Leader toots a sax, takes melody most of time. When he's not, accordionist Len Herman takes the lead. Herman also works the vibes and does bulk of the vocaling. Rest of unit is Hugo Malonga, bass (also vocals); Charlie Shaw, drums and Roy Seymour, piano who also pipes off on solovox. Outfit sticks together so well it isn't noticed that only one

BOBBY RAMOS ORCHESTRA (12)
Chez Paree, Chicago

Primarily designed for Latin tempos, Ramos and his crew is of the soft sweet variety. Three violins, four saxes, three rhythm and one trumpet. Rhumbas, tangos and congas predominate, with Ramos handling the vocal work both in Spanish and English. Voice is good and with enough schmaltz to give it plenty of romantic appeal. He should score well with the femmes, with good appearance a material aid.

Aside from Ramos there are no outstanding personalities in the band, with the possible exception of Fred Reid, who does the vocal work on the rhythm tunes. Emil Podsada's fiddle work is good, as are Nat Farber's piano efforts, but the real sock is Ramos himself, for his swell vocalizing and nice fronting job.

Gold.

Manny Prager's 20 Days

Omaha, July 20.

Longest run of any outside band to be recorded at Peony Park and Royal Terrace, Omaha's largest outdoor-indoor spot, was set last Sunday (20) when Manny Prager ended a 20-day engagement.

Band built nicely and did so well, Joe Malec, head of the park plans to bring it back later.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. *Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)*

1. Daddy (7) Republic	Sammy Kaye	Victor
	Andrews Sisters	Decca
2. Maria Elena (4) Southern	Jimmy Dorsey	Decca
	Tony Pastor	Bluebird
3. Green Eyes (4) Southern	Jimmy Dorsey	Decca
4. Hut-Sut Song (5) Schumann	Freddie Martin	Bluebird
	King Sisters	Bluebird
5. Aurora (6) Robbins	Jimmy Dorsey	Decca
	Andrews Sisters	Decca
6. My Sister and I (8) BMI	Jimmy Dorsey	Decca
	Benny Goodman	Columbia
7. Intermezzo (10) Schuberth	Woody Herman	Decca
	Benny Goodman	Columbia
8. Goodbye Dear, Be Back Year (2) C. to C.	Horace Heidt	Columbia
	Dick Robertson	Decca
9. Rose and a Prayer (2) BVC	Jimmy Dorsey	Decca
10. Yours	Jimmy Dorsey	Decca
	Vaughn Monroe	Bluebird

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Don't Cry Cherie (Shapiro)	Sammy Kaye	Victor
	Glenn Miller	Bluebird
Things I Love (Campbell)	Jimmy Dorsey	Decca
Yes, Indeed (Embassy)	Tommy Dorsey	Victor
When the Sun Comes Out (BVC)	Jimmy Dorsey	Decca
	Charlie Spivak	Okeh
'Goodbye Little Darlin' (Chappell)	Bing Crosby	Decca
	Gene Autry	Okeh
Kiss the Boys Goodbye (Famous)	Tommy Dorsey	Victor
	Tommy Tucker	Okeh
'Til Reveille (Melody Lane)	Bing Crosby	Decca
	Kay Kyser	Columbia
Guess I'll Have to Dream the Rest (Block)	Glenn Miller	Bluebird
Little Bit South of North Carolina (Porgie)	Dick Robertson	Decca
	Gene Krupa	Okeh

Coin-Catching Records—and Others

Charlie Spivak 'Rosa and Prayer'—'Angels Came Thru' (Okeh 6280)

Spivak considerably improved his standing recently with a version of 'Intermezzo;' first side here will go a long way toward consolidating those gains. An exceptionally strong ballad melody Spivak's 'Rose' should find good reception in machines. Gary Stevens' vocal, the band and leader's trumpeting jell solidly. It rates almost on par with Jimmy Dorsey's, currently hitting machines. Reverse is overshadowed. Stevens vocals good tune, but it will be smothered by 'Prayer.' Anyway Glenn Miller tops Spivak on 'Angels' (Bluebird 11215) with Ray Eberle vocalling. Vaughn Monroe is hot currently and his cutting of 'Prayer' is bound to get attention, though it's not as good as Spivak's. Monroe's vocal is slightly fast, accompanied by neat muted band work. 'Worm Who Loved the Little Tater Bug,' a saleable item sung by Marilyn Duke, backs it. Miller's reverse of 'Angels' is Meredith Willson's 'You and I.' It's okay.

Jimmie Lunceford 'Peace and Love For All'—'Blue Prelude' (Decca 3892)

Lunceford's crack crew hits solidly with the 'Peace' side, a tune that gathers respect with extra spinning. It's a weird arrangement studded with a strong Dan Grissom vocal. Tune's only fault is that it's practically a twin of 'Eli Eli.' It can't do much for machines. Privately it should do well. 'Prelude' is briskly played. One of Woody Herman's standards, Lunceford does it with a rhythmic wallop in contrast to Herman's subdued method. Grisson vocals again.

Tommy Dorsey 'This Love of Mine'—'Neiani' (Victor 27508)

Frank Sinatra, who sings the vocal of 'This Love,' collaborated on the tune. Done at extremely slow speed the side stacks up as one that operators can find good use for; melody and lyric shine and so does the muted band interpretation. 'Neiani' is another stemming from the Dorsey family. Arrangers Alex Stordahl and Sy Oliver whipped it up. As suggested by title, it's Hawaiian number, complete with electric guitar. Sinatra and Pied Pipers vocal. It's okay.

Sonny Dunham 'Lament to Love'—'Down, Down, Down' (Bluebird 11214)

Tune on the first side has all the earmarks of becoming a solid machine hit. Catchy ballad melody, fitted with impressive lyric, the tune seems to possess the requirements for wide commercial use. Of three releases, none are by established machine names. Ranking high is Sonny Dunham's nicely rounded version, with Ray Kellogg vocalling. His is about on a par with Harry James arrangement (Col. 36222), vocal by Dick Haymes. Les Brown's try (Okeh 6258) is close behind, but his would have been better if the band had had the services of vocalist Ralph Young when it was made and he had been used in place of Betty Bonney. She's essentially a rhythm singer and while her vocal isn't bad tune would have fitted Young much better. There will probably be more releases of the melody, however, it's a marked money maker. Dunham's backing is an original that has been getting attention. It's nicely done. James' backing is a cute original of his own tagged 'Dodgers' Fan Dance.' Brown's coupling treats another rising pop 'Do You Care,' in smart style. Miss Bonney vocals.

Jack Teagarden 'St. James Infirmary'—'Black and Blue' (Decca 3844)

Operators might find a ventura in the first side profitable. Teagarden has been exploiting the tune for years, as only he can, and this recording hits the mark. His vocal and tromboning gets able band backing. Reverse is another blues vocal. It's very effective, but the first side is best known.

Will Bradley 'Boogie Woogie Piggy'—'Love Me Little Little' (Col. 36231)

Bradley's boogie woogie style is more advantageously employed on the first side than it has been for a long while. He wraps a good tune, one that hasn't moved much so far despite several good releases, in a solid machine arrangement using vocals by Ray McKinley and Terry Allen. Dance-tempoed pop backs it, Lynn Gardner vocalling, but 'Boogie' is best side.

Woody Herman 'Hey Doc'—'Night Watchman' (Decca 3889)

Herman could have found better material. Neither one of these sides amount to much commercially. 'Doc' has a few potentialities in its short chorusing by Muriel Lane and bandmen, but it's weaker by far than most of his past attempts. In situations where appreciation can be found for an exceptionally good instrumental, 'Watchman' is a good bet. Side is an outstanding example of Herman's style and capabilities. It'll probably sell best privately, however.

Harry James 'One O'clock Jump'—'Two O'clock Jump' (Col. 36232)

Maybe Columbia got the labels confused on these two. First side is an uninspired jive piece that goes nowhere, an undeveloped theme that fails to reach any peak and fades out weakly. Reverse apparently is 'One O'clock' and it has been done better before. For a band that has done well lately this release is a distinct letdown. Sales will be over-counter.

Eddy Duchin 'Be Fair'—'Wasn't It You' (Columbia 36229)

Duchin is inconsistant. After some of the neat things he has done lately 'Be Fair' is miles in arrears. Johnny Drake's amateurish vocal makes the side an also ran, and in addition the arrangement is sloppy. Only saving point, commercially, is leader's short piano interludes. Reverse is an average tune, but it's done much better, with June Robbins vocalling. These are part of a batch Duchin waxed hurriedly before clippering to Rio. They sound it.

Kay Kyser 'Any Bonds Today'—'Arms for Love of America' (Col. 36228)

Irving Berlin's defense tunes haven't done too much in machines so far, Kyser's cutting of both, while not quite as well done as Barry Wood and Lynn Murray's chorus release, nevertheless is capable and should figure in the tunes' sales. 'Bonds' is done in swingy dance tempo, lyric by a quartet of singers. Reverse is in proper marching speed, sung by Harry Babbitt and chorus.

Gov.'s Island Seeks Cuffo Concerts on Mondays

Officials at Governor's Island, New York, are trying to arrange for a series of name band concerts to take place each Monday night. Arrangements are being made through Peter Dean, musician and former manager of the Teddy Powell band. He's head of recreation at the post. Concerts would be of an hour's duration and for enlisted men only. Bands would play them on the cuff. Bob Chester's band is tentatively set for the first showing Monday (28).

HARRY JAMES
AND HIS
Music Makers Orchestra
Columbia Records
ON TOUR
Dir.: — Music Corp. of America

SONNY DUNHAM
MAESTRO AT MEADOWBROOK
COAST TO COAST — CBS
"LAMENT TO LOVE"
Bluebird 11214
ROE-KRIPPENE MUSIC CO.

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Bobby Byrne	Pennsylvania (500; 75c-$1)	8	†800	5,025
Xavier Cugat	Waldorf (375; $1-$1.50)	14	2,225	29,475
Bradley-Hutton	Astor (1,000; 75c-$1)	9	‡2,225	2,225
Ray Heatherton	Biltmore (300; $1-$1.50)	8	475	2,525
Ray Kinney*	Lexington (300; 75c-$1.50)	14	1,300	18,650
Johnny Long*	New Yorker (400; 75c-$1.50)	6	1,400	7,750
Hal Saunders	St. Regis (400; $1-$1.50)	9	400	3,750

**Asterisks indicate a supporting floor show, although the band is the major draw. †See Inside Orchestras. ‡Will Bradley and Ina Ray Hutton split Astor stand last week because Bradley was held-over at Paramount theatre, N. Y.*

LOS ANGELES

Freddy Martin (Ambassador: 900; $1-$1.50). Weekly haul continues around 2,500 covers, helped considerably by out-of-towners.

Abe Lyman (Palladium: 6,000; 55c-$1.10). Finished strong on his four-week stand for around 18,000 admissions, plenty good considering the weather and the real surprise of all bookings to date. Woody Herman opened last Friday (18) and hit second highest opening mark with approximately 5,300, topping all except Glenn Miller.

Harry Owens (Aquatic Room, Hotel Miramar, Santa Monica: 500; 50c-$1). Soft Hawwaiian strains by the calm Pacific soothing around 2,500 covers a week. Owens stays as long as the trade keeps coming.

Hal Grayson (Casina, Catalino Island: 4,000; 28c-44c). Playing to around 12,000 payees weekly, not so good considering that the isle is overrun with tourists. Bob Crosby comes in Aug. 10 to close the summer spot after one of the Casino's worst seasons.

Ella Fitzgerald (Trianon, Southgate: 1,200; 40c-55c). First Coast shot not too auspicious, with the week rolling up around 3,000 paid admishes. Johnny 'Scat' Davis moved in last Monday (21).

Jimmie Lunceford (Casa Manana, Culver City: 2,000; 55c). Picked up around 4,500 hoofers on the week, aided by two-bit passes. Charlie Barnet follows in for six weeks, then Ozzie Nelson, Ted Weems and Benny Goodman.

SAN FRANCISCO

Carl Ravazza* (Rose Room, Palace Hotel: 500; $1-$1.25). Aided by a smash opening and the DeMarcos, first week bucked the current quiet period with a splendid 1,500 covers.

CHICAGO

Jimmy Dorsey (Panther Room, Sherman Hotel: 700; $1-$2 min.). Despite the fact that there were no conventions in town this week to bolster business, the Dorsey band drew in a neat total of 5,900 payees, and continues to be one of the best money attractions to ever play the room.

Skinnay Ennis* (Empire Room, Palmer House: 800; $3-$3.50 supper min.). Another good week for the Ennis crew with 4,400 customers. Ennis has proven a consistent money puller.

Boyd Raeburn* (Chez Paree: 500; $2.50-$3.50 min.). With Milton Berle as the principal attraction, this nitery has been enjoying sensational business. Another great week, with 5,000 guests.

Jimmy Joy* (Walnut Room, Bismarck Hotel: 300; $1-$2 min.). Joy is building a nice following in this spot, and came through with a good week of 2,600 customers.

Inside Stuff—Music

Henry Morgenthau, Jr., secretary of the treasury, is the copyright owner of 'Any Bonds Today,' Irving Berlin's 'campaign song' for the U. S. Treasury Dept., and the Government is handling all song exploitation. Copies, of course, are not for sale, and when Berlin, Inc., gets orders, general manager Saul H. Bornstein is a bit bewildered. Berlin tells his partner, 'Just send 'em along to Mr. Morgenthau' who, likewise, has no copies to sell.

There's a thought still on to give a copy gratis with every U. S. bond order, but since they're selling into the millions, it would entail a staggering printing bill for the Government. However, it may yet come to pass.

Meantime, Berlin's 'God Bless America' fund for the Boy and Girl Scouts of America has now yielded $87,500 for the youth movement, which has been turned over to the Scouts.

John Joseph Davilla lost a plea to have the United States pay for the filing of his record on appeal, and for an extension of time to file the record with the circuit court. Davilla sued half the music world in an action in which he claimed the plagiarism of his song, 'If I Were a Spider and You Were My Fly,' in 'The Desert Song.' Judge William Bondy in N.Y. federal court ruled against him Friday (18).

Action was dismissed some months ago. Defendants included Harms, Witmark, Sigmund Romberg, Oscar Hammerstein, 2d, Warner Bros., Stanley Co. of America, NBC, CBS, RCA, American Record Co., Brunswick Record Co., Knickerbocker Broadcasting Corp. and Columbia Phonograph Co. Suit asked $250 statutory damages for each playing, or the equivalent of over $1,000,000,000 in damages.

'Keep a V in Every Heart' is the first of the V-for-Victory topical pop songs that sprung up. Al Lewis, Larry Stock and Vincent Rose wrote this one.

Another twist on England's 'V for Victory' campaign is a song titled 'Three Dots and a Dash' written by Larry Adler and set to be played by him on CBS' 'Millions for Defense' show next week. He'll also use it when he goes longhair with the New York Philharmonic orchestra at Lewisohn Stadium Aug. 9.

Southern Music Co.'s 'Time Was,' a Mexican melody by Miguel Prado, Spanish lyrics by Gabriel Luna, and English lyrics by S. K. Russell, clashes with an old Harms (now Chappell) copyright of a similarly titled song, which Anna Sosenko composed in 1932 for Hildegarde, whom she manages. Latter only recently started the Sosenko 'Time Was' tune to popularity, and will record it for Decca. But meantime the Southern Music composition has been widely waxed.

Leeds Music Co has bought the popular catalog of the Jenkins Music Co., of Kansas City. The purchase will be incorporated in a new firm, Kaycee, Inc. The numbers involved in the sale include 'Piccolo Pete,' '12th Street Rag,' 'Nobody's Darling But Mine' and 'Trouble in Mind.' Shapiro & Bernstein recently announced that it had the renewal rights to '12th Street Rag.' Leeds has also a subsid in the Pan-American Music Co.

Band Bookings

Vaughn Monroe, Aug. 1, week, Earle theatre, Philadelphia; 9, Sunnybrook B., Pottstown, Pa.; 10 week, Manhattan Beach, New York; 17, nine days, Million Dollar Pier, Atlantic City; 29, four days, Strand theatre, Brooklyn.

Blue Barron, July 25, Warren theatre, Warren, Pa.; 26, Sunset Park, Carrolltown, Pa.; 27-31, Million Dollar Pier, Atlantic City; Aug. 1, Mission Inn, Latrobe, Pa.; 2, Lakeside Park, Dayton, O.; 3, Buckeye Lake, O.; 4, Joyland Park, Lexington, Ky.; 5, Ritz theatre, Clarksburg, W. Va.; 8, Casa Loma Club, Charleston, W. Va.; 7, Warner theatre, Morgantown, W. Va.; 8, Fountain Ferry Park, Louisville, Ky.; 9, Castle Farms, Cincinnati; 10, RKO theatre, Huntington, W. Va.; 11, Rock Springs Park, Chester, W. Va.; 12, Dunbar Cave B., Clarksville, Tenn.; 13, Coliseum (concert), Colonial Gardens (dance), Evansville, Ind.; 14, Trianon B., Terre Haute, Ind.; 15, Paramount theatre, Anderson, Ind.

Tony Pastor, July 25, Armory, Toledo, O.; 26, Conneaut Lake Park, Conneaut Lake, Pa.; 27, Geneva-on-the-Lake, Geneva, O.; 28, State theatre, Uniontown, Pa.; 29, Ambridge theatre, Ambridge, Pa.; 30, Columbia theatre, Sharon, Pa.; 31, Columbia theatre, Erie, Pa.; Aug. 1, Burlington Beach, Hamilton, Ont., Can.; 2, Dorney Park, Allentown, Pa.; 3, Hunt's Pier, Wildwood, N. J.; 7, week, Capitol theatre, Washington, D. C.; 14, Indiana theatre, Indiana, Pa.; 15-21, Cedar Point, Sandusky, O.

Alvino Rey, Aug. 1, Waldemere Park, Erie, Pa.; 2, Celeron Park, Jamestown, N. Y.; 3, Pier B., Geneva, N. Y.; 4, Mansion, Youngstown, O.; 6, Sunset B., Carrolltown, Pa.; 7, Buckeye Lake, O.; 8, Coney Island, Cincinnati; 9, Lakeside Park, Dayton, O.; 10, Myers Lake Park, Canton, O.

Frankie Masters, Aug. 2, Saylor's Lake, Saylorsburg, Pa.; 3, Babb's Park, Suffield, Conn.; 5, Canobie Lake, New Hampshire; 8, Old Orchard, Me.; 8, week, Earle theatre, Philadelphia.

Tommy Dorsey, Aug. 20, Hershey Park, Hershey, Pa.; 21, Celeron Park, Jamestown, N. Y.; 22-23, Toronto Exposition, Toronto, Can.; 24, Lake Compounce, Bristol, Conn.; 27, Paramount theatre, N. Y.

Cab Calloway, July 28, Planter's Warehouse, Martinsville, Va.; 29, Van's Warehouse, Abingdon, Va.; 30, Memorial Aud., Raleigh, N. C.; 31, Aud., Charlotte, N. C., Aug. 1, Coliseum, Hendersonville, N. C.

Larry Clinton, July 28, Castle Farms, Cincinnati; 27, Modernistic B., Milwaukee; 29, Electric Park, Waterloo, Ia.; 30, Riverview Park, Des Moines; 31, Arnold's Park, Ia.; Aug. 1, Fairyland Park, Kansas City; 2, Municipal Aud., Okla. City.

Al Donahue, July 28, Saylor's Lake, Saylorsburg, Pa.; 27, Hunt's Pier, Wildwood, N. J.; 30, Polish Community Center, White Plains, N. Y.; Aug. 1, week, Totem Pole B., Auburndale, N. Y.

Jimmy Dorsey, July 28, Pier B., Buckeye Lake, O.; 27, Myers Lake Park, Canton, O.; 28, Arena, London, Can.; 29, Mutual Arena, Toronto; 31, Danceland, Sylvan Beach, N. Y.; Aug. 2-3, Steel Pier, Atlantic City.

Joe Venuti, July 31, Lakewood Park, Mahoney City, Pa.; Aug. 1, Geo F. Pavillion, Johnson City, N.Y.; 2, Oriental B., Gallitcin, Pa.

Harris, $20,000 in Pitt, Lewis, 19G In N.Y., Heavy Band Draws; James Gets Marxes' Help in Philly, $20,000

(Estimates for This Week)

Will Bradley, New York — (Paramount; 3,664; 35-55-85-99) (4th wk). Still teamed up with 'Caught in Draft' (Par), which is accounting for bulk of draw, and strong stage show, including Jane Froman and Danny Kaye. Rugged $35,000 on fourth week. Picture stays with this stage show, but Bradley leaves on prior commitment and is being replaced by Joe Venuti for fifth session starting today (Wed.).

Cab Calloway, New York — (Strand; 2,767; 35-55-75-85-99) with 'Manpower' (WB). Band unit taking bows for most of business. Modest $24,000 on third session, after strong $32,000 for second stanza.

Phil Harris, Pittsburgh—(Stanley; 3,800; 25-40-80) with 'Bad Men of Missouri' (WB). Harris is drawing most of the biz, with the action film credited with the rest of very good $20,000 coming up.

Harry James, Philadelphia — (Earle; 2,768; 35-48-57-68-75) with 'Big Store' (M-G). Combination of the Marx Bros. and James' hot crew drawing nice $20,000.

Sammy Kaye, Chicago—(Chicago; 4,000; 35-55-75) with 'Moon Over Miami' (20th). Kaye orch is key item in the excellent business coming into the town's ace theatre currently, though reports on the picture are fine. Kaye is not a frequent visitor to Chicago, but his occasional trips have resulted in strong b.o. turnouts. Whirling the wicket to good $35,000.

Ted Lewis, New York—(State; 3,400; 28-44-55-75-90-$1.10). Lewis and his 'Rhythm Rhapsody' revue on stage not being helped much by 'Night in Lisbon' (Par) on screen, which was plenty milked by extended run on Broadway. Fair $19,000 in sight, with most of it credited to Lewis.

Lani McIntire, Washington — (Earle; 2,216; 28-39-44-66) with 'Bride Came C.O.D.' (WB), Buster West and Lucille Page and other acts. Bette Davis-Cagney marquee draw accounting for most of excellent $20,000.

On-the-Upbeat

Continued from page 49

tween July 28, when he finishes two days at Surf Beach, Virginia, and Aug. 15.

Nick D'Amico band replaced Johnny Messner's at the Essex House, N. Y., last night (Tues.). Sammy Kaye returns Oct. 15 or 20.

Ted Straeter orchestra goes into the Arrowhead Inn, Saratoga Springs, N. Y., July 29 for its second straight season.

Horace Heidt re-signed for two years with Columbia Records. Band is at the Edgewater Beach hotel, Chicago.

Paul Specht, pioneer maestro, has written a book, 'How They Become Name-Bands' for Fine Arts Publications.

Billy Baer orchestra at Schroeder hotel, Milwaukee for three weeks. Set through the Weems agency. Fifth engagement for the Baer orchestra in this room.

Slim Davis quit seat in Eddie Maggia band, Angola, N. Y., to join Benny Goodman on trumpet.

Channing Barron vocalizes and leads his Blue Notes at Rocco's Villa Sunset, Lake Susquehanna, near Blairstown, N. J.

Bernie Whitman's band with vocalist Peggy Cannon is breaking records at Johnny DeSanto's Pocono Summit Inn, Pocono Summit, Pa.

Artie Wayne at Luna Pier, Erie, Mich., with Bobbie Todd as vocalist.

Glen Garr follows Pinky Tomlin at Anacacno Room, San Antonio.

Unfamiliar Names, Weather Adverse Factors in Some Cases; Miller Whammo

(Estimates)

Charlie Barnet (Turnpike Casino, Lincoln, June 15). Tuesday is always bad night in this sector of Nebraska and bugaboo did Barnet no good; so-so $812 from approximately same number stubs at 85c-$1.10.

Lou Breese (Saylor's Lake Pavilion, Saylorsburg, Pa., July 19). Practically unknown here, Breese's Breezy Rhythm wafted $680 into till; 800 dancers at 85c. Not sock, but band well liked and repeat would probably do much better.

Ina Ray Hutton (Saylor's Lake, Saylorsburg, Pa.; July 12). Rains came—and hurt. Still, Miss Hutton drew approximately 1,000 at 85c; not big, but $850 take profitable all around.

Harry James (Saylor's Lake, Saylorsburg, Pa., July 16). James knocked out nifty $1,020 representing 1,200 stubholders at 85c.

Frankie Masters (Waldemere Park, Erie, Pa., July 19). One of season's best crowds turned up neat $1,770 for Masters at 75c.

Glenn Miller (Eastwood Gardens, Detroit, July 15-20). Miller chased every mark at this spot, pulling turnaway biz every night for total of 26,310 customers in five nights and a matinee. At Yankee Lake, Youngstown, O., Sunday (20) band followed suit, ringing up $4,305 with same number dancers at $1.10.

Vaughn Monroe (Roton Point Park, South Norwalk, Conn., July 20). Personality star drew 982 at 85c, summer's best biz in small room.

Ozzie Nelson (Fairmont B., Yakima, Wash., July 15). Hot weather melted anticipations; 1,100 at $1.10 was good, however. At Natatorium Park B., Spokane, next day (16) band's take was below par. Fair 1,300 at 85c.

Tony Pastor (Arena, London, Ont., July 14). Pastor puzzling and probable deficit for promoters with poor 940 at $1. Ops blame Pastor's newness as a name headliner, not his work. At Lakeside Park, Dayton, O., two nights previous (12) crew popped 2,149 hoppers through gate at 75c.

Alvino Rey (Pleasure Beach, Bridgeport, Conn., July 20). Rey crew sunk Tommy Dorsey's high mark here with well-aimed 2,250 dancers at 99c. Three days previous (17-19) band got sock $5,400 at Boston's Totem Pole B., pulling 1,800 Thursday, 2,900 Friday, 3,300 Saturday at $1.35 couple.

Claude Thornhill (Totem Pole B., Auburndale, Mass., July 14-18). Return after a 7,200-$4,860 weekend (10-12) Thornhill continued good with $3,172; 1,000 Monday, 1,700 Tuesday, 2,000 Wednesday.

JOHNNY LONG
and his orchestra
HOTEL NEW YORKER
NBC—DECCA RECORDS
MANAGEMENT
GENERAL AMUSEMENT CORP.

DUKE DALY
and his band
PLAYLAND CASINO
RYE BEACH, NEW YORK
WOR - Mutual
MANAGEMENT
GENERAL AMUSEMENT CORP.

LOU BREESE
And His Orchestra
TOTEM POLE BALLROOM
AUBURNDALE, MASS.
July 24-31
Mutual Network
Pers. Mgt. Sam Lutz
MANAGEMENT
GENERAL AMUSEMENT CORP.

Mutual Deal Disappoints Pubs

Opening up of the WOR-Mutual Broadcasting System links to ASCAP Music has been a disappointment to music men, it is now frankly admitted, for a number of reasons. The bandleaders are the major hurdle through their fear of loading up with ASCAP tunes. While needing BMI for CBS and NBC outlets. Thus, even MBS bands play a predominance of BMI music, or the emphasis is put on oldies like 'Who' and 'Star Dust' which are good library stuff to the average band, on or off the air, but it doesn't help to plug the new ASCAP output.

The pubs recognize that also and until the general music-radio situation is adjusted all around, it's a stalemate.

Another aspect, w.k. to the trade, revolves around the many little known bands that have cropped up of late over Mutual. They're naturally concerned chiefly with making a rep for themselves rather than with helping ASCAP's cause. These bands, taking advantage of a situation, likewise lean more to the 'Hut Sut,' 'Intermezzo' and 'Daddy' school of music since these are the contemporaneously established surefire tunes.

Levy's Kaycee Subsid

Lou Levy, head of Leeds Music, who also controls Pan-American Music (with Antobal Azpiazu, the leader of Antobal's Cubans) has added a third subsid, Kaycee Music Corp. This comprises some 400 copyrights acquired recently from J. W. Jenkins & Co., the big Kansas City band instrument, music jobbing and publishing firm, hence the Kaycee corporate name.

The deal embraces some $20,000 and includes works like 'Piccolo Pete,' 'Trouble in Mind,' 'Night Time in Nevada,' Willard Robinson's 'Peaceful Valley' and 'Deep Elm,' 'Nobody's Darling But Mine' and sundry hillbilly tunes, many known as 'regional hits,' i.e. popular in certain locales but selling into fancy figures.

Leeds doesn't acquire the Jenkins name nor ASCAP rating, since Jenkins continues as a publisher of standard and other music. Nor is '12th Street Rag' involved, that tune now being the subject of legal dispute between Jenkins and Shapiro-Bernstein over copyright renewal and will probably not fall to Leeds' lot in this deal.

Mickey Goldsen is g.m. for Leeds.

15 Best Sheet Music Sellers

(Week ending July 19, 1941)

Hut Sut Song	Schumann
Daddy	Republic
Intermezzo	Schuberth
Maria Elena	Southern
Things I Love	Campbell
Green Eyes	Southern
South of North Carolina	Porgie
Apple Blossom Time	Broadway
*Dolores ('Las Vegas Nights')	Paramount
You Are My Sunshine	Southern
My Sister and I	BMI
'Till Reveille	Melody Lane
You and I	Willson
Yours	Marks
Until Tomorrow	Republic

**Filmusical.*

ASCAP Admits 26 Writers And 7 Pubs

Board of directors of the American Society of Composers, Authors and Publishers voted last week to admit to membership 26 song writers and seven publishers. Additions bring ASCAP membership to 1,192 writers and 146 publishing firms.

NEW WRITER MEMBERS

Isidor Achron.
Alfred H. Ackley.
Edgar W. Battle.
Charles Carpenter.
Robert M. Crawford.
Saxie Dowell.
Roger Edens.
Malvin M. Franklin.
Irving Gellers.
Mort Greene.
Remus Harris.
John Holler.
Eddy Howard.
Rogers Wolfe Kahn.
Buddy Kaye.
Richard S. (Dick) Kuhn.
Bertha Mae Williams.
Frederick Loewe.
Frank Madden.
Dave Radford.
Dick Robertson.
Tony Sacco.
Arturo Somohano.
Milo Allison Sweet.
Abe Tuvim.
Franz Waxman.

NEW PUBLISHER MEMBERS

Brown and Henderson.
Cowlow Music Co.
Dash, Connelly, Inc.
Edition Musicus, New York.
Ensemble Music Press.
Charles E. King.
Pan-American Music Co.

REFUGEE TUNESMITHS COMPOSING FOR BMI

Dr. Ralph Benatzky, Viennese composer of 'White Horse Inn,' etc., turned out 'Do I Dare?' (with Jo de Sylva) for BMI, and Hermann Leopoldi, another refugee tunesmith from mid-Europe, fashioned 'Speaking of an Angel' (with Milton Leews), for the same firm.

Quite a few maestros, not with ASCAP, have lately authored new songs for BMI also. Fabian Andre ('In a Corner of Kaloha,' with Nat Conney); Caesar Petrillo, the Chi leader, did the words with Edward Ross, music by Iris Shawn to 'We'll Never Know' for Peer (BMI affiliate); Arthur Gershwin (brother of George and Ira) composed 'I'm Such a Baby' (Eddie Pola's words) for Peer; and Floria Vestoff, nitery dancer, with Gordon Andrews, maestro at Club 18, N. Y., authored 'Everyone Was There But Me' for BMI.

Music Distrib Killed

El Paso, Texas, July 22.

Joe B. Williams, 37, head of a Dallas music company, and his wife, 38, were injured fatally last week when their automobile overturned near Berino, New Mexico. A. M. Mendez of New Orleans, district manager of the Wurlitzer Music Co., which Williams represented in Texas and Oklahoma, and Mrs. Mendez, were injured but not seriously.

The four were on their way home from a vacation trip in Canada and the West Coast.

Williams maintained offices in San Antonio, Houston and Oklahoma City.

Helena Horne's Discs

Tieing in with W. C. Handy's just published autobiography, 'Father of the Blues,' Helena Horne, sepia songstress at Cafe Society Downtown, N. Y., has recorded a 'Birth of the Blues' album for RCA Victor with Henry 'Hot Lips' Levene's orchestra. Naturally, Handy's famed 'St. Louis Blues' is one of the excerpts.

Miss Horne has since done more waxing for Victor with Artie Shaw and is being negotiated for an NBC contract

'MAKE IT 2¾%' HINT BY ASCAP REPORTED

As evidence of the fact that ASCAP is 'in a mood to dicker,' the radio grapevine is that John G. Paine and E. C. Mills of the Society cued certain CBS and NBC directors that 'if the broadcasters came up to 2¾%, we might be able to influence ASCAP to accept it.'

The Society has been holding out for 3%, same as the MBS deal; the other two networks have placed a 2½% ceiling on their proffered terms.

ROBBINS CONTESTING GAY'S 'VAMP' SUIT

Robbins Music Corp. will ask the N. Y. supreme court today (Wednesday) to vacate an application for a bill of particulars asked by Byron Gay, composer. Robbins will claim that the information sought is part of the allegations of the complaint and the burden of proof should be on the plaintiff.

Other defendants are Leo Feist, Inc., and 20th Century-Fox Film Corp., with $350,000 asked against the publishing houses, and $100,000 against the film company. Gay is the composer of the song 'The Vamp,' published by Will Rossiter in 1919. Subsequently the copyright was assigned to Feist and then to Robbins in 1939. They are accused of having failed to pay royalties, and 20th-Fox of having used the song without permission in 'Rose of Washington Square.'

PEEWEE IRWIN QUITS CBS

Off Studio Roll to Organize Own Dance Orchestra

Peewee Irwin, trumpeter with the CBS studio orchestra in New York, has turned in two months' notice. He is quitting to form a band of his own. Notice is effective Sept. 1 and Irwin will immediately begin work of building a four sax, four rhythm, three trombone and four trumpet combination. Four trumpets will, of course, include his own.

Irwin is widely known among dance band men, having been with Tommy Dorsey for three years prior to the CBS studio job and with a flock of name outfits prior to that. He is supposed to have most of the men he will use in his group all lined up, major number of them coming from the midwest and Coast. Corky O'Keefe, manager of Casa Loma, and Freddie Martin, will handle.

Bands Swap Drummers

Detroit, July 22.

Sandy Graff has left Claude Thornhill's band and is now with Everett Hoagland. Gene Lenen has left Hoagland's band and is now with Thornhill.

Pat Palmer also has taken Arnold Tenglund's place in the Hoagland combination. Tenglund has gone into the Army.

Music Notes

Don Raye and Gene de Paul turned in five songs for 'Hellzapoppin' at Universal. Numbers are 'Pig Foot Pete,' 'Watch the Birdie,' 'Congaroo,' 'You Were Heaven For Two' and the title song.

Ralph Rainger and Leo Robin wrote five songs for 'Cadet Girl' at 20th-Fox. Ditties are 'She's a Good Neighbor,' 'My Old Man Was an Army Man,' 'It Happened, It's Over,' 'I'll Settle It For You' and 'Uncle Sam Gets Around.'

Sammy Cahn and Saul Chaplin finished six songs for 'Go West, Young Lady' at Columbia. Ditties are 'Pots and Pans on Parade,' 'Most Gentlemen Don't Prefer a Lady,' 'Somewhere Along the Trail,' 'Doggie Take Your Time,' 'I Wish That I Could Be a Singing Cowboy,' and the title song.

Max Steiner doing the score and background music for 'Dive Bomber' at Warners.

Lud Gluskin wound up his scoring job on Edward Small's 'International Lady.'

Frederick Hollander scored 'Here Comes Mr. Jorlan' at Columbia.

Nevill Fleeson and Desi Arnaz collaborating on 'Many Thanks for the Rhumba.'

John Leipold scoring 'Shiek of Buffalo Buttes' at Paramount.

Dmitri Tiomkin signed to score 'Flying Blind.'

Phil Boutelje completed the background music for 'Sweater Girl' at Paramount.

Miklos Rozsa conducting the orchestra recording his original score for Alexander Korda's 'Lydia.'

Dub in BMI As Bands Pass With ASCAP Melodies

Minneapolis, July 22.

WCCO was in a tough spot during its descriptive broadcast of the local Aquatennial celebration's big parade. It had two open mikes—one very near the procession—and its problem was to shut out ASCAP tunes or even drum rolls. With nearly all the pieces played by the numerous bands and even the drum corps sheets ASCAP property, it was a difficult problem indeed.

The station ingeniously solved the problem, however, by having its aca sound man, Jack Nadeau, standing by in the studio with recordings of BMI band marches and drum corps numbers. At every cue from an announcer, such as 'Here comes the Pillsbury Flour Mills band,' Nadeau would slip into a recorded band number that went out over the air with listeners none the wiser as to its non-legitimacy.

By this device, it was felt, a more vivid and colorful broadcast was attained than if the announcers, Rod O'Connor and Bill Wigginton, had been placed in a glassed-in booth and crowd noises shut out. Of course, a parade without band music also would have been a dull affair for listeners, the station felt.

Gail Kubik, 27-year-old American composer, who recently won the $1,000 prize offered by Jascha Heifetz for a new violin concerto, has signed an exclusive, long-term contract for his orchestral works with Leonard Feist's Mercury Music Corp.

Earl Peitz Recovering

Youngstown, July 22.

Earl Peitz, assistant manager of Craig Beach Park, near Youngstown, O., is recovering at South Side hospital, Youngstown, from head and back injuries received when his automobile plunged off the road.

Apparently fell asleep while driving July 14.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning July 14 (Monday) and ending July 20 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Daddy	Republic	42
Maria Elena	Southern	40
Things I Love	Campbell	37
You and I	Willson	29
Yours	Marks	28
*Intermezzo	Schuberth	27
Hut Sut Song	Schumann	26
Green Eyes	Southern	25
I Went Out of My Way	BMI	24
Peaceful in the Country	Regent	23
Let's Get Away from It All	Embassy	23
Lament to Love	Roe	21
Do I Worry?	Melody Lane	18
Do You Care?	Campbell	18
Time Was	Southern	17
Amapola	Marks	17
Booglie Wooglie Piggy	Mutual	17
Two Hearts That Pass in the Night	Marks	16
'Til Reveille	Melody Lane	15
We Go Well Together	Regent	15
I Guess I'll Have to Dream Rest	Block	14
You'll Never Know	Sheldon	14
Oh! Look at Me Now	Embassy	13
South of North Carolina	Porgie	13
Everything Happens to Me	Embassy	12
Walkin' by the River	BMI	12
Wasn't It You?	BMI	12
Jim	Kay Cee	11
Until Tomorrow	Republic	11
You Are My Sunshine	Southern	11
Georgia on My Mind	Southern	10
Romantic Guy, I	Nation Wide	10
What Word Is Sweeter	Reis	10
You Talk Too Much	Southern	10

**Filmusical excerpt.*

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but includes the entire MBS chain. The compilation herewith covers the week beginning July 14 (Monday) and ending July 20 (Sunday), from 8 a.m. to 2 a.m., and based on daily recapulations fgurnished by Accurate Reporting Service and MBS logs.

TITLE	PUBLISHER	TOTAL
Daddy	Republic	43
Hut Sut Song	Schumann	37
I Understand	Feist	35
Kiss Boys Goodbye—*Kiss Boys Goodbye	Famous	33
Harbor of Dreams	Miller	27
Don't Cry Cherie	Shapiro	22
Maria Elena	Southern	20
Yours	Marks	19
*Intermezzo	Schuberth	18
Memory of a Rose	Shapiro	18
Things I Love	Campbell	18
Dolores—*Las Vegas Nights	Paramount	18
Love Me a Little Little	Mayfair	17
Aurora	Robbins	16
Ma I Miss Your Apple Pie	Loeb	15
You're Dangerous—*Road to Zanzibar	Santly	15
You Stepped Out of Dream—*Ziegfeld Girl	Feist	14
There Goes That Song Again	ABC	13

**Filmusical excerpt.*

MEXICO A TALENT MIRAGE

Pa. Employment Agency Law Hits Bookers Hard; Gov. James' Okay Awaited; Major Offices Affected

Philadelphia, July 22.

One of the most stringent bills affecting show business was passed by the State Senate last Thursday (17) and needs only the signature of Governor Arthur H. James before it becomes a law.

The act, known as the Employment Agency Law, is aimed at curbing all evils connected with the theatrical booking business, i.e., ending commission chiseling and stopping unlicensed agents, especially those with offices outside the state from doing business in Pennsylvania.

Under the act, which was passed by the House of Representatives last May, investigators of the State Department of Labor and Industry are given the right to subpoena all books and papers of an agent. Bookers must keep records of every job they obtained for an actor, commissions charged, etc. Failure to produce these records makes an agent liable to being held in contempt of court.

Violations of the new law are classified as misdemeanors and provide fines of $25 to $250 and imprisonment up to one year.

Backed by the State Entertainment Managers Association, the bill has a clause aimed directly at the big New York offices (MCA, William Morris, CRA, etc.). Unless these offices establish headquarters here, they will be unable to obtain state licenses and therefore forbidden to engage in business here. In addition, out-of-state bookers are prohibited from hiring performers here for work outside of the Commonwealth. Every branch of show biz is covered under the act.

Case History Required

An interesting proviso in the new law is one which requires that agents keep on file a case history of every prospective employer for at least two years back, giving his record for paying off; his financial stability; whether he has been convicted of any law violations, etc. In addition, this information must be attested to by at least two persons. This data must be shown to any performer upon request.

Agents, too, must be of 'good moral character,' and furnish proof of being okay financially. To obtain a license a booker must put up a $1,000 bond. The license fee is $100 a year, with an additional $5 for each representative. Only persons whose names are on the original applications may be classified as agents' reps.

Guard Minors

Any performer under 21 years of age must obtain permission from parents or guardians and such permission must be filed in agents' office. Under the bill every agent must be visited by a state investigator three times a month—if possible—and his books audited by a state auditor at least once a year.

Another evil curbed by the law is the practice of agents splitting commissions with employers. Every contract, with the amount of fee marked thereon, must be made in triplicate and signed by the agent, employer and entertainer. In addition, the cost of transportation—if any—must be paid by the employer and included in the contract.

To prevent the stranding of acts on the road, bookers must obtain permission from the state licensing agent before he takes a unit outside the state. Agents are forbidden to book an act into a place which forces entertainers to mix with guests, permits gambling or is used as a 'house of ill repute.' This type of booking is subject to a fine of $100 to $1,000 and a jail rap of a year. Schedules of commissions must be filed and approved by the State Department.

Mpls. Nitery Gives Away Defense Bonds

Minneapolis, July 22.

Curly's, local night club, has inaugurated a Tuesday 'National Defense Night.' As a promotion stunt and to help the defense program, it gives the holder of a winning ticket a $25 defense bond.

Stubs are collected during the week and the winner must be present to obtain the prize.

FRISCO STRIKE MAY SPREAD TO CAFES

San Francisco, July 22.

Frisco restaurant strike, stretching toward its first month, is slowly spreading and now may engulf hotels and niteries. Nearly 70 eateries are closed, jamming lunch counters during the noonday rush and keeping diners away from accustomed haunts in the evening. Theatres just off the main drag report a considerable slackening in after-dark sidewalk traffic.

What may bring nite clubs and hotels (which signed a 45-day truce with culinary unions) into a protracted strike is pressure from the Employer's Council, which counter-attacked union demands by instituting 25% wage cuts and six-day weeks, paving way for a general closing. Some of the places which are closed are dark in sympathy, management and staffs having no quarrel although representatives of each are clashing.

When strike started, Frank Martinelli of the Bal Tabarin issued statements on behalf of kindred situations stating they had separate agreements and would not be affected.

CHANGES MIND, KEEPS 'BENNY THE BUM' TAG

Philadelphia, July 22.

Benjamin Fogelman has decided to keep his 'Benny-the-Bum' tag after all.

Fogelman unshuttered his bistro on the site of the old 21 Club last Wednesday (16) with his 'Bum' label despite a previous announcement that he was going 'respectable' henceforth.

'I made my success as Benny-the-Bum,' he explained. 'And if the name isn't worth anything, then I'm not worth anything anymore.'

Fogelman's return to the nitery scene was sudden. He wasn't skedded to return until the early fall because of the seasonal slack and difficulty in obtaining a new liquor license. But with an eye toward the Elks convention here and the coming national conclave of the Veterans of Foreign Wars, Fogelman put a little pressure on and was able to unshutter to get a good hunk of the Elks biz before the parley closed.

The spot is in his own name. (He was only the manager of the previous location that bore his tag). His angel for his new bankroll is his father, a scrap metal merchant.

The Esquire Opens

Schenectady, N. Y., July 22.

The Esquire, formerly Sonny O'Brien's, near Schenectady, has opened, with Haven Johnston, composer-pianist-singer, featured.

CHICAGO BOOKERS MISLEAD ACTS

Vague Contracts Key To Method of Booking U. S. Acts, Mostly Small-Timers —Exploit Ignorance of Fact That 'Dollars' in Mexico Are Quarters in United States

$5 PER WEEK

By DOUGLAS L. GRAHAME

Mexico City, July 22.

Many American troupers are held to be victims of a racket that causes them much grief when they play Mexico. This 'racket' is of purely American origin. It is considered here uncommon for American or other foreign performers to have considerable difficulties in their dealings with officials and showmen of Mexico. All victims of this racket are small-timers, usually those of the profession who just get by in the U. S., need a job so desperately that they will take anything, anywhere, or irresponsible kids who have dabbled in amateur shows and are eager to get pro bookings, especially those that will take them abroad.

The contract causes most of the trouble of this racket. Chicago is, seemingly, the hub of this biz. These players are so glad to sign that, it is found, most of them do not even read what they put their names to before using pen and ink, and only give the document attention when they are down here and things have begun to run in reverse for them. Those who do read the contract before they scramble for trains or buses figure that the pact is the McCoy and that it will be the open sesame to coin and glory for them in the land of sunshine and romance.

These contracts are wilfully sketchy and vague. They would not stand up for a second for any kind of work north of the Rio Grande. Players with such paper get into awkward tangles down here because they have signed something that does not specify the kind of work they are to do, nor the theatre or theatres they are to play. Neither are these contracts plain about the players' payoff. They gloss over coin for the performers with, for example, the laconic mention of '25' per. When the performers begin to collect, there is usually a bitter disappointment for them.

$5 Per Week

The theatre manager hands them $25 (Mex.) ($5 U. S.) and contends that as they are playing in Mexico, the 25 means pesos, the coin of this country. The players try to argue that as the contract was made in the U. S., dollars are meant—a big difference, currently 4.86 times more than the proffered pesos payoff. Players have never been known to win this kind of argument. Twenty-five pesos a week is punk pay for even the punkest of Mexican tent show performers. It would hardly keep an American in cigarets down here Currently, the peso doesn't go very much farther in this capital than does a dime in Gotham.

Players are also flim-flammed by the 'neglect' of the contracts to specify the nature of their work. That leads to a lot of trouble and indignities for the performers, particularly the femmes. A current case of this was that of girls who were booked in Chicago to play the Follies Bergeres, local revue house. Their show went floppo fast. The person who was sketchily in charge of the troupe, comprising 16 artistes, told the girls, several of whom were under 18 and a few even under 16, that they must do a strip tease to hypo biz, for if the show went entirely floppo it would be just too economically bad for them. The girls had to oblige. They had no comeback.

Performers who get into difficul-

(Continued on page 63)

Mpls. Baffled at Quick Powder Taken By New Police Chief After His Putsch Against Vice and Night Club Gambling

Minneapolis, July 22.

Town is in a furor as the result of the sudden and baffling resignation and mysterious disappearance of Police Chief E. B. Hanson nine days after he had taken office, clamped an air-tight lid on all vice and announced the lid was on to stay.

Mayor-elect M. L. Kline had broken a precedent in going outside the police department to employ Hanson, who was police head at a big manufacturing plant working on defense orders here. The mayor announced that his purpose was to restore 'confidence' in the department and emphasize that 'the day of racketeers in our community is at an end.'

The chief executive insists that Hanson gave him no advance notice or warning of his quitting and that he is as much in the dark as the public. The chief left a brief note of resignation, without any explanation for his action, and then dropped completely out of sight. Kline charges that the underworld is trying desperately to discredit his administration at the very outset.

When he took charge of police affairs, Hanson not only closed up all after-hour unlicensed liquor night clubs, gambling houses and resorts, but also stopped cafe gambling and horserace bookmaking. It's the first time that horserace bookmaking, big here, ever had been hit.

'Felt Obliged to Quit'

'The conclusion in many quarters was that this complicated situation in the underworld, with a lucrative take at stake, was so serious that Hansen felt obliged to quit in the face of conditions with which he felt powerless to cope,' one local newspaper declared. The same newspaper is calling for a grand jury investigation of the resignation.

It had been reported in the newspapers that, in consequence of election results, the old 'combination' which had ruled the city's underworld and vice had lost out, that another 'syndicate, which has been in the background for a number of years, would take over and that outsiders also were trying to move in.

There had been resentment within the police department when Hansen, an outsider, was appointed chief, but this is not believed to have been an influencing factor. When he left he apparently confided nothing to anybody, but took his family along, departing in his auto.

At the same time that the chief resigned and disappeared the Rev. H. J. Soltau, vice crusader, was

(Continued on page 63)

Free Beer for Legion Worries M'w'kee Cafes

Milwaukee, July 22.

Nitery operators are perturbed over an announcement that all eight Milwaukee breweries will hold open house from 9 a.m. to 6 p.m. daily during the American Legion convention Sept. 14-18. The cafe men wonder where they come in if thousands of visitors are to enjoy free beer and lunches all day long in a spirit of gemuethlichkeit.

The Jos. Schlitz Brewing Co. is closing part of Galena street to establish a huge outdoor beer garden. Premier-Pabst is devoting a big vacant lot to similar purpose. Blatz, Miller, Gettleman, Independent, Capitol and Fox Head also are making elaborate entertainment plans to show the legionnaires true Milwaukee hospitality.

NO GAMBLING EDICT FOR SARATOGA

Albany, N. Y., July 22.

Governor Lehman's action in summoning to Albany the Saratoga district attorney, the sheriff and the Saratoga Springs commissioner of public safety, to inform them of complaints received about gambling in the Spa and other law violations and to insist that provisions of the penal law with respect to gambling be strictly enforced, is believed to foreshadow another 'lid-down' season during the local racing season this summer. This may affect the plans of some well-known Saratoga night clubs. Several nitery men with gambling adjuncts, believing the attitude of enforcement officials this year would be 'more liberal,' planned big-scale floor shows.

In 1939, the then district attorney made a vigorous drive to stop gambling away from the track. Last year the lid was also clamped down. Ministers and reform groups have during the past two years had investigators checking on the night spots. Apparently, the same procedure is being followed this year.

The turf season is from July 28-Aug. 30, preceded by a 28-night session of harness racing, with parimutuel betting, at a new Saratoga track.

Spa Roadhouse Shows

Saratoga Springs, N. Y., July 22.

The lines are pretty well drawn as to entertainment lineups at Saratoga roadhouses, opening for season next Monday (28).

Monte Proser, at Piping Rock, will headline Joe E. Lewis, Adelaide Moffett, the Copacabana Revue and Emil Coleman's orch.

Arrowhead Inn will have Hildegarde toplining a show including Georges and Jalna and Ted Straeter's band.

At Riley's, as last year, Cross and Dunn will be the major entertainment.

Mother Kelly's opened here this week (19) with a Boots McKenna production of 'Miami Revels,' staged by Jean Devlin.

SABLON PAY UPPED IN PLAZA ROOM REOPENING

Jean Sablon, at twice his salary since showcasing at Club Versailles, N. Y., recently, is due to reopen the Persian Room of the Hotel Plaza, N. Y., Sept. 24.

Dick Gasparre's orchestra returns, and Gower and Jeanne, currently at Ben Marden's Riviera, will probably be the ballroomers.

Gasparre's orch with Sablon get a warmup date together starting tomorrow (Thursday) at the Ritz Carlton Roof, Boston, for a minimum of three weeks. Hub show will also include the ballroom team of Maarcya and Renee Gunsett.

La Conga, B'way Nitery, Folds After B'kptcy.

La Conga, Broadway congarhumba nitery, thrown into involuntary bankruptcy last week by its president, Irving Zussman, closed Saturday (19).

It's slated to reopen the second week of September under the same management of Zussman and Milton Rubin.

SOLDIERS' YEN PUSHES DIXIE BOOKINGS

Charleston, S. C., July 22.

Soldiers have such a yen for big time entertainment that welfare and other officers at various Dixie camps and forts are angling for more bookings.

Lieut. G. H. Garrett, in charge of Charleston recreational area, is negotiating for a star-studded Hollywood show for fall here. Star boxing card is also sought.

Officials point out that with cold weather men will crave more indoor entertainment, hence are striving to ink in as much as possible, following enthusiastic response to one mobile unit recently touring camps.

Scarcity of name acts, units and bands has started many enterprising soldiers to creating their own. All available local song, dance and orch talent is roped in and soldiers supply the rest. One at Fort Jackson, S. C., recently was so good that Captain W. L. Bush, formerly of Pittsburgh, said 'It was a lot better than some I've paid to see.'

Camp Croft, Spartanburg, has recruited sufficient talent for a weekly radio show ethered by WSPA, one of local stations. ASCAP music frequesntly used with credits given.

Construction of theatres, still under way or planned, prior to winter, at several southern camps.

PAR, NEWARK, MULLS BRINGING VAUDE BACK

Newark, July 22.

The Paramount (A. A. Adams-Par), one of Newark's four large houses, closed its doors Wednesday night (16) so that it might be modernized and repaired. The 2,200-seater will remain shut for three weeks.

Paramount's new manager, Ben Griefer, and Adams will consider a number of items, including possible personel changes and the practicality of bringing vaudeville back.

Willows, Pitt Roadery, Hit by $10,000 Fire

Pittsburgh, July 22.

Fire swept through one of Pittsburgh's biggest roadhouses, the Willows, injuring two firemen and damaging the big spot more than $10,000 worth. That was the estimate of fire department officials and is considered conservative. Blaze started in kitchen several hours after last of customers had departed and spread into the spacious dance hall, razing practically all of the equipment as well as walls and bandstand.

Two members of Oakmont fire fighting squad, Harris Bebe, 48, and Henry Mink, were severely, although not seriously, injured when they were struck by the brass coupling of a hose as it was torn loose from a fireplug. Only persons in the building when fire broke out were Edward Winkleman, the owner, and John Kecach, night watchman, who were asleep in an adjoining apartment.

In 1924, Willows, then the show place of Allegheny county, was swept by a $40,000 blaze.

Fechit Steps In Again

Detroit, July 22.

Stepin Fechit is no slouch at counter-punching.

On the heels of a suit filed by Sam Carver, who does theatre booking, for $70 in commissions which he said were due him for getting the actor a week's engagement at the Granada, Fechit countered in a hurry.

He filed suit for $1,000 damages against the 10%'er, claiming that Carver had promised him four weeks' work at the theatre but that he was only held for one. As a result of this his schedule was broken and he had to remain idle. Fechit filed the action under his real name of Lincoln Perry in Common Pleas Court here.

Nitery Reviews

PEACOCK GARDENS
(KING OF PRUSSIA, PA.)

Philadelphia, July 11.

Gil Fitch Orch (10) with Margie George and Don Lee; no cover or minimum weekdays; $1.50 minimum Saturdays.

Situated near historic Valley Forge, this beautiful al fresco spot has taken a new lease on life this summer under the aegis of Charles Wagner, a former hotel waiter.

Spot caters to the younger Main Line set and features Viennese waltzes and sweet swing. This is ably provided by Gil Fitch's orchestra, one of the better local bands which includes among its members men who have played with some of the top name outfits. Fitch, a former Temple University athlete, has a wide following in this territory built up by years of playing at college proms and fraternity dances. This is the first regular stint the band has had.

Gardens has been entirely refurbished with a new bandstand, covered terrace and indoor cocktail lounge.

It's a 10-man orch with four saxes, two trumpets, a trombonist, bass, drums and piano. Fitch occasionally solos on a sax. The bass player, Artie Singer, doubles on novelty vocals, with the other chirping done by Margie George, a brunet looker with okay pipes, and Don Lee, baritone.

Business at show caught (Friday supper) was fair. *Shal.*

JIMMIE'S, MIAMI

Miami, July 19.

Wally Johl, Dewey Southern, Vicki Lee, Jimmiettes (5), Les Robinson Orch (7); no cover or minimum.

Operator Jimmie Cornick is reported to be headed north to line up a new show. More likely he did a double-take on the current entry, decided it all must be a mirage and blew town. It's that bad. The show, not the heat.

Whoever picked the gals in this line must be kidding. They look like a quintet of frustrated stenos, and hoof as though they had pogo sticks attached to their heels. It's one for all, and all for whoever gets through first, which is usually the band. Very gay though. They chew gum and gossip like mad.

Vicki Lee is introduced as a dynamic song stylist. That is to say she sings with all the animation of an automaton.

The local-boy-making-good-pitch is handled by Dewey Southern, who shows promise with his lightning tapology. He can shed that belted-back jacket though.

Wally Johl is a standard local attraction, making the rounds from one bistro to another under the billing of 'The Singing Ensign.' This tab gives him an excuse to sport a snappy blue and gold uniform that's quite rakish. Has a pleasant manner and robust pipes, but it's about time he climbed out of that Goering getup and into something comfortable. As it is when he suddenly appears on the floor, impression is that the joint's about to be raided or somebody's going to get a singing telegram.

Les Robinson's zippy combo plays for both the show and dancing. It's a versatile aggregation that up to now has provided all the divertisement necessary.

That's all, brother. *Leslie.*

250G FT. WORTH DRIVE FOR AMUSEMENT SPOTS

Fort Worth, Texas, July 22.

Petitions are circulating here asking Fort Worth's City Council to call a $250,000 bond election to raise funds for retention of Casa Manana and the building of an adjacent playground that would be open to soldiers.

Petition backers, including publisher Amon Carter, believe that the councilmen will call the election, that it will carry and that additional funds can be obtained from merchants who do not want to see Casa, the open air theatre die.

Endor Benefit Supper In N.Y. Nets Over $800

The midnight supper tossed last Wednesday (16) at Toots Shorr's, N. Y., by friends of Chic Endor, seriously ill in St. Francis hospital, Miami, netted over $800. Coin was sent the performer to take care of hospital expenses.

Endor's throat condition is reported gradually getting worse. There's no hope held out for his recovery.

Frank Barbaro Turns Det. Fight Promoter

Detroit, July 22.

Frank Barbaro, owner-manager of the Bowery, huge nitery here, is branching into a new field. Previously the behind-the-scenes figure, he now has emerged as a full-fledged fight promoter.

He will put on the Al Delaney-Roscoe Toles bout.

RAIN SLOUGHS JERSEY SPOTS

Asbury Park, July 22.

North Jersey shore resort niteries, from Seabright to Point Pleasant, have been hard hit by a long stretch of rainy weather which began with the July 4 weekend. One spot, the Rhumba Casino at West End, has already folded and the long famous Ross-Fenton Farms here hasn't had a profitable week since opening June 27.

Latter may fold any day unless fresh money is poured into the venture. Sheriff has already appeared on the scene and tied up about $1,500 on behalf of creditors. The Farm, operated by Ralph Maurice, has cut its floor show, but Maximilian Bergere's society combo continues on a short week basis. Asbury Park Musician's local has ruled that two days salary must be paid in advance of band's appearance.

Among class night spots, La Martinque, West End, and the Seabright Yacht Club are going along to nice biz, latter spot being operated by Guido. Martinque, operated by Dario and Jimmy Vernon, gets the big play weekends, being the summer show case for their New York spot. Name acts are used weekends. Other spots using weekend names are the Colony Surf Club, the West End Casino, and the Hollywood Hotel.

Tommy Tucker's orchestra is at the Berkeley-Carteret in Asbury Park in opposition to Johnny Johnson's combo at the Monterey, across the street. Sea Girt Inn, using name bands on a weekend basis, is getting the mass play from the younger set.

Two late spots which operate all night are Paul's in Wanamassa, a mile back of Asbury, and Dewey Rankin's in Spring Lake Heights, a mile back of the Spring Lake beach. Both of these hideaways are doing socko business using low budget acts.

Monmouth Hotel Grill in Spring Lake is doing nicely with Walter Feldkamp's orch, with Columbus and Carroll, dance team, and Charley Farrell, formerly of Endor and Farrell, providing the floorshow weekends.

N. Y. Nitery Followup

El Chico, still the No. 1 authentic Spanish nitery in New York, has one of its best revues current. Bardilla Sisters, Mexican Indian ranchero singers, to traditional self-accomp on the guitars, are personalities with their intime chansons. Teresita Osta, personality dancer; and Anita Sevilla-Antonio de Cordova, flamenco song-and-dance pair, along with Don Alberto's band (8), holding over, make for a gay floor show. Managing director Benito Collada has long been a pioneer in bringing new Latin talent to the States, long before hemispheric solidarity and 'good neighbor' campaigns made it a more common type of showmanship.

Adelaide Moffett, today the sole 'society' singer to continue, might just as well forget about her blue book background and not worry about competition in professional company. Heading the show at the Club Versailles, songstress sell a song as well as the next personality girl singer; in fact, a shade better. Her effectiveness is predicated always on good choice of numbers, and she has done a good selectivity chore this season, ranging from 'Foolish Things,' an oldie, but still good and well done by her, to 'Daddy.' She breaks up the polite chansoning with a rhythm trio that steps down from the bandshell, with maestro Nat Brandwynne at the ivories. Added starter is Tommy Wonder, personable juvenile from revuse and vaude, who impresses for cafes. He's a nice-looking lad and his business of dancing with the life-size manikin makes for a different sort of routine on the floor. Besides Brandwynne, Panchito and his Rhumba continue, and both bands are very oke for the hoof. *Abel.*

The Good Old Days

Herewith appears a VARIETY review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.

(Reprinted from VARIETY of July 22, 1921)

PALACE, N. Y.

Kitty Gordon and Jack Wilson did not show at the Monday matinee, the official alibi stating that both acts missed a train in from Atlantic City. Four Marx Bros. and the Watson Sisters replaced for the single performance, the program running as billed Monday night.

The whole list, with the exception of Ona Munson, comprised Palace repeats. Miss Munson had the chance of a lifetime to take vaudeville by the ears and shake it into recognition of a spectacular arrival. She had the chance; she will never again have as soft a spot, and she did not grasp it. There is probably not a prettier girl in vaudeville than this Munson peach. And when she played in a production act in which she had less to do, concentrating all she did well into a few minutes and crowning it with her startling beauty, she made this reviewer rave like a rummy. Now that she is on her own he sighs with regret.

Accompanied by numerous men, all of them uninspired except a pair of dancing boys who shuffle and cut briskly, the turn wastes a lot of big-time with small-time specialties, such as two verses and two choruses of the over-tortured 'Mandalay,' ballads about sunshine-and-you and a three-man levee ditty with undistinguishable lyrics. Miss Munson capers and looks great, on and off and on again and off once more and nothing happens until the last half minute, when she does her limited all in a kick and twirl dance and the drop falls in time to yield her several bows.

If she did about eight minutes with the two dancers, made three rapid changes, cut out the useless mincing and prancing, and finished as she did out west, in very brief clothes, she would sizzle it across. Now she has too much tepid breadpudding in what should be a snap of angel cake. The direction throughout is humpty dumpty, the beautiful girl's costumes are not striking, and number after number closes without a titter or a flutter. Cut it down, Ona.

Boyce Combe, No. 2, had himself well started but did not hold up the speed. He began his vaudeville career hereabouts two seasons ago with a crack pianist who stood out; as predicted he couldn't hold him. He now has a commonplace accompanist, who works with the whole orchestra drowning him when he has the stage alone. Mr. Combe does several talking songs familiar to his repertoire, and when he exists on his sneezing bit—which he does superbly—he is over. The pianist lets the act down while he is off, and Combe, returning in a shabby genteel, fails to pull it back through three or four lengthy verses about one Bertie, a typical music hall ditty, but not strong enough for his finish. Combe is perfectly tailored, and closing in character takes away from his strength there, too. He should reverse and do the sneeze for the finish, messing his assets for strength where it is most valuable.

Dolly Kay worked her fast songs up to a wow and a stopper. She jockeyed with her accompanist, Phil Phillips, for a tie-up and manipulated the old stuff about as well as anybody does, except that she pushed it once too often, and the audience fooled her and quit. She didn't really need to spar, as her hit was healthy and legitimate from the start and was vigorous enough to have pleased almost any performer at the finish. Harry Watson followed for laughs with his household articles, the Battling Kid Dugan and the phone booth scenes, as familiar now as a team looking for a route.

Kitty Gordon belted the audience right in both eyes with a gown of orange irridescent that was a gasp. She was in fine fettle and extraordinary voice and her act ran all class and speed and quality. When it seemed she had gone the distance in wardrobe, she reappeared for her finish in a Paris affair of coral that outdid the other. She was a distinct and distinguished hit, and her support was swept along with the star to a triumph. Eddie Moran replaced Marvel, who was temporarily incapacitated, and went over decisively.

Jack Wilson worked in black after being seen here the last several times in white. Whether it was the cork or the Palace, Wilson got his stuff home with what seemed more than even his usual punch. The laughs were riots. An Artistic Treat, one of the most beautiful closing acts in the business, staged and dressed and operated with artistry as well as superior good taste and showmanship, held in the audience solidly and lived to close a show here with an act all silent except the applause bang. *Lait.*

RECORD FOR GYPSY

Stripper's USO Aluminum Act Cracks Det. Record

Detroit, July 22.

Patriotism and peeling seem to mix.

Gypsy Rose Lee, who festooned her appearance here with a new act, peeling off aluminum utensils in an auction which combined both the USO and the defense drive for old kettles, hung up a new attendance record for the Bowery.

The Hamtramck nitery, a phenomenon in show biz with its continuous shows and vast crowds, collared 11,000 customers during her first week's appearance. Poorest night drew 1,200—seating capacity. The figures topped the previous record held by Lou Holtz.

Rob Springfield, O., Night Club of $5,100

Springfield, O., July 22.

Two men held up the Frolics night club in the factory district here last week and escaped with $5,100. Twelve customers and employees were herded into a back room while one robber forced Mrs. Timothy Shay, wife of the owner, to open the safe. About $500 was taken from William Rader, bartender.

Shay was asleep in an upstairs room during the robbery. The bandits escaped in an automobile.

TWO EX-PERFORMERS OWN ARTISTS BUREAU

Minneapolis, July 22.

With the sale of WCCO's (CBS) Artists' bureau to John Williams and Urbane Bowdin, former station employees, Al Sheehan, who has been the bureau's head for the past seven years, has been assigned by Earl Gammons, WCCO general manager, to a newly created operations' director post. In his new assignment, Sheehan will undertake special work in the WCCO program and production division as well as continuing to handle all talent and music in connection with broadcasting.

John Williams, one of the bureau's new owners, was for many years a dancer in vaudeville and, before coming to WCCO, was production director for the Midwest Theatres and for Publix. Bowdin also is an ex-performer, although during the last five years he has been a salesman for the bureau. The bureau will retain Jack Kilmartin as stage director and Ann Fairbanks in charge of wardrobe.

Mira Stephens B'k'pt

Mira Stephans, actress, employed by Chester Hale, filed a voluntary petition of bankruptcy in N. Y. federal court Friday (18) listing no assets and $1,488 in liabilities. There are no theatrical creditors.

In 1939 the bankrupt owed $620, and from 1940 to July, 1941, she earned $2,165.

MCA Takeover Of NBC Artists To Be Provisional

As and when J. C. Stein, prez of Music Corp. of America, works out his deal for the takeover of NBC Artists Bureau, it will be on a graduating downward basis, i.e., so that if Dorothy Lamour or Fibber McGee and Molly, or any other NBC client, balks at continuing with MCA because of the takeover, the price falls down.

Stein's deal with CBS was more or less on a similar basis, excepting that the $150,000 entailed was for the basic business, and another fee of around $75,000 was for unfinished contracts or new deals yet to be entered into when radio time and other bookings were due on a calendar basis.

JACK POWELL'S SON, 16, JOINS FATHER IN VAUDE

Second general of the blackface drumming Jack Powell act debuts Saturday (26) at the Steel Pier, Atlantic City, for nine days, when David Powell, 16, joins his father. Turn henceforth will be a two-act.

JAY BROWER'S TRAGEDY

Vet M.C.-Maestro Fails in 3d Suicide Attempt—In Mental Hospital

San Francisco, July 22.

Show biz tragedy is case of Jay Brower, once one of Frisco's top m.c.-band leaders, who has been committed to Mendocino state hospital following his recent (3d) attempt at suicide.

Brower, who started years ago at El Capitan theatra when it had a stage-show policy and later was a topflighter at the Golden Gate, had made a real comeback this summer, doubling between the Club Lido and the Embassy theatre. Popular with the public, he was sitting pretty when another spell hit him. When he came out of it, he was through at the Lido and the Embassy vauda revival had collapsed, with resultant remorse causing a suicida try. Case is a haartbreaker for those who know him, friends pointing out that between spells he's perfectly normal, which makes confinement in a mental institution enough to drive him really nuts.

Saranac Lake

By Happy Benway

Saranac, N. Y., July 22.

Every one in this actors' colony is pepped up with personal joy in learning that, after a siege at the general hospital, Mrs. William ('Mother') Morris came out with flying colors. She mastered what was first termed a very serious accident that might have caused the loss of a hand. Mrs. Morris got her hand caught in a laundry machine. She's now resting okay at Camp Intermission.

The Russell Bros. Circus hit this colony and it was S.R.O. both performances.

Bobby Graham, who overcame a setback recently, now commutes between Toronto and Hamilton, Canada, hospitals greeting the less fortunate. He never fails to salute this colony.

The Clarkonians, bareback riders, spent most of their idle time show-talking with Bob Cosgrove, whose father used to troupe with them. They were here two days.

Write to those who are ill.

AIN'T NO JOKE — IT'S
MOKE AND POKE
OPENING JULY 27
STEEL PIER
ATLANTIC CITY, N. J.
Dir.: NAT NAZARRO

'Icecapades' Opens This Week in Atlantic City

Philadelphia, July 22.

'Icecapades of 1941,' presented by the Arena Managers Association, opens for a week's stand at Convention Hall, Atlantic City, Friday (25) after rehearsing here at the West Philly Arena for the past week.

The show is being produced by Chester Hale with Charles Uksila handling the dance direction. Show has a company of 75. Principals include Belita, Vera Hruba, Lois Dworshak, Red McCarthy, Bench and Stewart, Serge Flash, Robin Lee, Joe Jackson, Jr., The Benoits, Al Surette and Jackson & Lynam.

After the Atlantic City week, the show will lay off until November when it will open here. Booking is being handled by George Tyson.

Belita Rejoins 'Icecapades'

Belita, starred in the current ice revue at the Hotel New Yorker, N. Y., will be succeeded by Adele Inge Friday when tha former rejoins 'Icecapades' in Atlantic City, which suspended its tour when John H. Harris closed for its filmization by Republic. Meantime Jo Ann Deen and Gene Berg, also at the New Yorker, will continue to double from the hostelry into 'It Happened on Ice' at the Center, as will La Verne who succeeds Phil Hiser, skating comic, now out of the nitery show.

Incidentally, a minor casualty occurred at tha hotel last week when Dolores Ziegfeld, on the whip of a line routine, suffered en ice burn when failing, necessitating three stitches on her chin. However, she has continued working.

AGVA Threatens To Picket Hirst On Stripper Ban

Philadelphia, July 22.

Richard Mayo, business agent of tha American Guild of Variety Artists' Philly local, last week announced he would throw a picket line around the Troc and Globe (Atlantic City), burlesque houses operated by Izzy Hirst, if the latter persisted in his policy of forbidding strippers appearing at his theatres from playing local niteries.

Mayo made this threat as several local night spot operators complained that doffers were being forced to break their contracts with them on the pain of forever being barred from working at any of the Hirst-operated houses.

'Our only aim is to keep AGVA contracts valid,' said Mayo. 'If Hirst forces entertainers to bust AGVA agreements, then we have to take action, and we'll picket his houses if necessary.'

Mayo and Jimmy Walker, president of the AGVA local, will confer with officials of the Burlesque Actors Association this week in an effort to obtain a working agreement with that organization.

Observers thought the feud between the burlesque impresario and the niteries had wound up last week when Isobel Brown, a peeler, signed with Stanley Carroll's midtown cafe. and opened last night (Monday). But it was learned that the Hirst setup had neglected to inform her of the night club taboo when she was hired by the Troc.

WSM Troupe Tentshows Profitably in Georgia

Nashville, July 22.

Lee Wiles, manager of WSM's Grand Ole Opry Road show reports that despite rain every night last week, 16,500 Georgia crackers turned out for the tent show. Three week sojourn in Georgia played to 41,000 persons for estimated $13,000 intake.

Opry company swings into North Carolina for a week tour beginning Monday (21).

Lowand's Great American Circus, Inc., has been chartered in Albany to conduct a theatrical business, with principal office in New York City and a capital stock of 200 shares, no par value.

Swing Club Waltzed

Hollywood, July 22.

John Law swung on the Swing Club, an after-hours nitery, and swung a flock of employes into the clink, meanwhile chasing the customers out of the joint, many of them with their dinner checks un-picked-up.

Club is one of tha many allegedly taking chances after 2 p. m.

Bouche Placed On Unfair List By Chi AGVA

Chicago, July 22.

Effective July 19, Albert Bouche and the Villa Venice, roadhouse outside the limits of Chi, were placed on the unfair list of the American Guild of Variety Artists. Acting on the complaints of several performers, AGVA notified Bouche that unless he met with them to adjust the difficulties, this action would be necessary. Bouche refused to meet, and after first voting on the matter locally, and then appealing to the N. Y. office, which advised them to take action, AGVA issued the unfair rating.

Bringing the majority of his talent in from the east, Bouche allegedly fails to notify the performers that they must mix with tha patrons. He's said to issue few contracts, and those he does issue are of such nature to allow immediate cancellation for eny oause. It's also charged he fails to advise the performers that the show is 75% nude, and is dependent on the nudity for the b.o. pull. In addition, it's claimed performers are requested to act as shills for the casino.

All N. Y. and Chi agents have been notified not to book with Bouche or to allow their acts to appear at the Villa Venice. The following list of performers were notified by registered mail of the ruling, and were told to act accordingly or they would not be allowed to appear with any othar AGVA performer in theatres, cafes or hotels. They were also notified that AGVA would prefer charges against them before the Four A's if they didn't haed the notification. They are: Rosita Ortega, Poggi and Igor, Tana, Vanessa end Sandino, Jacqueline Mignac, Ted Adair, Buzzonnle, Rinaldi, Aurette Sisters and the line girls.

Bouche also operates a cafe in Miami, and signed with the AGVA there after some difficulty.

Keeping the Pace

Detroit, July 22.

Policy of George Olsen in setting up a combination outdoor night club and dencehall at his New Casino Gardens here has brought swift results.

Following his strong opening, another of tha under-the-stars dance spots, Westwood Gardens, has opened with the Lamb-Yocum 'Ice Parade.'

Extends Proctor Vaude

Newark, N. J., July 22.

Proctor's theatre last week added Wednesday evening to its Monday and Tuesday evening vaudeville schedule.

Latter policy has been in effect for about a year.

RETURN DATE

Chicago, July 22.

Vic Abbs and the Four Californians have been set to return to the Glass Hat of the Congress hotel here in October.

Currently holding over in the Book-Cadillac hotel, Detroit, set through the Weems agency here.

Jack Hutchinson, Philadelphia nitery singer, now under the management of prize fight manager Jake Friedman, goes to 500 Club, Atlantic City.

Philly Finds Utopia, Or Why Acts Battle to Work at Sam's Cafe

Philadelphia, July 22.

A Philadelphia entertainer's idea of Utopia has been found. It's a spot called Sam's Cafe, in southwest Philly, in the heart of the city's defense industrial belt. Sam Pototsky is the boniface.

It's only a beer joint, but Philly nitery performers are battling to go to work there. Working conditions are something undreamed of:

1. There are comparatively luxurious dressing rooms.
2. The pay is above the AGVA scale. (It's a class C spot paying class A and B wages).
3. Actors don't have to mix with patrons—in fact that's strictly verboten.
4. Each act gets a 'bonus' if the customers like them—and the customers like everything.
5. Acts get free meals.
6. Entertainers get paid off before going on for the last show—something unheard of in a town where they're forced to wait days for their coin.
7. The proprietor pays both the employers and employes share of the social security and unemployment compensation taxes.
8. Actors only play two shows a night.

Asked 'how come' the Mr. Bountiful attitude in tha hardboiled night club business, the proprietor, Sam Pototsky, explains:

'The actors have made my business. It used to be a loser as a plain taproom. Now it's jammed every night. Why shouldn't I share my money with them?'

Philly AGVA to Hold 1st Charity Ball Dec. 4

Philadelphia, July 22.

The Philly local of the American Guild of Variety Artists will hold its first charity ball at the Broadwood hotel on Dec. 4. All top-ranking AGVA officials have been invited and have tentatively accepted, including Morton Downey, Harry Richman and Henry Dunn.

Emcees at night clubs will be given blocks of tickets to sell to patrons. Five AGVA members selling the most tickets will be given prizes of defense bonds. Proceeds from the affair will be earmarked for the local's welfare fund.

AGVA Wins Out In Salary Wrangle With 2 Chi Agents

Chicago, July 22.

In a meeting between Entertainment Managers Association (bookers) and the local committee of American Guild of Variety Artists, sarious trouble between the AGVA and the Sam Roberts-Nick Boila Agency, which had theatened to result in Roberts and Boila being pleced on the unfair list, was averted.

Trouble cama as a result of Roberts and Boila underpaying a line of girls at the Lyric, Indianapolis. The line was booked at a salary for each girl of $30, and the minimum in this territory is $35. Agency refused to pay the minimum, end local AGVA threatened unfair rating. However, in a three-hour session between the EMA grievence committee and the AGVA boerd, matter was straightened out, with AGVA winning on all points. Only matter remaining to be settled is the status of tha Lyric theatre, owned and operated by Chas. Olson, who refuses to meet with AGVA officers.

EMA has a contract with AGVA calling for member agents to abide by tha rules and regulations set up by the union. Roberts and Boila are members.

Bob Price, a small cafe booker, not a member of EMA, is the only agent in the entire vicinity who is on the unfair list.

Hare's Chi Takeover

Chicago, July 22.

Sam Hare, who formerly oparated tha Dells, one-time northside roadhouse, has taken over the management of the Club Dells.

New Club Dells was previously known as Club Cherie, and is located just across the road from the old Dells. Spot features a floor show policy.

STRAND, B'KLYN, WILL AGAIN PLAY VAUDE

Strand, Brooklyn, part of the Warner Bros.-Paramount-Fabian theatre pool there, will resume vaude in conjunction with films. House will use name bands and acts last four days of each week, beginning Aug. 29 with Vaughn Monroe's band. Latter booking, however, is tentativa. No other bands have been set either.

Harry Mayer, booker of WB vaude stands, will lay out the shows. Strand, currently dark, used stage shows two seasons ago, then followed a straight picture course until its shuttering this summer.

Vaude Switch

Springfield, Mass., July 22.

The Court Square will change its policy from four days of duals and three of split vaudevilla and film bill to straight films effective July 26. Hot weather, which has cut into the crowds considerably, brought the change.

Indications are that the theatre will resume its split-week policy soon after Labor Day.

MUSIC HALL, N. Y.

'Revuette,' produced by Florence Rogge, with Marina Lord, Hilda Eckler, Francis Carter and Arthur Bowie, Hal LeRoy, Robert Shanley, Gil Maison, M. H. Glee Club (21), M. H. Ballet (22), Rockettes (36), M. H. Symphony conducted by Frank Nowicki; 'Tom, Dick and Harry' (RKO), reviewed in VARIETY, July 18.

Music Hall achieves a nice combination this session of its usual breath-taking sets and platoons of terping femmes with some highly entertaining standard turns, at least one of them very unusual for Radio City. It adds up to pleasant, midsummer diversion.

Curtain-raiser brings the heaviest succession of ah's and oh's. Giant stage is covered with a tremendous circular mirror simulating a lake, on which are the ballet girls folded in lotus petals. In the center is a large swan. While the ballet holds its position, Marina Lord does a solo toe stanza. Gals then break out of their flower-disguises to dance on the lake to the lead of terper Hilda Eckler. Miss Eckler follows by mounting the cut-out chariot-like back of the swan, apparently fitted with an electric motor by which the dancer can make it zip about the glass pond. All this is accompanied, of course, by the socko lighting technique of Eugene Braun, causing the giant mirror to transmit all sorts of interesting reflections to the cyclorama.

Finale, as usual, featuring the Rockettes, has them accompanied for the fadeout by the femmes from the ballet, putting 58 gals, gowned in varied pastels, on the stage at one time, quite a sight to behold. Rockettes' routine is somewhat more fluffy and flowery than the usual precision stuff, but they get in plenty of their standard kicking and circling to win the as-always smash reception from the house.

Unique for the Music Hall is the booking of Francis Carter and Arthur Bowie, Negro two-piano team. Obviously a stage wait while the big mirror is being removed after the first scene, boys exert their handiwork on a pair of 88's taken over from the pit crew. They're nifty on 'Beguine' and other tunes in a ragtime style bordering on, but not quite, boogie-woogie.

'Stag Party,' with the Glee Club in a cafe setting, serves to background Hal LeRoy and Gil Maison in their turns. Warbling males, incidentally, again kid themselves and the M. H. with comedy lyrics by staffer Albert Stillman. Idea of taking some of the frosting out of the bigness of the Radio City enterprise by self-kidding is a good one.

LeRoy's hoofing meshes nicely, with the screen and legit tapster handing 'em virtually every trick in the book. Maison's standard dog turn has been switched slightly. Formerly he worked with his wife, Bernice, but now he has a monkey. Monk sits on a chair during the entire turn. Every time it starts to get off, Maison shouts 'Frank Buck' at it. With that it grits its teeth and grasps the back of the chair, rocking it with indignation. Maison winds up by balancing the junior chimp upside down on one of its paws, similarly to what he does with the pups. His line of chatter is a big factor in selling the turn, although it is difficult to see some of the canine stunts from the mezz and beyond. Would be a dandy turn for cafes.

Warbler Robert Shanley provides effective background solos for the femmes, contributing a number of old semi-classical faves. *Herb.*

GOLDEN GATE, S. F.

San Francisco, July 16.

Brenda and Cobina (Elvia Allman and Blanche Stewart), Gary Leon and Tut Mace, Ade Duvall, Alphonse Berg, Morey Amsterdam, Evelyn Tobey; Peggy O'Neill line, Charles Kaley Orch (13); 'Scattergood Pulls the Strings' (RKO).

The Golden Gate has virtually an NBC show this week, starting with a Bennie Walker KGO amateur-hour winner and finishing with Brenda and Cobina. On the strength of which the local outlets talked the management into using a KPO mike in all newspaper ads. Bill will need whatever draft radio can give it.

Curtains part on the line, which does a tropical routine in front of the band. Stage decorated in purple and bronze this week and looks rich.

Opener is Ade Duvall, magico who builds a handful of golf balls into a production, following with a thumb-smoking gag using 'invisible' tobacco and matches which is a honey. Mob gave him a real ovation when he drew smoke from his digit as though puffing a briar, a new twist here. Closes with silks for nice bowoff. Duvall works with seemingly endless flow of patter and is unique in possessing ear-easy diction.

Deucing is the KGO amateur, Evelyn Tobey, who walks on cold for two numbers, 'Where You Are' and 'Two Hearts That Pass in the Night.' Low-pitched voice has mike possibilities although it came out a bit flat due to nervousness at opening.

Tut Mace and Gary Leon, recently at Stairway to the Stars, local nitery, follow with a ballroom adagio. Leon is surprisingly light on his feet for a husky six-footer. His slight partner, in silver-gray, solos next in a combo routine including endurance kicks on one foot, spins and wingovers, with both on for a tango finale building to a speed finish as Leon whirls the gal and tosses her to the boards.

Morey Amsterdam, another radio entry (he got his start at KFRC with Al Pearce) ambles into the vacancy dragging cello and chair. Act consists entirely of disconnected gags, puns, vocal takeoffs, etc., some of which indicate a flair for grave-robbing, to judge from the age. Doesn't use his 'You lucky people' trademark here. Packs a good share of laughs (as well as a lot of poundage) but gets guffaws largely on blue stuff.

Charles Kaley then lines up nine members of the band to sing and solo in 'Daddy,' okay novelty, following which Amsterdam returns to introduce Brenda and Cobina, from Bob Hope's air show, working with them for first couple of gags.

With the team falling into the same general category as Amsterdam, edge is taken off their act before they ever get on stage due to the similarity. On top of which they offer essentially the same material used at the local auto show last year.

Gals are both hard workers and personally popular, however, as testified by repeated call-backs accorded the team by the payees. Took four bows at opener and could have stayed longer but show was already running over. A final goodbye gag of some sort would help, but possibly they didn't expect such an ovation.

Winding things up is Alphonse Berg, lightning-like draper who steps in here after a week at the Bal Tab nitery. Uses house line girls as models for his hasty draping and makes nice curtain-closer.

Opening pretty good. *Wern.*

AUDITORIUM, MPLS.

('SUMMERTIME')

Minneapolis, July 19.

Orchestra (17), Ted Leary, Dancing Girls (24), Male Singing Chorus (8), Drake and Marche, Bert Lynn, Hector and Pals, Three Deans, St. Clair Sisters and O'Day (4), Gertrude Lutzi, Three Flames, Joe and Jane McKenna.

The 'Aquatennial' festival's only indoor stage show, 'Summertime' revue, is one of the local celebration's 25 attractions to which holders of $1 buttons are admitted, reserved, lower-floor seats in the huge Auditorium costing extra, however. Put together solely for this single engagement, it qualifies, under the circumstances, as an ambitious and pretentious effort furnishing considerable entertainment during its two and a half hours, sans intermission.

Probably working on a limited budget, Al Sheehan conceived and produced the creditable revue. Staging, lighting and costuming rate well. Without any considerable monetary expenditure, he has incorporated plenty of flash and spectacle into the proceedings by skillful handling of production and ensemble numbers. Eight standard vaudeville turns uncorked during the show have been wisely selected.

Show follows the conventional revue pattern, with the vaudeville acts interspersed between production numbers, or the latter built around the turns. Ted Leary, a genial and personable emcee, keeps the affair moving swiftly, indulges in some amusing patter, introduces the acts and helps to coax applause response.

Locally recruited, the 24 choristers exhibit considerable precision dancing ability. Their most outstanding contributions are fencing and rollerskating numbers which evidence long training. Colorful and sufficiently revealing garb makes for flash while lively routines and varied formations are solidly in the groove. The male singing octet lends impressiveness to the production numbers.

Drake and Marche, man and woman, are adept conga dancers. Bert Lynn creates unusual sound imitations, including that of an air raid, on his steel guitar. Much merriment is excited by Hector and his familiar trained dog act, which, in this instance because of the flat Auditorium floor, would have appeared to better advantage on a platform.

Thrilling and difficult balancing and tumbling feats by the Three Deans are climaxed when the trio runs up the side of a door to somersault themselves. Yvonne Tattle warbles during the bicycling of the two St. Clair Sisters and O'Day. Gertrude Lutzl, former Minneapolitan, sings nicely and the Three Flames thrill with their rollerskating. The show's only smash comedy hit is chalked up by Joe and Jane McKenna, who return with their knockabout dancing and slapstick. The only fault to be found is that Joe's impression of a drunk and some of the pair's clowning are a little too long drawn out. *Rees.*

ROXY, N. Y.

Hi, Lo, Jack and the Dame, Cookie Bowers, Enrica and Novello, Peg-Leg Bates, Six Victorias, Gae Foster Girls (24), Paul Ash House Orch; 'Dance Hall' (20th), reviewed in this issue of VARIETY.

With Paul Ash's pit orch on the stage, the Roxy is presenting an excellent stage show currently. There's better pace to the proceedings because of the band setting, the usual stage waits attendant scene-shifting, etc., being eliminated. There's also some novelty in seeing Paul Ash again as a stage m.c., but he's much subdued in comparison with the old days.

Cookie Bowers, whose broad comedy impersonations are long standard; Peg-Leg Bates, socko monopedic colored hoofer, and the Six Victorias, crack cycling troupe, comprise the layout's entertainment backbone. All three are audience-pleasers and applause-getters, Bates and Bowers being especially strong opening night (Friday).

The Victorias, originally four men and two girls, are now four girls and two men and have a great assortment of tricks on the one and two-wheelers. Turn, however, can be trimmed some, eight minutes being too long for a novelty of this type.

Bates tied up the show, the audience refusing to let him go even after repeated bows, but he also made the mistake of including a speech and some wisecracks that aren't funny. He's a startlingly good hoofer on his one pin and peg, but not a comic, especially when he's out of breath and dripping with perspiration.

Enrica and Novello deliver a couple of dance routines nicely near the finale, while Hi, Lo, Jack and the Dame, harmony quartet, are only fair following Bates. Their voices and blending are okay, but they lack bounce in the arrangements.

Gae Foster's line of girls gives an excellent account of themselves in one rhythm routine.

Show runs off in 54 minutes. Attendance n.g. Friday night the film probably being mostly to blame. *Scho.*

LYRIC, INDPLS.

Indianapolis, July 19.

'Wake Up America' with Gil Lamb, 12 Commanders and Lorraine West, 12 Dancing Cadettes, The Albins, Claire and Hudson, Betty Lee; 'Paper Bullets' (Prod.).

The Lyric has taken a handful of acts and tied them together in a revue patriotically titled 'Wake Up America.' Even though the theme is forgotten after the first number, and not remembered again until the finale, the management deserves credit for an attempt to something out of straight vaude.

Gil Lamb emcees though first three turns are done without intros. After Lamb gets on, the entire show picks up. He could be used advantageously from the beginning. Lamb's drolleries and impossible postures pleased the onlookers, with his pantomime of the jitterbug going to see Benny Goodman at the N. Y. Paramount a high spot. He's a smooth performer and with his aide, Tommy Sanford, who plays the harmonica excellently, was well received. Lamb's gag swallowing of a small harmonica was also good for plenty of guffaws.

The 12 Commanders and Lorraine West, good looking act, do a neat vocal job. Act is used in opening and close effectively. Okay is the acrobatic team of Claire and Hudson. Both work with apparent ease.

The Albins do a ballroom travesty, with little gal taking a beating from her mop-haired partner. Act went over well. Betty Lee does some speedy work on a xylophone.

Show ends with the chorines doing another routine in front of a military drop and the Commanders vocalizing 'Anchors Aweigh.'

Biz scattered at third show Friday (18). *Kiley.*

EARLE, PHILLY

Philadelphia, July 18.

Harry James Orch (18) with Dick Haymes, Lynn Richards, Trixie, Shea and Raymond; 'The Big Store' (M-G).

The talent budget has been shaved to the bone this week (50 minutes), with only two outside acts added to Harry James' crew. The management apparently is banking on the screen attraction, the Marx brothers' farewell production, to take part of the entertainment load.

James' band, musically, is first-rate, but it lacks the tricks and novelties needed to make it a top-flight stage attraction by itself. The crew has built up a following here from its recordings, faves on jukes and platters at local stations. This was evidenced by the reaction among the kids in the pews whenever the trumpeter announced the name of some of the fave numbers.

Evoking the biggest burst of whistling and cheering was the playing of 'Music Makers,' 'Carnival in Venice,' 'One O'Clock Jump' and 'You Made Me Love You,' with James hitting the hot licks on his trumpet. Lynn Richards, brunet, is clicko with her vocalizing of 'Daddy,' 'Amapola' and 'More Than You Know.' The male canary department is supervised by baritone Dick Haymes, whose standout is 'Old Man River.'

The two added starters, Trixie, adroit juggler, and Shea and Raymond, comic terpers, are bangup acts, but the show could use at least one more turn. Trixie's standard stint registered solidly. The gal's got plenty of showmanship to go with her skill. Shea and Raymond's dancing act is reminiscent of Ray Bolger, with a rib-tickling version of the rhumba and an imitation of a couple of hepcats thrown in.

House almost filled for the supper show Friday (18). *Shal.*

TOWER, K. C.

Kansas City, July 22.

Irene Vermillion with the Swing Harp Quartet, Ballard and Rae, Bob Smith, Don Frye, Danny Meditz, Lester Harding, Herb Six House Orch; 'Too Many Blondes' (U).

Variety bill is the stage offering this week with the semblance of a headliner in dancer Irene Vermillion. With the four femme harpsters and their piano accompanist, act gives the closing spot something of a flash which is needed in stage shows here, but in entertainment value it is medium. Other acts are varying in degree of entertainment and the summing up is average.

Band has the lead with Ravel's 'Bolero' and Lester Harding then takes over as m.c. to introduce Ballard and Rae as pair of inebriate tumbling across. They hit par. 'Cowboy' Danny Meditz, four-year old amateur night winner, mikes 'Song of the Saddle,' complete with all verses and a yodel finish. Youngster is far on the cute side and draws a big hand.

Bob Smith begins to take the audience through a novelty musical act, but when he is going good on the saw and toy balloons he suddenly changes to do a pair of handstands [illegible]. Good stunt but reverses the audience's attention. Harding follows with his baritoning on 'Goodnight My Love' and lifts the pace. Bit of ventriloquism by Don Frye holds the tempo nicely as he exhibits a dummy replica of himself and later a second dummy in blackface to close the act with a song duo. Work is novel and rated well with the house.

Final spot is given to the Vermillion act, with the harp quartet opening and the dancer on in a toe and kick number. Form of the act is alternation, with quartet giving out with such numbers as 'Alone,' 'Stardust,' 'Maybe' and 'Hold That Tiger' and Miss Vermillion contributing two other routines in the acrobatic style. Finale tom-tom number is best effort and two or three other routines like this one would lift the act immeasureably. Musical personnel of the turn lists Mary Johnston, Donna Jean Miller, Toots Bowman and Dorothy Spector on harps, with Dick Hoffman accompanying on piano. *Quin.*

STATE-LAKE, CHI

Chicago, July 18.

Buck and Bubbles, Charles Newman, Four Franks, Mazie and Brach, The Rossillianos (2), Doroth Hild Ballet (12); 'This Way Please' (Par).

Packed with fine talent, this show rates well. In addition, there is some moneypulling power in Buck and Bubbles, who enjoy a good local following.

Dorothy Hild Ballet opens the show with a swing military routine. Gals are attractive and above average in ability. Following this, the Four Franks take over with a variety act of excellent calibre. Two femmes and two men mix up an assortment of tap dancing with some okay instrumental work, topping it off with some smash comedy.

Charles Newman, harmonica virtuoso, is on for a couple of numbers which give evidence of good technique, but offer little in the way of showmanship. An an encore, he plays a conga, which serves as an introduction for the ballet, in a colorful Spanish number.

Unicycle turn, Mazie and Brach, has some good work, featured mainly by feats of balancing while on the machines. Gal is a looker and adds flash to the act. A closing stunt performed by the man, wherein he keeps 11 hoops in motion while on the unicycle, is a nifty.

Buck and Bubbles, making a rare local appearance, have made few changes in their routine, but remain a good solid act, with plenty of talent and the ability to sell it. Without a suggestion of blue material, they manage to get a multitude of laughs, and the dancing and piano work still pack plenty of wallop.

Rossilianos, Polish dance team, combine with the ballet girls to present 'Polish Village Festival.' While it is good entertainment, the team has been seen too much of late in Chi, having played the Chicago theatre less than eight weeks ago with the same numbers.

Good biz third show Friday (18). *Loop.*

STATE, N. Y.

Ted Lewis Orch (14) with Gladys Tell, LeAhn Sisters (4), Charlie 'Snowball' Whittier, Louise Glenn, Kay, Katya and Kay, Jean Blanche, Geraldine Ross; 'One Night in Lisbon' (Par).

For years Ted Lewis and 'corny' have been synonymous in the trade. One never seems to be mentioned without the other. Lewis admits it in his opening bit here, wherein he goes back into the past and points out the things he did—'and you liked it'—then goes on to provide a lesson in handling a show that's modern as today, all of it of click calibre.

Lewis steers this hour or more with an ease and smoothness few can match, and throughout his audience is a pushover for his mood and pacemaking. Near the finale he comes up with a sort of cavalcade of the past tagged 'I'm Stepping Out With My Memories in Good Old New York Tonight,' which reaches back into Broadway's files. It's a bit that held this audience quiet, attentive and solidly appreciative at its finish.

To 'please everybody,' Lewis' combo of four sax, three trumpets, one trombone, piano, drums, bass and two violins is capable of all tempoes and styles. For its purposes the band is excellent, and as a competitor in the band field it is also okay. Combo's one swing at a driving, jitterbuggy style is on 'Anvil Chorus,' and its proves a good arrangement, well played.

Charlie 'Snowball' Whittier, Lewis' perennial shadow, fills several spots, with the leader, coming on first to help vocal 'When My Baby Smiles At Me,' and later doing an imitation of Bill Robinson's leg work. Louise Glenn is up front in a short and appreciated ballet routine. Jean Blanche serves as a target for Lewis' vocalling of 'You're a Pretty Thing,' then stands on her own in an acro turn, executing flips, kicks, etc., to solid returns.

Kay, Katya and Kay have played this territory before. Act is a winner from any angle, beginning with faultlessly done ballroom stuff to a Viennese waltz and ending up in a brisk and entertaining mechanical doll bit. Two men transform the girl's costume uniquely for the last bit in full view of the audience. Act got—and rated—strong response.

Geraldine Ross is another applause-puller. She precedes more acro dancing with laughable twists like scratching herself and apparently pulling on a girdle. Her stunts set her solidly even though she follows too closely on the heels of Miss Blanche, a fault in that the acts are so similar.

Le Ahn Sisters (4) get in only one short shot alone, but could be used more. Tune is an exceptionally good arrangement of 'Dinah,' done in a neat harmonizing style. Soloist with the group breaks in midway with a warm voice, clear and very listenable delivery. Group should be watched as a comer. *Wood.*

OLYMPIA, MIAMI

Miami, July 19.

Marjorie Gainsworth, Arnaut Brothers, Alan Carney, Chris Cross and Looie, Statler Twins, Harry Reser House Orch; 'Kisses for Breakfast' (WB).

This is one of the strongest lineups this house has imported this summer, offering 60 minutes of standard vaude fare sufficiently diversified as to be classed as potent b.o. even though handicapped by such trivia as 'Kisses for Breakfast' (WB).

It's a nicely routined bill, sparked by Alan Carney, a clever mimic, making his initial bow in these parts. Carney's impressions, while for the most part borrowed from the standard album of vaude mimicry, are, by reason of his slick presentation, in a class by themselves. Windup is a Union Square sketch of soapbox orators that is a riot. Also does a creditable job handling the intros.

A showy coloratura soprano, with a fine range and nice quality, Marjorie Gainsworth fails to click as solidly as she should because of apparent uncertainty in her choice of songs. Leads off with a standard ballad, takes a flyer at 'Lo, the Gentle Lark,' tries a current pop and bows off with a musical-comedy hit. Latter earned the biggest hand, and appears her best bet. Her pipes are definitely not adapted to torchy pops, and the classicists are few and far between on the summer circuit, so it would appear that the musical-comedy field offers best choice of material.

The Arnaut Brothers have been around for years, and are apparently well satisfied with their slapstick fiddle and bird-whistle routine. They haven't changed a note since last caught. It gets a giggle, but it's about time they whipped up a few variations. After all these years the brothers have to fall back on references to what a time they had last p.m. for their encore exchange.

Chris Cross tried to crash radio here two years ago, but struck out. Finally clicked as a ventriloquist with a band unit. Now he's back with an amusing skit employing a

(Continued on page 63)

Variety Bills

WEEK JULY 25

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (23)
Joe Venuti Bd
Danny Kaye
Jane Freman
BUFFALO
Buffalo (25)
Vaughn Monroe Bd
Gil Lamb
6 Willys
Evelyn Farney

CHICAGO
Chicago (25)
The Sellers
Tito Guizar
Coleman Clark
Sue Ryan
MIAMI
Olympia (23-26)
Sid Marion
Estelle Taylor
Wesson Bros
Larry Collins

Warner

NEW YORK CITY
Strand (25)
Phil Harris Orc
Amee & Arno
The Billingtons
Lime 3
(18)
Cab Calloway Orc
Revue
PHILADELPHIA
Earle (25)
Paul Whiteman Orc
Jack Gilford
Robinson 2
(18)
Harry James Orc
Shea & Raymond
Trixie

PITTSBURGH
Stanley (25)
'Rochester'
Dick Stabile Orc
Gracie Barrie
Welton & O'Rourke
Kitty Murray
Ruby Ring
(18)
Phil Harris Orc
Amee & Arno
Paul Winchell
The Billingtons
WASHINGTON
Earle (25)
Lani McIntyre Orc
B West & L Page

Loew

NEW YORK CITY
State (24)
Geutler Steeplechase
Carroll & Howe
Willie Hoppe
Harry Richmen
Jack Cole Dano

WASHINGTON
Capitol (24)
Rhythm Rockets
Floyd Christy Co
Dunbar & Rbymaire
Cass Daley
Talia

Independent

NEW YORK CITY
Music Hall (24)
Hal LeRoy
Marina Lord
Hilda Eckler
Francis Carter
Arthur Bowie
Gil Masen
Robert Shanley
Rockettes
Corps de Ballet
Glee Club
Erno Rapee Symph
Roxy (24)
Peters Sis
Bobby May
Rolly Rolls
Stuart & Lea
Betty Jane Smith
Gae Foster Gls
Paul Ash Orc
AKRON
Palace (25-28)
Count Bernivici Sh
ATLANTIC CITY
Steel Pier (24)
Gae Foster Gls
Joe & J McKenna
Jack Powell
Meke & Poke
Gene Krupa Orc
Raymond Scott Orc
Willow, West & M'G
Christiani Tr
Sharkey
Gautier's Brickl'yers
Bobby Morris
Richard Dana
Pinky Lee
Ryan & Benson
Ben Yost Singers
Hamid's Pier (27)
Blue Barron Orc
Henny Youngman

Patricia Ellis
Victoria Tr
Ray & Harrison
3 Harmonica Bees
BALTIMORE
Hippodrome (24-26)
Dinah Shore
Frank & J Hubert
Jim Weng Tr
Pearl Robins
Wally Brown & A
State (24-26)
3 Avon
Joe Arena Co
Anthony & Rogers
Emerson Meunta'ers
CAMDEN
Towers (26-27)
Jay Palmer Co
Stone & Lee
A Loyal's Stallions
(Two to fill)
FREEPORT
Freeport (25)
Rio & Rita
Fred Brookie Co
2 Sparks & Fleme
Reed & Mack
One to fill
Jones Beach (24-26)
Reynolds & Skaters
3 Swifts
M Park Glee Club
PHILADELPHIA
Carman (25)
Evelyn Brooke
(Three to fill)
WILLOW GROVE
Willow Grove Park
(27 only)
3 Avos
Anthony & Rogers
Emerson Mounta'ers

Cabaret Bills

NEW YORK CITY

Armando's
Geo Morris Orc
Pedrito Orc
Shirl Thomas
Bill Bertolotti's
Jane Churchill
Annette
Moya Gifford
Ginger Lane
Don Sylvio Orc
Angelo Orc
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Grauer
Cafe Society (Midtown)
Teddy Wilson Orc
Eddie South Orc
Linda Keene
Ammons & Johnson
Jack Gilford
Golden Gate 4
Cafe Society (Village)
Henry Allen Orc
Kenneth Spencer
Sunny Price
Art Tatum
Helena Horne
Chatean Moderne
Annette Guerlain
Covert & Reed
Lucile Jarrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Dorothy Tanner
Carmelita

Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Peter Brent Orc
Pat Harrington
Jack White
Roy Sedley
Frankie Hyers
Archie Robbins
Sten Ross
Club Gaucho
Don Avendano Orc
Currito & Coral
Luis Camacho
Jose Perez
Rosa Rio
Harriet Carr
Renee
Cora & Irene's
Joe Ellis Orc
Ringo & Harris
Betty Froos
Marcella Clair
Nick Leede
Diamond Horseshoe
Mae Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lile Lee
Gilda Gray
Charles King
Mangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada

Teresita Osta
Anita Sevilla
Antonio de Cordova
Berdilla Sis
Famous Door
Bebe Russin Orc
Billie Holiday
Dixie Roberts
Sid Walker
Mousey Garrer
Havana-Madrid
Frollen Maya Orc
Juanita Sanabria O
Alberto Torres
Ramon & Lucinda
Belen Ortega
Alda Rodriguez
Fay Torres
Arturo Cortes
Dolores DeLeon
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Jinja Wayne
Hotel Astor
Ina Ray Hutton Orc
Will Bradley Orc
Hotel Belmont Plaza
Arthur Ravel Orc
Jess Pafumy Orc
Bea Perren
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Ray Heatherton O
Judy Clark
Rolly Reils
Pickert & Ross
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Edison
Blue Barron Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Iaea
Nani Todd
Lehua Pauleon
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Helen Young
Bob Houston
Paul Harmon
Adele Inge
Betty Ranow
Anne Haroldon
Peter Killam
Phil Hiser
Jo Ann Dean
Gene Berg
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonse Orc
Jack Waldren
Elenore Wood
Hilbert, Byrd Co
Winton & Diane
Bunny Howard
Ginger Dulo
Wilson Lang
Hotel Pennsylvania
Bobby Byrne Orc
Dorothy Claire
Stuart Wade
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Heekon
Maxine Kleor
Hotel Savoy-Plaza
Howard Lally Orc
Peggy Fears
Milton Douglas
Hotel St. Moritz
Ford Harrison Orc
Cass Franklin
Lolo & Ramon
Florence & Alvarez
Betty Black
Jaye Martin
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Berrett
Sonny Skyler
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Tyner
H Williams, 3
Hurricane
Dick Satterfield Orc
Chiquito Orc
Billy Vine
Iceland Restaurant
Dnnny White
Jack Lane

James & Wilde
Caroline Knight
Teddy Eddie Orc
Joe Hembree Orc
Kelly's Stable
Hot Lips Page Orc
Billie Holiday
Billy Daniels
Stuff Smith
King Cole Trio
La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbelio O
George Tapps
Adrienne
Le Coq Rouge
Joe Smith Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN
1619 BROADWAY NEW YORK COL. 5-0930

Bele Bizony
Rudi Timfield
Leon & Eddie's
Lou Martin Orc
Nerida Orc
Eddie Davis
Jerry Blanchard
Dance Players
Clay Bryson
Barbara Perry
Sherry Britton
Shirley Lloyd
Milton Dahlberg
Jean Mona
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harte
Queen Mary
Roy Stewart Orc
Caroline Night
Kimi Teye
Ginger Wayne
Rainbow Grill
Russ Smith Orc
Ashburne
Rainbow Room
Barry Winton Orc
Chiquita Venezia
Sigrid Lassen
Clemente Orc
Mayia
Russell Swann
Aaron & Giancz
Julian & Marjori
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbello O
Helen Kane
Gower & Jeanne
Whitson Bros
Everett Marshall
Chee Hale Gls
Edith Roark's Club
Joe White Orc
Henry Merko
Helen Fex
Ruth Gallagher
Russell Hird
Tex Gentry
Pat Bennett
Ruby Carr
Edith Roark
Ross Fenton Farm (Asbury Pk, N. J.)
M Bergere Orc
Columbus & Carroll
Cerole & Sherod
Selly Gay
Ruban Bleu
Edwin Matthews
Vera Sanoff
Russian Kretchma
Nicolas Mattbey O
Peter Nemiroff Orc
Olga Ivanova
Nastia Poliakova
Marusia Sava
Adia Kuznetzoff
Senia Karavaeff
Michel Michon
Mishi Uzdanoff
Arjalak Arafelove
Stork Club
Sonny Kendle Orc
Ray Benson Orc
Angelita Harmes
Versailles
N Brandwynne Orc
Panchito Orc
Adelaide Moffett
Tommy Wonder
Village Barn
Gene Austin Orc
Sherrill Sis
Zeb Carver
Bud Sweeney
Don & Ruth Lane
Pappy Below
Roberta Welch
Village Vanguard
Belle Rosette
Helen Thomas

LOS ANGELES

Bar of Music
Bill Jordan
George Kent
Ann Harriett
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Margery Daye
Jack Gywne
Jimmy Castle
Royal Guards
Dorothy Brandon
Armand & Lita
3 Dae's
Chuck Foster Orc
Casa Manana
Charlie Barnet Orc
Cocoanut Grove
Mary Parker
Billy Daniel

Jimmy Brierly
Mitchell Loleen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Gene Sholton
Barney Grant
Dorothy Ford
6 Dobonaire
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Garden
Corinne & Tita
NTG
Billy Rayes
Fred Scott

Sugar Geise
David Marshall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Jerry Lester
Lorraine Elliott
Red Stanley Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Peter Lind Hayes O
Corlyle
Grace Hayes
Mary Reilly
Mary Lee
Mavis Mims
Inecita
House of Murphy
Frankie Gallagher
Hal Chanslor Orc
Jean Meunier
Gordon Bishop
Bob Murphy
'It' Cafe
Burnette & Lucille
Denise
Joe
Pela Zorkan
Vanita
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Palladium

Wody Herman Orc
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
Patsy Brittain
Herman Lopez
Fred & Jerry
Helen Miller
Chuck Henry Orc

Pirates Den
Henry Grant
Gaby La Fitte
Shedrock Boye
Marjerie Raymond
Chet Record
Nick Cochren Orc
Rhumboogie
Four Tones
3 Chocolateers
Lovey Lane
Lois Galloway
Ceo Pee Johnson O
Scheherazade Cafe
Richard Smart
Ina Mirazza
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Lillie Kipikona
Sybil Thomas
Benny Keha
Puanani Mathews
Miki Wiki
Eddie Bush
Charlie Openui
Bobby Mathews
Johnie Bright Orc
Slapsy Maxies
Ben Blue
Cully Richards
Sid Tomack
Rela Bree
Benny Lessy
Patti Moore
Sam Lewis
Pat Shaw

Joe Oakie
Al Bard Orc
Somerset House
Grady King Orc
Swane Inn
Slim & Slam
Fred Skinner
Trianon
Johnny Davis Orc

Peggi & Igor
Tana
Venesea & Sandino
Jacqueline Mignac

Ted Adair
Buzzonnle
Rinaldi
Aurette Sis

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Maggi McNellis
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burne
Maurice & Maryea
Art London
Tune Toppers
Hadley Gls
Art London
(Tavern Room)
Dave Pritchard Orc
Blackhawk
Art Jarrett Orc
Gail Robbins
Joe & Betty Lee
Pearl Islanders
Blackstone Hotel (Balinese Rm.)
Eddie White Orc
Brevoort Hotel (Crystal Room)
3 Niblics
Peggy Lester
Lois LaChance
Bob Billings
Broadmont
Wally Rand
Pat Patterson
Betty Coede
Anita Page
June Darling
Seily Barr
Herb Rudolphs Orc
Brown Derby
Herriet Norris
Jo Ann Dare
Charlotte van Day
Mary Earl
Chiquita
Evelyn Lee
Virginia James
Joe Franks
Edith Mitchell
Savage Trio
Marsha DeLand
Mary Grant
Ethel Brown
Mickey Duon
Advocates
Sammy Frisco Orc
Capitol Lounge
Modulators Orc
Maurice Rocco
Louis Jordan Orc
Chez Paree
Milton Berle
Janeleys
Carole Rhodes
Raquel & Tarriba
Bill Gary
Ben Yost Singers
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gls
Club Alabam
Larry Vincent
Pancho & L Roche
Irene Burke
Natasha
Ramona Hughes
Colosimos
Frank Quetrell Orc
Gale 6
Renee Villon
Rose Perfect
Yvette Dare
Bobby Danders
Congress Hotel (Glass Hat Rm)
Jerry Shelton
Del Shore
Eddie Danders Orc
Drake Hotel (Camillia House)
Bob Grant Orc
Peggy Fears
Edgewater Beach Hotel (Beach Walk)
Horace Heidt Orc
Donna & Juana
Ronnie Kemper
Bernie Mattinson
Minnie Cabenne
Burton Pierce
Nighthawks
Dorben Gls
Herb Foote
885 Club
Rogers & Morris
Jerry Bergen
Joan Hope
Fifi daVillers

Dolores & DeVago
Julio Garcia Orc
5100 Club
Danny Thomas
Roberte & Reynolds
Mary Beth Siree
The Bartons
Bob O Lin Gls
Mark Fisher Orc
Garrick Stagebar
Stuff Smith
Clarence Profit 3
Graemere Hotel (Glass House Rm)
Crusaders
Dorothy Timmins
Betty Grey
Hi Hat
Guy Cherney
DeMarlos
Jim Penmen
Andrea Andrea
J Manzaneres Orc
Younger Gls
Eddie Fens Orc
Ivanhoe
Florence Schubert
Al Trace Orc
Helly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamus Orc
Gwendolyn Veaseli
Edna Sellers
Isabel de Marco
Morrison Hotel (Boston Oyster House)
Manfred Gottbelf
New Yorker
Ruth Craven
McKays
Ray English
Vivian Marshall
George Moore
Kretlow Gls
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Hans Muenzer 4
Doris Wittich
Cosmo Puse-Tari
Heidelberg 4
Rathskellar
Louis & Orc
Palmer House (Empire Room)
Skinnay Ennis Orc
Roserio & Antonio
Carlos Ramirez
3 Pitchmen
Johnny Mack
Inez Gonan
Carmine Calhoun
Pedro DaLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jaroe Sis
(Panther Room)
Benny Goodman O
Carl Marx
Rhumba Casino
Joan Merrill
Georgie Tapps
Gloria Gilbert
Gaill Gaill
Filipe de Flores
Martinez & Devlin
Carlos Molinas Orc
Eduard & Diane
Fan-Am Danc
Don Pedro Orc
606 Club
Billy Carr
Alyce Cerf
Cell von Dell
Marlon Kingsley
Cleopatra
June March
Diane Rowland
Jean Mode
Sparkiet Gls
Elayne
Nannette Carmen
Jimmy Ray
Carrie Finnell
Millie Wayne
Sol Lake Orc
Tripoli 3
Villa Moderne
Bob Strong Orc
Villa Venice
Rosita Ortega

ATLANTIC CITY

Ambassador Hotel (Surf Room)
Johnny Pick Orc
Babette's Club
Barbara Belmore
Patricia Ryan
Owen & Parker
Milton Huber Orc
Di Selvo Bros Orc
Bath & Turf Club
Jerry Cooper
Merle Austin
Nanette Gerardo
Jack Whitehead
Thomas Rio Orc
Benson's Cafe
Johnny Norten
Princess Whitewing
Rita Cunningham
Roe Coletta's Orc
Breakers Hotel (Ship Deck)
Beale Street Boys
University 3
Pearl Williams
Brigantine Hotel (Treasure Island Room)
Adrian Rollini 3

Pedro Albani Orc
Claridge Hotel (Mayfair Room)
Marty Magee's Orc
Chelsea Hotel (Terrace Room)
Johnny Hamp Orc
Billy Van 3
Cliquot Club
Tony Gillard's Orc
Mildred Gibson
Ramona
Ann Howard
Eddie Lang
Cosmo & Anita
Eddie Brown
Chez Paree
Bothwell Brown
Helen Jerrico
Howard M'tgomery
Club Harlem
Coleridge Davis Orc
Jackie Mabley
Frances Brock
Myra Johnson
Anise & Aland
Derby Wilson
The Beachcombers

Gerland Wilson
Larry Steel
Dude Ranch
Endicott Cowboy O
Dude Ranch Str'g O
Billy Lang
Elephant Cafe
Joe Armstrong
Joe Doyle
Peggy Shields
Rita Roberts
500 Club
Cross & Dunn
Henry Jerome's Orc
Gateway Casino (Somers Point)
Jack Miller Orc
Paul Titus
Bubbles Lawler
Johnnie Farrell
Jack Carleton
Herman's Music Bar
Jack Arnold
Jockey's Derby Club
Lenny Ross
Bert Dagmar
Bobby Dell
Kiki Hall
Lee Norre
Peppi Carman
Nomad Club
Jackie Whalen
Murray Wood
Annetta Ross
Jean Rechelle
Zola Gray
Peggy Heavens
Helen Colby
Elena Martinez
Charlotte Carlton
Manny Davis Orc
President Hotel (Round the World Room)
Anselmo Sacasas O
Adrian Rollini 3
Marion Powers
Juanita's Orc
Johnnie Morgan
Della Norella
Franco & Beryl
Cheena de Simone D
Phyllis Baker
Paradise Club
Bardu Ali Orc
Wilma Middleton
Honi Coles
Tampa Boys
Paddock Int'l
Jai Lita
Jackie Richards
Viol Cooper
Marie Kibbey
Ritz-Carlton (Merry Go Round Room)
Carmen Cavellero O
Traymore Hotel (Stratosphere Rm)
Bill Madden's Orc
Buddy & E Coll
T. K. 9 Club
Alan Gale
Grace O'Hara
Bobby Lee
Evelyn Madisen
Eddie Thomas
Eddy Blum
Rede & Curley
Jady Cummings

PHILADELPHIA

Club Ball
Rameni Rhumba Bd
Adam & Jane
Alan Fielding Orc
Ball-levelles
Virginia Ramos
Elinse
Roy Sedley
Ben Franklin
Ralph Eastwood
Leo Zello Orc
Ellen Mitchell
Barbara Blane
Betty & F Roberts
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carney
Jerry Gordon
Bob & Mary
Maude O'Malley
Gene & Roberta
Gibsons (2)
Cadillac Tavern
Harry Dobbs Orc
Cadillac Caperettes
Sally Osborne
Dimae & Anita
2 Dukes & Duchess
Henrique & Adri'ne
Carroll's
Cherlie Gainset Orc
Dixie Sullivan
Wilma
Al Farr
Harry Rose
Jean Lee
Carolettes
Jack Shaw
Cedarw'd Log Cabin (Malaga, N. J.)
Dale & Williams
Ray O'Day
Cynthia Evans
Kay Lorraine
Kay-dets
Jackie Steers
Grace Ruder
Virginia Lee
Eileen Brennan
Embassy
Susan Lang
Alida & Chico
Johnny Parrish
Chiquite
Carlos Reyes Orc
Evergreen Casino
Brewsters
Beth Challis
Pete Hubino
Vivian Vance
Pat Shevlin Orc
(H Walton Roof)
Glamour Gls
Helen Heath
Earle & J Leach
Mary Sawyer
Adrienne
Vera Neva
Rose Gallo
Lou Morrison
Nell Fontaine
Chico & Chiquita
Jam Session
Geo Verrechia
Mickey House
Billy Kretchmer
Hopkins' Rathskeller
Jimmy Venuti Orc
Frank Lester
Joe Compo
Franchons & C'mi'le
Maury Sis
Agnes Barry
Lido Venice
Jerry Marcelle
Wally Vernon

Carmencito
Estelle Sloan
Marge & Carr
Danny Verese Orc
Little Rathskeller
Muriel Kritlow Dan
Bradfords
Victor & Ruth
De Lloyd McKay
Jackie Hill
Leen Fields
Victor Hugo's Orc
Manoa Inn
Gene Tebin
Judy Lane
Wade & Wade
Casimiere Gls
Dot Garcey
Edythe Sellade
Frank Cuneo Orc
Nancy Newell
Minstrel Tavern
Tony Callazo
Ed McGoldrick, Jr.
Margie Rose March
Sleey Ginnie Loftus
Ed McGoldrick, Sr
Helen Marriott
Nell Dieghan's
Leonard Cooke
Bob & B Brown
Ernie Arno
Sally La Marr
Stanley Bros
Havenaires (4)
Ray Hottinger Orc
Old Falls Tavern
Sally Ann
Billy Hayes' Orc
Frankie Richardson
Joan Carez
Lillian Chaplin
Open Door Cafe
Harry McKay
Jitterbugs
Sunny Ray
Irving Braslow Orc
Park Casino
Tommy Monroe
Idols of Rhythm
Peacock Gardens (King-of-Prussia, Pa.)
Don Lee
Gil Fitch Orc
Margie George
Artie Singer
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hyman
Jimmy Engler
Hel Fifer
Red Hill Inn (Pennsauken, N. J.)
Julia Cummings
Iris Wayne
Renaldo
Warren Phillips
Murray Ann
Roman Grille
Marino & Devoll
June Van
Danny Richards
Gloria Dale
Peggy La Van
Rol Parker Orc
Jimmy & Danny
Rendezvous (Hotel Senator)
Tiny Knye
Loumelle-Morg'n (3)
Sam's Cafe
Frank Ponti
Jack Lamont
Kil-Ban

Frances Carroll
Dorothy Cassler
Mike Ray Orc
Showboat
Girard Room
Catherine Wolf Gls
Dot Landy
Billy Hamilton
Harry Taylor
Pryde & Doll
Tiny Harris
Silver Fleet Inn
Phil Fletcher
Rae & Dale
Chic Lanier
Alex Levin
Joe Lenny
Harry Smell
Joe Scotty
Silver Lake Inn
Irle Wayne
Geo Reed
Barney & Longle
Alice Lucey
Frank Hessel Orc
Stamp's
Margie Drummond
Young Sis
Hal Pfaff Orc
Jack Griffin
Stamp Trio
Black-Eyed Peas
Lucille Rand
69th St. Rathskeller
Billy Chester
Elaine Ellis
Paul Allen
Phyllis Caine

Merita
Roy Herkins
Paul Neff
20th Century
Stylisto
Rose Venuti
Kenny Shaffer Trio
Marjorie Hyams
Weber's Hof Brau (Camden)
Pen Bennermen
Jules Flacco's Orc
Marion
Eden 2
Hunt & Juliette
Syd Golden
Pumphandle Trio
Al Goldacker
Guardsmen (3)
Henry Rech
Ruton
Babs Roth
George Downey
Jess Altmiller
Lou Kearns
Geo Banquet Orc
Yacht Club
Judy Renault
Midshipmen
Dennis King
Mimi Stewart
Helen Wilson

CLEVELAND

Alpine Village
4 Sydneys
Blendell Twins
Gregory & Raymond
Bob Cupfer
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Menners Orc
Sammy Lipman
Antoinettes
Freddie's Cafe
Gayle Parker
Ray Rogers
Harriet Grant
Paul & Thelma
Gourmet Club
Eddie Robinson Orc
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprenger
Ambassadors Orc
Hotel Cleveland
Georga Duffy Orc
Hotel Fenway Hall
Johnny Cowgill

Grant Wilson
Hotel Hollenden
Glover & LaMae
Doraine & Ellis
Bob Ripa
Sloan & Gary
Sorelli
Sammy Watkins O
Hotel Statler
Jules Duke Orc
La Conga Club
Ramon Arias Orc
Lindsay's Skybar
Jaun Fierer
Pearl de Lucca
Monaco's Cafe
Jimmy Haris Orc
Regal Club
Ducky Malvia Orc
2700 Club
Art West
Ruth Farrants
Pat Jordan
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vic Abbe
Bowery
Willie Howard
Cerlee & Van Horn
Jean Richey
Guido & Drama
Paddy Cliff
Arden Dane
Johnny King
Chas Carlisle
Benny Resh Orc
Casanova
Glamour Gls (6)
Daro & Davis
Lowry & Russell
Lee Walter Orc
Club Congo
Betty St Claire
Gladys Madden
Alice Lyone
3 Buds
Snowball & Johnny
3 Aristocrats
6 Reedettes
King Perry Orc
Corktown Tavern
Billy Meagher
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Certe
6 Vesters
Lee Arquette Orc
Hund's
3 Old Timers
Manuel Lopez
London Chop House
Tonia Valenti
Chet Everhart
Frank Whitman O
Club Mar-Jo
Paul Regan
June Carson
Dancing Dietrichs
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Fodor Orc
Madelon Baker
Nebiolo's
Beth Farrell
O'Donnel & Loyce
Entrallita
Leonard Seel Orc

Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roshee & Lee
Ray Carlin Orc
Olde Wayne Club
Dinorah Orc
Bernice Bishop
Hoffman Bros
Palm Beach
Bob Tolly
James Howard
Donna Reece
King & Roche
Darro Bros
Don Pablo Orc
Huck's Redford Inn
Mae McGraw Orc
Club Royale
Jean Travers
Alberto Sergio
Deangelo & Porter
John Gallus
Darlene Walders
Pamela Britton
Don McGrane Orc
Statler Hotel
Sande Williams Orc
Maxine Tappan
San Diego
Al Alexander Orc
Udell & Dyna
Burns Bros
Dolly Dawn
Marya & Martyn
The Tropics
Betty Blair
Jean Field
Linda Bruce
The Friars (3)
Vincent Bragale Orc
Vorne's
Television Revue
Four Novelteers
Dottie Jean
Alta Fryer Orc
Whittier Hotel (Gold Cub Room)
Hermon Fine
Wonder Bar
Consuella
Hy Baron Orc
Castrillion Orc
509 Club
Dale Rhodes
Di Giovanni
Margo Good
Good & Goody
Vera Wilcox
John & Jessie Horn
Olga Ray
Horace Houck Orc

BOSTON

Beachcomber
Harry Morrissey
Sandro D'Arnez Orc
Judy Ellington
LaVerne Lupton
Mieco
6 Beachies
Buster Kelm Rev
Blinstrub's
Karl Rohde Orc
Boyd Heathen
George Ross
Allen Brown
Menn & Thomas
Casa Manana
Al Tory Orc
David Bellentine
Faye Thomas
Virginia Melford 3
Casa Manana Gls
Club Mayfair
Ranny Weeks Orc
Bernie Bennett O
George Libby Rev
Julia Barbour
Dr Marcus
Pierre & Renee
Dorie Abbott
Club Vanity Fair
Kal Nira Orc
Stella Ray
Jane Miller
Anne Gray

Cocoanut Grove
Mickey Alport Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Mata & Hari
Amapola Lopez
Rose Morand
Jack & June Blair
Hassan, 2d
(Melody Lounge)
Marjerie Garretson
Herb Lewis
Crawford House
Ray Collins Orc
Miriam Johnson
Crawfordettes
Carole Hall
Bill Mahoney
Gypsy Nina
Ralph James
Fox & Hounds
Milton George Orc
Hi-Hat
Pete Herman Orc
Lucille Gray
Frank Potty
Hotel Bradford (Circus Room)
Florence Hellman
Runkle & Lambert

(Continued on page 62)

Lew Fields Dies in Cal. at 73, Joe Weber at His Bedside

Death of Lew Fields Sunday (20) in Beverly Hills marked the passing of another personality who rose from the lower East Side of New York to the lights of Broadway. At his bedside was his stage partner Joe Weber, and his wife, Rose. Diagnosis was pneumonia, although it was known that he had a heart condition for several years. Fields was 73.

Weber and Fields, along with the Rogers Brothers, were among the leading Dutch comedians of their day. That type of dialect started to decline during the first world war. Both teams were in vaudeville for many years, but it was in musical shows that they won stage fame. Their stock in trade was to make audiences laugh and many a howl was provoked by the Weber (Mike) and Fields (Myer) choking bit.

Their stage appearances date back to the 1880's. Weber's first partner being Joe Fields, no relation to Lew. When the latter teamed with Weber, Joe Fields hooked up with one of the Rogers and in 1885 they formed a four-act, known as Weber and Fields and Rogers and Fields. Later the team of Weber and Fields developed not only as comedians but as producers. All four started as blackface comedians, then through accident turned to dialect.

Duo obtained the Imperial Music Hall from Sullivan & Krause and changed the name to their's. Seasonally they presented revues, a pattern for shows of the same kind that were expensively presented later on around Times Square, then regarded as being uptown. The formula was to burlesque the dramatic hits, hence the titles such as 'Under the Red Globe,' 'Cyranose' and 'Zasu.' Among the other revues at Weber & Fields' Music Hall were 'Fiddle-Dee-Dee,' 'Hoity Toity' and 'Whoa Vass Iss.' Their last professional appearance together was in the film of Lillian Russell's life, about a year ago.

Stars Were Born

Names to become famous were in the Weber and Fields' revues, such as Lillian Russell, David Warfield, Sam Bernard, Pete Dailey, Willie Collier, Fay Templeton, Lew Dockstader, Elsie Janis, Frankie Bailey, Bonnie Maginn, Anna Held, Marie Dressler, Nora Bayes, Blanche Ring. Warfield and Bernard were low comics and dialecticians who appeared in burlesque and the Eighth avenue concert halls, a district that somewhat rivalled the Bowery. Warfield, however, developed into a dramatic actor under the direction of David Belasco and starred in such successes as 'The Music Master,' 'The Auctioneer' and 'The Return of Peter Grimm.'

During a lull in their partnership Weber cleaned up a fortune with a four-person drama, 'The Climax,' while Fields starred in 'Old Dutch,' 'Midnight Rounders,' 'The Girl Behind the Counter,' 'The Henpecks,' 'The Great Decide,' 'Summer Widowers,' 'Poor Little Ritz Girl,' shows, being a favorite at the Herald Square theatre. One of his most successful managerial ventures was with Vincent Youmans, they presenting 'Hit the Deck.' 'A Connecticut Yankee,' with Lyle Andrews as his partner, was another hit. Less successful were 'Present Arms' and 'Hello Daddy.' There were periods when Fields earned big money in the theatre, but he liked to take a chance on the horses and roulette.

Three of Fields' children have won attention in the field of amusements on the writing end. Dorothy Fields has contributed the lyrics to any number of pop song successes, including the score of the first 'Blackbirds,' written with Jimmy McHugh. Herbert Fields has been writing on the Coast and his most recent musical comedy books were for 'DuBarry Was a Lady' and 'Panama Hattie' (46th Street, N. Y.). Joseph Fields collaborated on 'My Sister Eileen' (Biltmore, N. Y.) with Ed Chodorov. Fields' widow and another daughter, not connected with show business, also survive.

Cremated

Los Angeles, July 22.

Private services, attended only by family and Joe Weber, were held here yesterday (Monday) morning for Lew Fields. Cremation followed per his wishes and ashes are to be taken east by his widow and placed in family vault in Union Field Cemetery, New York.

Fields came to the Coast seven years ago and appeared in many pictures. He was fairly active in theatrical affairs up to his illness and rarely missed special nights at Masquers.

Mgt.: LOU CLAYTON

NORMAN
HARRIS
and
SYLVIA
SHORE
Currently
BAL TABARIN
SAN FRANCISCO
Management: WM. KENT
1776 Broadway New York

SAMUEL FRENCH
SINCE 1830
AUTHORS' REPRESENTATIVE
Plays for Stage, Screen and Radio
25 West 45th Street, New York
811 West 7th Street, Los Angeles

Current Road Shows

(July 23-Aug. 2)

'Accent on Youth' (Sylvia Sidney, Luther Adler)—Garden Pier, Atlantic City (29-3).

'Cabin in the Sky' (Ethel Waters)—Biltmore, Los Angeles (23-2).

'Charley's Aunt' (Phil Baker)—Garden Pier, Atlantic City (23-27); Studebaker, Chicago (29-2).

'Hellzapoppin'—Erlanger, Chicago (23-2).

'Her Cardboard Lover' (Tallulah Bankhead) — Brighton, Brighton Beach, N. Y. (23-26).

'Johnny Belinda' — Brighton, Brighton Beach, N. Y. (28-2).

'Jump for Joy' (Duke Ellington)—Mayan, Los Angeles (23-2).

'Life With Father' (Dorothy Gish)—Cass, Detroit (23-2).

'Man Who Came to Dinner'—Windsor, Bronx, N. Y. (23-27); Flatbush, Brooklyn (29-3).

'My Sister Eileen'—Harris, Chicago (23-2).

'Native Son'—Maplewood, Maplewood, N. J. (28-2).

'Old Acquaintance' (Jane Cowl, Peggy Wood)—Maplewood, Maplewood, N. J. (23-26).

'Rain' Lenore Ulric)—Flatbush, Brooklyn (23-27).

'Vinegar Tree' (Billie Burke)—El Capitan, Holywood (23-2).

Summer Premieres

(July 23-Aug. 2)

'Little Dark Horse,' Theresa Helburn's adaptation of Andre Birabeau original, at Country playhouse, Westport, Conn. (23-26).

'Curtain Going Up' ('Comedienne'), by Ivor Novello, with Constance Collier, at Cape playhouse, Dennis, Mass. (23-26).

'Strictly for Sweeney,' by Rita Ford, at Pine Grove playhouse, Cambridge Springs, Pa. (23-26).

Untitled play, by Jean Archibald, at Theatre-in-the Dale, New Milford, Conn. (30-2).

Added Summer Theatres

(Equity-Bonded Only)

Yardley Drama Festival, Yardley, Pa.—Nat Burns.

Saratoga Players, Saratoga Springs, N. Y.—Ted Hammerstein (formerly Spa theatre, operated by Hope Lawder).

Garden Pier, Atlantic City.—Jules J. Leventhal.

Toledo Civic Opera Assn., Toledo, O.—John W .Ehrle.

Michiana Shores (Ind.) Summer theatre—M. MacMahill.

Louisville Stock Co.—Shuberts.

Glen Rock (N. J.) playhouse—Paul Vroom.

Hunterdon Hills (N. J.) playhouse—Ione Houtaine.

Brattleboro (Vt.) playhouse—Harry Young.

Face to Face

Unusual family reunion took place this week at the Hunterdon County Playhouse, Jutland, N. J., when two sisters who hadn't seen each other for 12 years were cast in the same play.

Gals are Veronica and Helena Fredericks. Veronica has lived in New York and Helena in Hollywood. Closest they had come together since 1929 was passing in trains going in opposite directions.

MOSS HART BIG B.O. IN DENNIS

Dennis, Mass., July 22.

'The Man Who Came to Dinner,' with Moss Hart in the title part, grossed $6,248 here last week. That establishes the top takings for the third week of the season, since the Cape Playhouse opened in 1927.

Richard Aldrich, who is operating the summer spot, reports that the first two weeks were 20% ahead of last season and that subscriptions are 30% bigger.

Barter Moves

Lynchburg, Va., July 22.

Bob Porterfield's strawhat has taken a jaunt almost halfway across Virginia. Moved recently from longtime Barter theatre locale at Abingdon to Hollins College to begin a series of summer shows.

Initial offering had Conrad Nagel directing and as a player in 'Petrified Forest.' His daughter, Ruth, was also in a lead role. Three other pieces are scheduled by Barter group at Hollins under auspices of college's alumnae association.

Hedgerow's Shaw Festival

Philadelphia, July 22.

The Hedgerow theatre, Rose Valley, Pa., opened its eighth annual George Bernard Shaw festival this week (21), with the schedule running to Aug. 2. The series opened with 'Candida'—the play which opened the house 18 years ago.

Feature of the festival will be Hedgerow's first production of 'Back to Methusaleh,' on July 26, Shaw's birthday. Only two parts of the five plays under this title will be produced this season, 'In the Beginning' and 'The Gospel of the Brothers Barnabas.'

Cromwell Guesting

Cleveland, July 22.

John Cromwell is guest-headlining current strawhat production at Western Reserve U. theatre.

Cromwell is appearing in 'Haste to the Wedding,' new version of Labiche's 19th Century farce originally tagged 'Italian Straw Hat.'

Dixie Strawhat's Big B.O.

Hendersonville, N. C., July 22.

'Theatre of the Fifteen,' producing summer stock at Old Mill Playhouse here, is no sneeze at boxoffice. With strawhats scarce in Dixie, patrons are coming far, some of them more than 100 miles, to pay 55c to $1.10 for a gander at drama.

Current is 'The Importance of Being Earnest,' set for tomorrow (Wed). Ibsen's 'Hedda Gabler' opens following day.

Ann Corio Recupes

Fitchburg, Mas., July 22.

Ann Corio, recovering from foot injury suffered several weeks ago, will return to stage July 28 at Lake Whalom strawhatter in 'The Barker.'

House at Whalom, under direction of Guy Palmerton, opened this week with 'No, No Nanette.' Evelyn Daw has lead, supported by Frank Lyon, Sheila Bromley and Louise Kirtland.

Inside Stuff—Legit

Last week Oscar Serlin announced that Margalo Gillmore would replace Lillian Gish in the Chicago company of 'Life With Father,' which tours next season. She will play opposite Percy Waram, who had the title part with Miss Gish. Miss Gillmore and Waram will step into the New York cast at the Empire during August, when Howard Lindsay and Dorothy Stickney take a vacation.

It was not much of a secret that Miss Gish would not remain with 'Father' after the Chicago run. Management took exception to her political activity there. She took the isolationist side in the local agitation against the Government's policy in the war crisis.

It was planned to shift the Chi company to Detroit for the summer. Suddenly the Philadelphia company, headed by Dorothy Gish and Louis Calhern, was sent there. Management is said to have figured that the play's chances might be impaired in Detroit because of the Chicago agitation in which Lillian Gish figured. It was explained that the shifting of companies was brought about because she planned going to the Coast for a picture assignment, but she is not known to have gone west.

'Crazy With the Heat' having washed up as a unit, the book is closed on an unusual experiment with one of last season's flop revues. Estimated red was $160,000, including the showings in vaude theatres. Show opened at the 44th Street, N. Y., was withdrawn in 10 days after being panned, but relighted when Ed Sullivan and several others took over 'Heat.' Daily News columnist's group is said to have put up $20,000, Sullivan being convinced that the show could be put across. By reducing the operating nut 'Heat' played for some time. then was converted into a unit.

Understood the vaude bookings were profitable, but not enough for Sullivan to win back the investment. Revue was the maiden production of Kurt Kaszner, young Viennese showman. He has closed his office and mentions a Coast assignment, also planning another show on Broadway next season.

Sullivan winds up some $4,000 in the red. He has a $2,600 lien on the costumes and scenery, which may get around $1,000 at forced sale.

Moss Hart, who appeared in the leading part in 'The Man Who Came to Dinner' at Dennis, Cape Cod, last week, drew press attention in a number of Massachusetts dailies. In the Standard-Times, New Bedford, he is described as looking satanic with small mustache and beard. As for the show, it was regarded as 'that brash and howling farce,' also rated the best farce of the season, even though it is early in the season to 'fling such superlatives.'

Previously Hart had been interviewed and was asked why he wished to appear in the play. He answered: 'I lost my mind, now here I am in agony.'

A. Edward Goldberg, who is operating the Brighton Beach theatre, should find out whether the resort's visitors will support legit this week, attraction being Tallulah Bankhead in 'Her Cardboard Lover.' Spot's summer start went quite in the red with 'The Gay Divorce,' 'The Gorilla' and 'Mr. and Mrs. North.' Goldberg also has the house in Cedarhurst, L. I., which is reported faring somewhat better.

While the brace of houses means two weeks booking, he had to guarantee a minimum of three weeks to the Shuberts before getting the rights to 'Divorce.' Buster Keaton was brought from the Coast under a two weeks contract at $500 weekly, plus transportation, but business for 'Gorilla' and 'North' in which he appeared was disappointing.

Secretary of War Henry Stimson 'cast' the drawee of the first number of the second selective draft by having Sergeant Robert Shackleton, musical comedy tenor, now at Fort Dix, do the drawing. There was no publicity on Shackleton's photogenic appeal or show biz background until the ensuing Sunday's broadcast by WOR-Mutual from Fort Dix, emphasizing Shackleton's career with 'Keep Off the Grass,' 'Very Warm for May,' etc. He did 'All the Things You Are' from the latter musical as part of the radio program.

'Bait for a Tiger,' which Bayard Veiller wrote as a melodrama, is being novelized by him after managers nixed it in script form. Novel will be published by Reynal & Hitchcock and it is possible that it will later be adapted for the stage, probably by another dramatist.

Legit Followup

'IT HAPPENS ON ICE'

At $1.65 top here's the best legit buy in the Broadway area. Replete with tuneful music, good comedy, dazzling costumes and expert skating by a large troupe, the Sonja Henie-Arthur Wirtz production, 'It Happens on Ice,' has returned to the Center theatre, New York, after a month's respite, with even more zest, if that's possible, than its excellent predecessor.

Two new featured personalities make their debuts with the show, the singing June Forrest and the barrel-jumping Georg Von Birgelem. They're socko additions, particularly the Swiss jumper, who, in lieu of the hooped lumber, uses a chair, with Buster Grace, one of the Four Bruises, lending comedy values to the act.

For laugh honors it's pretty nearly an even split between the Four Bruises and Freddie Trenkler. Their slapstick stuff remains among the high spots in the show.

Skippy Baxter and Hedi Stenuf still excel with their ballet-type skating, with the 'Legend of the Lake' number outstanding among their duet numbers.

Betty Atkinson, baton-twirler, who's also in a straight dance-skating specialty with Charles Hain; Betty Jane Yeo, cute dance-skater; LaVerne, rhythm skater; Fritz Dietl, on stilts; Jack Kilty, singer, and Dorothy Allan, who also sings, go over also, among others.

Al Stillman's and Fred E. Ahlert's tune, 'Between You and Me and the Lamp Post,' in which Kilty and Miss Forrest pair, remains one of the show's boff tunes. Ditto 'The Moon Fell in the River' (Mitchell Parrish-Peter DeRose). *Naka.*

Strawhat Plays

FAMILY HONEYMOON

Skowhegan, Me., July 19.

Comedy in three acts (two scenes), adapted by Owen Davis from Homer Croy novel; staged by Melville Burke, with settings by Charles Perkins and Clarence Henderson. Presented by Lakewood theatre, Skowhegan, Me., July 14-19, '41. $1.10 top.

Aunt Jo	Flora Campbell
Phyllis	Ollie Burgoyne
Abner	Kenneth Casey
Charlie	Robert Lee
Zoey	Joyce Van Patten
Maude	Patricia Roe
Hetty Armstrong	Barbara Robbins
Prof. Gram Jordan	Russell Hardie
Bill Armstrong	Owen Davis, Jr.
Rev. Horace Miller	Owen Coll
Marmaduke	Grant Mills
Miss Joan Jason	Margaret Hamilton
Mr. Broody	Allan Tower

This is the 15th play by Owen Davis to be presented at Lakewood since 1931, and the ninth tryout. Author happens to have been born in Bangor, Me., which was also original stamping ground of Herbert L. Swett, manager and principal owner of the Lakewood enterprises, and the two are said to have been playmates there in 1891. Swett's choice of 'Family Honeymoon' as outfit's sole tryout for 1941 may therefore have been animated by friendly regard and generosity, which is surely laudable. But can Vinton Freedley, who has read the script and witnessed its production here (and who wasn't around Bangor, Me., in 1891), be serious when he says that he intends to bring it to Broadway later in the season?

'Honeymoon' is a variation on the Enoch Arden theme. This time the super-masculine errant husband, who arrives home on the eve of his abandoned wife's marriage to a professor of horticulture, fails to regain his former status at bed and board de-

(Continued on page 60)

How Did Some Agencies Duck Tax Rap?; Speculation Rife on Fed Action

Recent levy of fines against 17 Broadway ticket brokers has aroused a number of speculative guesses as to why the federal authorities cracked down on the agency men. They pleaded guilty of not stamping tickets ordered by them by telephone, their reason for pursuing that course being that had they contested the proceedings they might have faced more severe penalties. Law provides a maximum fine of $100 for each ticket not stamped with the broker's name and the amount paid by the customer.

The fines were stiff enough and most of those involved said they did not have the ready cash to pay. Court has permitted the brokers to remit the fines in part each month. What is not understood is that information was not lodged against all brokers, because all sell at the last minute by issuing orders on the boxoffice.

Two of the leading agencies were not summoned to court. One is said to have placed the matter before the tax division head in Washington and explained that the law could not be strictly adhered to when tickets are filled by phone. Another stated that the orders for tickets so sold are stamped with the price paid and sent to the boxoffice. Some of those fined claimed to have followed the same procedure, however.

One theory why the agencies were punished is alleged chiseling on tickets for the Louis-Conn fight. That was not brought out in court, the non-stamping charge alone being considered.

There is provision in the ticket code (managers-Equity) which may have prevented the brokers' latest involvement. It was designed to correct the apparent flaw in the tax law and calls for triplicates when tickets are ordered by phone, one copy to be retained by the boxoffice for checking-up purposes by the code people or Government. Agencies declined to use the triplicate system.

Three more ticket brokers pleaded guilty to Government charges of failure to fix prices on theatre tickets and were fined a total of $950 in federal court, N.Y., Monday (21). Judge Louie Strum fixed the fines.

Brokers were Joseph Goldhart, doing business as the Joey Gold Theatre Ticket Service, Inc., $250; Louis Cohn's Theatre Ticket Office, Inc., $500; and Michael Atlas and Walter Friedman, as the Acme Theatre Ticket Office, Inc., $200.

ABBOTT BLAMES H'WOOD FOR 'PAL JOEY' CLOSING

'Pal Joey,' one of the musicals expected to tour next season, will not go to the road, according to the announcement by its producer George Abbott early this week. He blames Hollywood, naming David Selznick for engaging Gene Kelly, one of the leads, and claims that he does not care to present the show out of town sans the original cast. Also opined that the show's chances with replacements are too risky.

Managers complaining about the Coast making inroads on Broadway talent was formerly a general squawk, but in recent seasons it has rarely been heard due to the flow of players back and forth.

'Joey' is figured to terminate its run at the Barrymore, N. Y., early in September, since June Havoc and Jack Durant also have Hollywood assignments. Both, however, would be available for a 'Joey' tour, which was slated to start in October.

In the early months 'Joey' averaged $22,000 weekly. It cost around $80,000 to produce, the investment having been earned back early in the spring. Business recently dropped to around $14,000.

Selnick's 'Anna Christie'

San Francisco, July 22.

David O. Selznick is listed as producer of 'Anna Christie,' set for two weeks at the Curran starting Aug. 4 with Ingrid Bergman and J. Edward Bromberg as cast toppers.

Company will break in at Santa Barbara.

Dressing Up 'Hellz'

Road company of 'Hellzapoppin,' which is winding up in Chicago after another week, will be dolled up with new settings and costumes for the Coast showings of the Olsen and Johnson revue. Harry Kaufman has gone to Chi for the purpose of refurbishing the show, which headed by Eddie Garr and Billy House, opens in Los Angeles Aug. 4.

Show drew sensational business on the road before entering Chicago. Business in the latter stand, while profitable, was considerably under previous gross levels.

Shuberts Add 3 More Broadway Theatres; 2-Yr. Deal Starts Sept. 1

The Shuberts have added three more theatres to their Broadway booking string, houses being the St. James, 44th Street and Forrest. First two named are owned by the Astor Estate and were operated by the late Boris Said. Deal, understood to call for the Shuberts guaranteeing the fixed charges and splitting the profits 50-50, is for a two-year term starting Sept. 1.

As they own the Shubert and Broadhurst, plus operating the Majestic on percentage, the Shuberts will have every theatre on west 44th street, including the Bayes, an unused roof spot, with the exception of the Little. Latter is owned by the New York Times. All the houses named are between Broadway and Eighth avenue. East of Broadway on the same street the Shuberts control the Belasco and Hudson.

Forrest has been in bank hands for some years. It last housed 'Tobacco Road,' which piled up the bulk of its record run there under a straight rental deal.

REVIVAL OF 'ICE' A SURPRISE CLICK

'It Happens on Ice' resumed for the second time at the Center, N. Y., Tuesday (15) last week and to the surprise of the front of the house the rink revue turned 'em away. Lowering of the ticket scale to $1.65 from $2.75 is believed to be the main factor in the draw, which continued excellent through the balance of the week. Gross in seven times was $17,000, with indications that a higher level will be reached this week. Highest figure possible at the new scale is around $26,000. When 'Ice' first opened it could get double that amount.

Other factors in the surprising attendance for a show that went off twice before is its proximity to the Music Hall and Radio City, mecca of tourists. A tie-up with travel agencies is helping, too.

Virtually all ticket sales except those by tourist agencies, are directly at the b.o. Most popular in demand are tickets priced at $1.10, call for 55c being second, while those at $1.65 are disposed of last. 'Ice' originally played 22 weeks, going on for a month and then relighting for 12 weeks. Relighting places a flock of people on the payroll, there being 104 on the stage, a fairly large crew, 20 in the pit, besides boxoffice staff, ushers and managers.

'Ice' will resume Sunday afternoons, having scratched Sunday nights before shutting down. As the Beautiful People' remained lighted after announcing to close, there are also two Sunday night performances, the other being 'Separate Rooms.'

Meehan, Morris Will Shuffle Back to B'way

Hollywood, July 22.

A pair of Broadwayites who deserted the boards a dozen years ago for a fling at pictures will be back among the foots this fall. They are John Meehan, Sr., who will produce 'Friend for a Nickel,' and Chester Morris, who'll star in the piece.

Authors of the homecoming vehicle are John Meehan, Jr., and Claude Stroud, of the vaudevillian twins.

ARCH SELWYN MAPS LONDON WAR PLAY

Arch Selwyn, inactive as a legit producer for several years, is planning a comedy-drama based on England's war plight for this coming season. Play is as yet untitled.

Edmund Gwenn will head the cast. Max Gordon also has been mulling a London-under-fire drama.

Saroyan Changes Mind, So 'People' Remaining Open

Early last week William Saroyan ordered the 'last week' advertised for 'The Beautiful People,' Lyceum, N. Y., but by Wednesday (16) he changed his mind, so it is still playing. In fact, he changed it three times, liberally patronizing the communications systems from his retreat near San Francisco. He rescinded the offer to return the price of tickets to those who didn't like the play and, virtually at the same time, accepted the players' offer to take a salary cut.

Idea of the cast getting reduced pay was abhorrent to Saroyan, but the actors asked him to listen to their side of it—they wanted the show to continue and wished to do their bit if necessary, so he relented. However, the cut didn't apply last week after all, because the gross went to $4,000 and the slice is to apply only if takings are less than that modest legit figure. Improvement in attendance was okay as to percentage but not real sugar, though it encouraged the staff to believe the show will continue through summer.

Kick-back to the customers attracted attention to 'People' and the second week of 'money back and no questions asked' had the boxoffice guessing if the whole house would not eventually ask for the refund, for one evening $50 was returned. Thereafter requests for the money back declined steadily. Thursday (17) only one 55c ticket was refunded, that being the day when the show advertised that the stunt was over. Next night not a solo kick-back was sought. No money was obtainable on tickets purchased that day, reverse side being stamped 'No Refund, William Saroyan' but it did apply on tickets that had been bought in advance. It cost more money to advertise the refund than the actual amount of money refunded, which amounted to $390, the average being $20 per performance for 17 performances.

Around the front of the house Saroyan stands aces. The show is still open and while the author-manager had them dizzy for a time, they keep on smiling at his stunts.

Harry Brown Quits Nixon, Pitt, After 25 Years

Pittsburgh, July 22.

Harry Brown, manager of the Nixon here since 1916, is leaving that post Sept. 1 to make room for Sam Nixon, owner of the house and also the office building in which it is located. Brown's successor is the grandson of the late Samuel F. Nixon, who built the local playhouse in 1903.

Brown has been with the Nixon-Erlanger firm for 36 years. He has no plans for the future, but will probably remain in Pittsburgh, where a number of his sons are located, most of them in managerial capacities for Warner Bros.

'Sinclair Lewis Festival'

Stony Creek, Conn., July 22.

Ronald T. Hammond's playhouse here will offer a two-week session of 'Sinclair Lewis Festival,' starting with current appearance of novelist in 'My Dear Children.'

For second week (July 28) Lewis will stage his own play, 'Angela Is 22.' Shift in schedule necessitates switch of premiere of Richard Hepburn's 'Love Like Wildfire' from July 28 to Aug. 4.

Demands By Scenic Union Hold Up Production of Broadway Shows

Some production contracts for the new season are reported being held up because of demand by the scenic artists union, while a related situation has the costumers in a dither over wage increase demands. Scenic artists insist that a costume adviser be engaged for every production, whether a straight play or not. While costume designers and 'advisers' are members of the scenic union, it is the costume workers, who do the needle work, who have steamed up the costumer shop owners. It is alluded to as a rump union.

Managers have been resisting the idea of an adviser on clothes, especially for straight plays. They see no reason for an 'adviser' when only ordinary dressing is required. Scenic people are insistant so far. Minimum is the engagement of an adviser for one week at $75 pay.

Managers asked the logic of such a rule. They asked if such an adviser was necessary for a show such as 'Tobacco Road' and received the bland reply, 'there is an art in dirtying clothes.'

Theatrical Costumer Assn., far from accord last week, are now reported making progress on a new scale. Costumers claimed the increases sought and limitation on work hours would jump the cost 40% and would tend to limit the number of musical productions, therefore affecting employment of stagehands, musicians and others.

Stated that the costumers have not fared any too well in recent seasons, four having gone through financial reorganization last fall. They suggested that the dispute with the workers be adjusted by the state mediation board but allege the union sidestepped that solution.

Darst Quits St. L. Aud

St. Louis, July 22.

James E. Darst last week resigned as manager of the $7,000,000 Municipal Auditorium, a post he held since Dec. 1, 1933, and will enter the beverage business. Darst received a salary of $6,000 per year.

If the Auditorium Commission does not select Darst's successor by Aug. 1, Julius Karty, former manager of the shuttered Shubert-Rialto (legit) theatre here, will become acting manager. Karty, at $4,000 per year, is now assistant manager.

Harris' Will Gives Berlin Control of Music Box, Negating Shuberts' End

During the week the three stockholder interests of the Music Box, N. Y., will meet for the purpose of agreeing on the policy of theatre, operated by the late Sam H. Harris. It is believed the theatre will be continued, along the same lines as previously, by the executors, Mrs. Kathleen 'China' Harris, widow, Irving Berlin and Dennis F. O'Brien.

Berlin, the Shuberts and the estate of Harris have one-third each of the Music Box. It became known that the Shuberts posted their stock in the Music Box with the Reconstruction Finance Corp. several years ago, along with other collateral, when securing a loan, said to be upwards of $500,000. That does not impair the voting power, however.

Harris' will stipulates that the executors give Berlin the prior right to acquire his estate's interest in the theatre for a fair value. They are also instructed to vote Harris' stock as Berlin may direct. That would indicate that Harris-Berlin control of the property is to be continued, with the Shuberts continuing mostly as stockholders.

There is no definite estimate of the value of the Harris estate. It's believed that, while the showman was substantially well off, his estate will probably not be as large as expected in some quarters. Despite the string of successes, in recent seasons his investments did not pan out so well. Known that he lost heavily in the Silver Rod chain drug stores, one of which was located on Broadway near 46th street. Harris became interested in the venture through the advice of the Marx brothers. Revealed, too, that Harris was interested in two mines, one in California and the other in Nevada. No clear idea of their value has been obtained so far. Understood that the California mine, operated by his friend, D. Walter Haggerty, shows an annual profit. Haggerty has favored expanding the property and most of the profits have been put to such use.

Under the statutes, the widow has the right to accept one-half of the assets or the residuary estate remaining after the bequests are paid, she having six months within which to make the decision.

Virtually decided that Gordon will produce the Kaufman-Edna Ferber play, which was to have been first on Harris' production schedule next season. Gordon has moved his offices to the Lyceum, where Kaufman and the Harris press office are also quartered. Kaufman is preparing 'Mr. Big,' to be presented on his own, though the show is the subject of legal proceedings filed by Lee Shubert. Author is not essentially a producer, but has done the casting and direction of most of his shows.

Equity Names Group On Basic Contract

Committee to represent Equity in conferences with League of New York Theatres regarding terms for renewal of the present basic contract covering Broadway shows was appointed yesterday (Tuesday) by the association's council. It consists of Bert Lytell, Paul Turner, Rebecca Brownstein, Walter Greaza, Paul Dullzell and John Lorenz.

League committee will be named within a few days and the confabs will probably start in a week or two.

MYSTERY: HOW DID SAM GERSON GO BROKE?

One of the current mysteries of show business is how Sam Gerson, Chicago representative for the Shuberts, went broke. Latest estimate of his liabilities is around $200,000, but the disposition of only part of the money has been explained. Last week G. Eldridge Hamlin and John Schreiber were in New York to make arrangements to book the Grand, Chi, which Gerson leased, and it is understood the house will be supplied with shows by the United Booking Office.

According to inside reports from Chi, when Gerson took over the Grand he assumed responsibility for $46,000 in back rent claimed to be owed the Hamlin estate by the Shuberts, who had been operating the house. Why the Hamlins accepted that arrangement is part of the mystery, but explains why the estate declined to consider leasing the Grand to the Shuberts again. Latter are part of the UBO along with the Erlanger interests, but the Grand is an important Loop spot in handling next season's bookings.

'Arsenic and Old Lace,' which ended its run at the Grand partly to avoid further involvement when Gerson became bankrupt was paid off short on the final week, $2,000 in tickets sold in advance not being accounted for. Amount lost by the show was its share of that sum. Monday after 'Arsenic' closed, around 15 attachments were placed against the theatre and contents.

Ingrid Bergman For 'Christie' Revival

Ingrid Bergman will play the title part in a revival of 'Anna Christie' at the Maplewood (N. J.) theatre the week of Sept. 1 and, if the show looks promising, for a subsequent tour. It is possible the drama will be among the fall presentations on Broadway. Last season started with several revivals from the summer show-shops and remained for goodly engagements.

Cheryl Crawford, who will sponsor the strawhat and road dates, received Equity permission yesterday (Tuesday) for appearance of the alien actress in Eugene O'Neill's drama.

B'way Legit Steady; 'Ice' Good $17,000 in Repeat; 'Father,' 13½G, Up

No further business declines were registered, while some shows again picked up. Generally better attendance is anticipated for balance of summer. There are 12 shows, two more than same week last July.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (28th week) (CD-938; $3.30). Sold out nearly all performances last week, with only Saturday matinee seeing empties; more than $16,000.

'Claudia,' Booth (23d week) (C-712; $3.30). Proving its class by playing to consistently profitable business; rated around $9,000 level and should extend into fall period.

'Hellzapoppin,' Winter Garden (148th week) (R-1,671; $3.30). May stay until 'Crazy House' is ready and that is two months or more away; estimated around $16,000.

'It Happens on Ice,' Center (second repeat engagement) (1st week) (R-3,027; $1.65). Resumed last week and in seven performances gross close to $17,000; very good at reduced scale; getting visitor support.

'Life With Father,' Empire (88th week) (C-1,006; $3.30). Again improved and prediction of stay into next winter looks bright; quoted at nearly $13,500.

'My Sister Eileen,' Biltmore (30th week) (CD-991; $3.30). Held its mid-summer form with takings around $9,500; good enough winner at the level for both house and show.

'Pal Joey,' Barrymore (30th week) (M-1,104; $4.40). Around the $14,000 level or slightly more. Figured to play into early September, but doubtful thereafter; won't tour.

'Panama Hattie,' 46th St. (38th week) (M-1,347; $4.40). Picked up about 10%, with the gross estimated at $22,000 or bit more; length of stay not indicated for present top-grosser.

'Separate Rooms,' Plymouth (69th week) (C-1,107; $3.30). Claim that stay would span second summer is proving correct; around $4,000, with some profit earned.

'The Beautiful People,' Lyceum (12th week) (C-1,004; $3.30). Remained lighted after advertising to close last week; picked up to better $4,000, which gets it by.

'The Corn Is Green,' National (34th week) (D-1,162; $3.30). Although considerably under winter and spring pace, run may hold over into new season; $9,000 approximated.

'Watch on the Rhine,' Beck (16th week) (D-1,214; $3.30). Best grosser among straight plays; drew $18,500, which is exceptional for drama at this time.

'HELLZ' 14G, IN LAST 2 CHI WKS.

Chicago, July 22.

'Hellzapoppin' will leave town Aug. 2, opening on the Coast a few days later. Currently at the Erlanger, the Olsen and Johnson legit unit will have completed 12 profitable weeks in Chicago, five of which were in the big Auditorium.

Shuberts begin operating the Studebaker seriously, now that they have lost out on the Grand Opera House, and on July 29 bring in 'Charley's Aunt' with Phil Baker.

Estimates for Last Week

'Hellzapoppin,' Erlanger (10th wk) (1,400; $3.30). Held to good enough $14,000 last week, but should climb sharply on final fortnight due to closing notices.

'My Sister Eileen' (Harris (22d week) (1,000; $2.75). Pacing along nicely now and will stay on until September before hitting the road. Matinees continue on smash basis and aid plenty in corralling $9,000.

ELLINGTON REVUE $9,500 IN L. A.; 'TREE' GOOD 9G

Los Angeles, July 22.

Two legits in town are clicking strongly, with Duke Ellington's 'Jump for Joy' at the Mayan turning in hefty $12,000 on the first and heading for $9,500 on the current week. Ellington's personal draw and large Negro colony here are largely responsible for the unexpected spurt.

Billie Burke in 'The Vinegar Tree' is maintaining a fast pace at the El Capitan, with robust $9,000 in sight for the fifth after excellent $10,000 last week. 'Vinegar Tree' is slated to run two more weeks, after which Miss Burke goes into the cast of 'Man Who Came to Dinner' at Warners.

'Cabin in the Sky,' with Ethel Waters, relit the Biltmore last night (Monday) for a two-week engagement.

Strawhat Plays

Continued from page 58

FAMILY HONEYMOON

spite much display of rippling biceps and harum-scarum charm. Wife marries amiable prof, but it doesn't end there. Second act is laid in bridal suite of rural hostelry, to which newlyweds have hied, trailed by bride's four children, their dog and a colored maid. Of course, the frustrated Enoch blows in, armed in this version with not only a monkey-wrench, but with former wife's only-too-willing sister. And of course the inn has a prissy landlady and an earthy houseboy. What ensues must constitute the most prolonged and weirdly insensate run of off-color lines ever authored by a writer to the family trade, and which includes the placing of choice examples in the mouths of kids and a clergyman.

Margaret Hamilton and Grant Mills garner the few genuine laughs in the piece as the landlady and the houseboy, but these are on the stage but briefly. Kenneth Casey, Robert Lee, Joyce Van Patten and Patricia Roe, who comprise the moppet division, are dealt reams of quasi-humorous backtalk as well as a stuffed panda and a dog whose sex is constantly being remarked upon. Efforts of kids are embarrassing.

Barbara Robbins and Russell Hardie, as the central occupants of the bridal suite, and Owen Davis, Jr., who plays the returned husband, struggle seriously with their material without making perceptible headway, although Hardie towards the end does manage to build something out of the nothing he has been issued. Flora Campbell, in thankless role of bride's outshone sister, turns in standout performance. She is plenty attractive.

Melville Burke's staging is weak.

Don.

MR. TIMPKINS

New Milford, Conn., July 19.

Fantasy in three acts, five scenes, by David Carroll. Directed by Hudson Faussett; settings, Lloyd Hallock, Jr. Presented by and at Theatre-in-the-Dale, New Milford, Conn., July 16-19, '41.

Timpkins	Hudson Faussett
Ego	William Robertson
Mr. Claudius Grey	Edmond Le Comte
Mr. Smithers	Russell Conway
Comet Man	Richard Bowler
Bartender	C. Otto Nelsen
Waitress	Gigli Gilpin
Mr. Jonathon Barclay	William A. Hanft
Miss Julia Winters	Jane Huntington
Miss Johnson	Jeraldine Dvorak
Safe Expert	Warren Arnett
Mrs. Baciagaluppi	Mildred Blanke

In this first of three tryouts skedded for '41 at this brookside strawhat they have the germ of an idea, but whether that germ becomes contagious from an audience angle depends on how the thing is handled from this point on. Presented primarily on an experimental basis, production fills the bill from that viewpoint in that it brings to light something a bit out of the ordinary. As straight entertainment, however, and particularly summer entertainment, in its present state it leaves a wide gap to be plugged up.

For stage consumption 'Timpkins' rates another try after doctoring has amphasized the better points more or less neglected in its strawhat baptism. Best act is second, with stanza one being on the lightweight side and stanza three overplayed. For pix, it's essentially intelligentsia fare, being the imaginary metomorphosis of a man from a rut-dweller to a position of importance.

Play is handled with a dream technique, although this fact is not clearly apparent until the final curtain. Presented with Saroyanish tendencies, it offers sequences that seem to have little connection with each other and yet emerge in the development of the play as parts of the general pattern. A factor to be considered in regard to its possible popular appeal is the almost constant concentration required to follow the unraveling of its story.

Plot shows Timpkins, a milquetoast bank clerk, being hounded by Ego, his inner self, to sidestep the traces, make off with the bank's funds and enjoy the life of freedom he has always yearned for. Circumstances prevent his actual pilfering of the money, but a brief interlude, in which he realizes that the bank's continued existence practically pivots around him, gives Timpkins a flash of importance and a momentary experience of the worm's turning. Play's curtain, however, brings out the make-believe angle of it all and Timpkins' awakening from his dream returns him to his milquetoast status.

Hudson Faussett doubles as actor-director, his version of Timpkins being okay; Richard Bowler tops support as a screwy bank president who goes around selling comets. Other competent jobs are turned in by Edmond Le Comte, over-conscious bank teller; William Robertson, the inner self; Russell Conway, bank clerk.

Carroll's writing is intelligent for the most part and in spots meaty. Bank interior and cocktail bar settings are adequate, though budget-conscious.

Bone.

CURTAIN GOING UP

Dennis, Mass., July 21.

Comedy by Ivor Novello. Stars Constance Collier, Violet Heming, Gloria Stuart. Staged by Arthur Sircom, settings by Eugene Fitsch. Presented by Richard Aldrich, at Cape playhouse, Dennis, Mass., July 21, 41; $3.30 top.

Donna Lovelace	Constance Collier
Lady May Sambrook	Violet Heming
Winkle	Ethel Morrison
Lord Bayfield	Philip Huston
Vivian Morris	Jinx Falkenburg
Owen Sands	Melchor Ferrer
Julian Harley	Loring Smith
Alan Crane	Alexander Clark
Ruth Wilder	Gloria Stuart
Davis	Edwin Gordon
Lucy Foyle-Abershaw	Ivy Troutman
Hawkins	William Stanton
Inga Angers	Muriel Williams
Call Boy	Francis Russell
Roderick Elms	Charles Bryant
Ted Jones	Roland Hogue

'Curtain Going Up,' (called 'Comedienne' in England), by Ivor Novel-

(Continued on page 63)

'TOO MANY GIRLS' GETS OKAY BIZ IN L'VILLE

Louisville, July 22.

'Too Many Girls,' second in the six-week series of summer shows at Iroquois Amphitheatre being offered by the Shuberts, finished a successful week Saturday (19). Couple shows were threatened by rain, and Friday's (16) performance was delayed for almost an hour until a heavy downpour ended, but no performance was cancelled.

Prominent in the cast of principals were Dorothy and Carol Stone, Charles Collins, Jack Good, Fred Lightner, Nina Olivettem and Florenz Ames.

Meeting with favorable public reaction is the dancing session held on the stage of the Amphitheatre after the show on Friday and Saturday nights. Robert Hutsell's orch, which plays the shows from the pit (WHAS staff crew), plays for the dancing, which is complimentary to the show patrons.

'Irene' opened yesterday (Monday) with a cast headed by Carol Stone, Jack Good, Jack Whiting, Jack Sheehan, Fred Lightner, Ethel Barrymore Colt, Nina Olivette, Florenz Ames, Franklyn Fox and Nora Williams.

RECORD 47G FOR 'IRENE' IN ST. L.

St. Louis, July 22.

New attendance records, both for a single performance and for a full week, were hung up here at Municipal Theatre Assn's al fresco theatre during the seven-night engagement of 'Irene,' which ended Sunday (20) with an approximate gross of $47,000. On last night 11,107 payees registered a new high, total for the run being 73,361, busted the previous banner of 72,364, set in 1938 during a one-week stand of 'Roberta.' SRO sign was out for every performance, with hundreds turned away on five of the seven nights.

Bob Lawrence, baritone click here in 'The Three Musketeers' two weeks ago, and Caroline Segrera, Cuban songbird making local bow, scored heavily in the Romberg-Harbach musical, 'Nina Rosa,' which opened a one-week stand at the Forest Park theatre last night (Monday). Despite hot weather, an opening-night mob that grossed an estimated $4,000 turned out. Musical was presented here in 1930, 1931 and 1932.

Another newcomer who socked over was Ted Gary, warbling and hoofing comedian from Broadway. Standouts in support are Joseph Macaulay, William O'Neal, Charles Williams, Maryom Dale, Ethel Taylor, Jack Donohue, Ruth Urban and Frederic Persson. Terping routines of Mahoney and Mara, also new here, won the mob.

'Belinda' $6,200 in A. C.

Atlantic City, July 22.

'Johnny Belinda' grossed estimated $6,200 at Garden Pier theatre for week ending Sunday (20).

Phil Baker in 'Charley's Aunt' opens six-day engagement tonight (Tuesday). Rube Bernstein, manager of Garden Pier, announced heavy advance ticket sale for the first time this season.

Joe Brown 8G in S.F.

San Francisco, July 22.

Joe E. Brown's personal click in 'The Show Off' held the pace to estimated brisk $7,900 in its second week at the Alcazar here.

Present indications are that the Duffy production will ride five weeks.

Literati

N. Y. Post on the Upbeat

For the second month in a row, the New York Post during June was the heaviest gainer in advertising lineage of all New York papers. Sheet showed a 72,000-line upbeat over June of 1940, after registering a tilt of better than 49,000 lines in May. Figures are from Media Records.

Times and News were the town's heaviest droppers of ads, while the two Hearst papers, the Mirror and Journal-American, continued on their way upward. News, however, by far carried most advertising, sporting tripla that of its tab competish, the Mirror.

Times was down 26,000 lines, Herald Trib up 4,600, News down 19,000, Mirror up 42,000, Journal-American up 31,000, Post up 72,000, Sun up 15,000, World Telly down 2,000. All Sunday papers gained but the J-A, which took a small loss.

Total daily advertising for the city was up 117,616 lines and Sunday up 60,431.

Emile Gauvreau Book Due

Emile Gauvreau, editor of the defunct N.Y. Graphic (Bernarr Macfadden) and later the N. Y. Mirror, tells all in his new book, soon due, titled 'My Last Million Readers.' Dutton will publish in late August.

Gauvreau has been working on it for a solid year at his Bucks county farm, having left the Philadelphia Inquirer to devote himself to it. He corrected the last proofsheet last week, staying on his farm all that time.

Newspapermen who have visited Gauvreau have seen advance chapters. Its general emphasis is on a glamorous era of high pressure journalism. A chapter on Brisbane, whom he calls 'the Great Illusionist,' is a highlight; also some inside stuff on Winchell (with whom he has been feuding ever since).

Winchell's Navy Whirl

For some reason, according to Joe Connolly, many of the Hearst editors and papers taking Walter Winchell's column, think he's resigning Aug. 1 to join the Navy. Lieut.-Commander Winchell, U.S.N.R., is merely going in for regulation training during his annual month-of-August vacation, when he goes off the air (W. L. Shirer and John Gunther substituting) and also drops his column. Winchell resumes both Sept. 1.

Hinson Stiles, managing editor of the Mirror, is currently soliciting names to do guest column for Winchell, but none of it will appear in the N. Y. key outlet.

Incidentally, Connolly has been designated by the Hearst organization to handle and negotiate a new agreement with the columnist when the present one expires.

Urge Reading of Miller Book

Unusual ad signed by seven w.k. American appeared in yesterday's (Tuesday) papers urging 'our fellow-citizens' to read 'You Can't Do Business With Hitler,' recently published book by Douglas Miller, former American commercial attache in Berlin. Strange part of the copy was that it was stated to have been placed without the knowledge or consent of the author or publishers and 'whose author we do not even know.'

It was signed by Raymond Clapper, John Kieran, Albert D. Lasker, Mrs. Dwight W. Morrow, Carl Van Doren, Matthew Woll and Wendell L. Willkie. Book, published by Little, Brown, sells for $1.50.

Fischer's '10 Crucial Weeks'

Louis Fischer, author of the current best-seller, 'Men and Politics,' clippered to Lisbon Saturday (19), to make a first-hand study of the war during what he terms the '10 crucial weeks,' as he believes that unless Germany wins by October she will never be able to win the world war II. Fischer flys from Lisbon to England and will correspond on war developments for American publications.

His book, 'Men and Politics' (Duell, Sloan & Pearce), deals with personalities and events since world war I.

Patterson Succeeds Block

Grove Patterson, editor of the Toledo 'Blade,' has been elected president of the Toledo Blade Co., succeeding the late Paul Block. He will have the title of president and editor. Paul Block, Jr., has been named assistant editor.

Other officers of the Blade Co. are F. E. Cottrell, vice-president and treasurer; S. C. Speer, vice-president and general manager; F. S. Newell, vice-president and business manager; William Block, assistant general manager, and Daniel Nicoll, associate publisher.

Reluctant Collaboration

Only second to Willie Bioff as a favorite point of attack by Westbrook Pegler in his column is Mrs. Roosevelt. Which made it all the funnier on Monday (21) when the N. Y. World-Telegram makeup man made them appear to be collaborators under Pegler's by-line. Last two paragraphs of Pegler's pillar actually belonged under 'My Day.' Result read like this:

'. . . For Ickes to say that he was unaware of any issue of Communism in the Newspaper Guild and the Lawyers' Guild . . . is to low-rata his own intelligence, which is not as low as that, and the intelligence of those who are asked to believe him, which is not that feeble, either.

'All of our guests were gone by 4:30, but since I was expecting my cousin, Mrs. Hall Rathbone, and her two sons, I put off going in for my second swim until her arrival. . . We had quite a large picnic lunch today. . .'

Dixie Tighe Off Post

Dixie Tighe, feature writer for the New York Post, leaves the paper Friday (25). Newspaper Guild's grievance committee at the Post is putting up a battle against Miss Tighe's dismissal, which the management claims is for reasons of economy.

Writer is wife of C. V. R. Thompson, author of 'I Lost My English Accent' and New York correspondent for a London daily.

Press Agent's Wail

'Poor Man's Garbo' (Margie Hart) piece in last week's Collier's has aroused the stripper's ex-press agent, Eddie Jaffe, to indignation over the 'inhumanity' of mag writers to p.a.s. After furnishing his files to writer Ted Shane and spending hours assisting him with material, Jaffe is mentioned as an anonymous p.a.

He is accused of being run out of Boston, insulting a bishop and other misdemeanors. To add injury to insult, however, Jaffe claims his files were never returned.

Lee Mortimer as Mag Ed

Lea Mortimer, New York Mirror film critic is editor of a new 'cheesecake' mag which hits the stands on Aug. 1. Labeled Beauty Parade, it top-bills drawings by Earl Moran, the calendar artist. It will sell for a quarter. Cover is in color and there will be four-color full-length insert by Moran.

Book is being published by friends of Moran in the mag field, reportedly including Bob Harrison of Quigley (motion picture) Publications.

E. J. Kahn's Book on the Army

E J. (Jack) Kahn, Jr., New Yorker writer who was recently drafted, has done a humorous book on the life of a recruit which Simon & Schuster will publish.

Containing several pieces done for the New Yorker, volume hasn't been titled yet.

LITERATI OBITS

John F. McLure, 61, president, treasurer and a director of the Gage Publishing Co., New York, which issues business publications, died July 14 in an East Orange, N.Y., hospital.

George Sibley Johns, 83, editor emeritus of the St. Louis Post-Dispatch, died July 16 after a long illness.

Charlotte Sumner McVicar, widow of Julius McVicar, musical comedy actor, died July 17 in a New Rochelle hospital.

Willis O'Brien, 44, feature writer on the San Francisco Chronicle, succumbed to heart attack at Lake Tahoe, July 13.

Kenneth Lord, 61, former city editor of The New York Sun, who later became an executive of the New York Telephone Co., died at his Garden City, L. I., home, July 15. He was the son of the late Chester Lord, for years managing editor of The Sun.

Dr. Louis L. Syman, 70, first city editor of the Springfield (O.) Sun, died July 16.

Mildred A. Evans Branham, 49, musician and newspaper writer, died July 16 in Los Angeles after a long illness.

George S. Johns, 65, editor emeritus

(Continued on page 63)

Broadway

'Buck' Crouse on two-week visit to Banff.

Agent Monica McCall vacationing in South Dakota.

Herman Shumlin back from Maine fishing trip in his new cruiser.

Herman Citron evidently much on the mend from recent illness.

Charles J. Freeman scrammed back to Dallas yesterday (Tuesday).

Arch McGovern, former agent for Cohan & Harris shows, lost his wife.

Chub Munster again company manager of 'It Happens on Ice,' Center.

Warren O'Hara has bought house on the Shrewsbury, near Red Bank, N. J.

Bert Kalmar and Harry Ruby, in from the Coast, bragging they aren't on crutches—yet.

Florence Fineman, of RKO press department, marrying Nate Cookier, a CPA, next month.

Bosley Crowther, NYTimes film crick, has his left arm in a sling, result of a tennis collision.

John Farmer, of the RKO exec staff, back from Michigan following death of his father-in-law.

Sam Nixon-Nirdlinger leaves Manhattan this fall to manage the Nixon, his Pittsburgh legiter.

Bill Raynor, Jr., Coast press chief for Producers Releasing Corp., in town for a couple weeks' visit.

Both Billy Rose and Nicky Blair commuting from their summer shacks on the South Jersey shore.

Vincent Sardi, pere et fils, both got new cars last week; Senior a Cadillac, Junior a Buick convertible.

Hal Horne, former Disney v.p. and eastern rep, planed to the Coast Friday (18) for huddles on a new affiliation.

Julie Dorr at her desk at the Shumlin office again after marriage to William Clayburgh, son of Mme. Alma.

Max Scheck, former musical comedy stager, producing revues, fashion shows and pageants for amateur groups.

Joe Cook, Jr. (Jo-Jo), in Army Corps quartered at Elgin Field, in hospital at Valparaiso, Fla., with broken shoulder.

Mrs. Evelyn Hammitt named assistant to story editor Leda Bauer at Columbia, succeeding Loretta Mackey, recently resigned.

WB story head Jake Wilk 'profiled' in the current Liberty by Frederick James Smith as 'Hollywood's Tomorrow Man.'

Jack Norworth is operating his miniature collection as a concession on the Coney Island boardwalk—passes by Joe Laurie, Jr.

Ed Fadiman, film importer and brother of Clifton and Bill, has taken over Heywood Broun estate at Stamford for summer.

William F. Floto, United Booking Office franchise-holder in Wichita, in town during the past week looking over the Broadway shows.

Herman Bernstein subbing this week for Carl Fisher as g.m. of 'Arsenic and Old Lace.' Fisher touring New England strawhats.

Anna Wolcott Colvin, writer and publicity director, filed a voluntary petition of bankruptcy in the N. Y. federal court, listing no assets and liabilities of $3,053.

Bert Bloch, 20th-Fox's new eastern story chief, back at his desk Monday (21) after huddles at the studio and look-in on company's sales convensh last week.

Teddy Carr, United Artists' joint managing director in England, guest of honor at lunch tossed by UA topper Arthur Kelly Friday (18). All company execs and eastern reps attended.

Republic has moved its home office to the building next door at 1690 Broadway, occupying the two top floors. Swanky looking layout includes a new air-conditioned projection room.

Cheile Janis, who was the first woman theatre manager for Loew's, now managing director of the first U. S. Government-approved school for aviation ground instruction on West 57th street.

Yvonne Chevalier, singer, succeeds Milton Douglas at the Savoy-Plaza mid-August, latter having opened this week, and then Hildegarde returns to the Cafe Lounge for the nth time.

Ted Goldsmith, Dick Maney's assistant drumbeater, forced to postpone his Tupper Lake, N. Y., vacash from Friday (18) to Monday (21) because draft board erred and called him up for physical exam. He's over 28.

Havana

By Fred Whitney

Amelita Vargas to Mexico City on night club contract.

Oscar Lombardo, Cuban baritone, has returned from a South American tour.

Stephan Levitz, of Robbins Music Co., here for three days on inspection.

'Primer Amor,' new song by Gabriel Ruiz, has been adopted by Southern.

Alfredo Brito, composer and orchestra leader here, has left Tropicana nitery.

Havana PM folded again after three weeks' operation under new management.

Emile Zola's 'Human Beast' is being run serially over COCO and CMCK every p.m. at four.

'Gone with the Wind' (M-G) awarded prize by the local critics' federation as outstanding picture of the year.

Sabates, Havana's other soap company, has entered the field as radio rival to Crucellas (Colgate-Palmolive-Peet), part owner of CMQ. Sabates has signed with RHC.

The Matamoros Trio, who've appeared daily with Competidora Cigarets at 3 p.m., now appear nightly at 9:30 in conjunction with Olga Coehlo, the Brazilian singer; Alfredo Brito's orch and Aquilino, saxophonist.

The Havana Rotary Club awarded a cup to Paramount for its 'Ghost Breakers' with Bob Hope. Prize was sent to the Los Angeles Rotary and there awarded to Y. Frank Freeman. Tribute breaks jinx of local Latin complaints against Hollywood bungling.

Australia

By Eric Gorrick

N. P. Pery lookseeing Melbourne for Columbia.

Twenty-three members of the M-G staff here have joined the colors.

Federal government certain to add amusement tax to pic biz as wartime revenue-getter.

Fred Tupper making a bid with local vaude at King's, Melbourne, in opposition to Tivoli.

Paul Jacklin, who handled major stage shows for the Australian Broadcasting Commission in Melbourne, has enlisted for service overseas.

The Four Skating Blondes have arrived here for a run around the Tivoli loop. Other U. S. acts dated include Marie Hollis, Gilbert and Howe, and Niobe.

Federal government has decided not to suspend publication of the A.B.C. Weekly, radio fan mag, after a prior decision had been given to nix mag for the duration. It's said that over a span of 19 months, mag has been in red to tune of $360,000.

Leslie Dare, nabe filmery operator, has withdrawn his complaint under the Monopolies Act alleging that distributors would not supply him with product. Withdrawal came about because attorney for Dare regarded the Monopolies Act as 'pitifully inadequate.'

Supreme court jury, Sydney, has awarded Tom O'Brien, indie theatre man, $26,000 damages against Stuart F. Doyle, Theo Dawson and Bligh Street Holdings Pty., Ltd. O'Brien, who claimed he was entitled to possession of the Savoy theatres in Sydney and Melbourne on a prior agreement, alleged that Doyle and Dawson had 'unlawfully and maliciously combined and conspired together to injure him personally and in business.'

Bucks County, Pa.

Muriel Campbell, the actress, visiting in New Hope.

Walter Craig, WMCA executive, dairy-farming near Doylestown.

Clifford Odets in to catch 'Golden Boy' at Playhouse. Ditto Lee Strasberg.

Phil Cohen, CBS producer, and Faire Binney both looking for local homes.

Theron Bamberger and Phyllis Perlman (Mrs. Bamberger) rented farm in Solebury, Pa., last week.

Hume Cronyn off to Newport to appear in 'Male Animal.' Ditto Mort Stevens to Westport next week for 'Liliom.'

Paul Whiteman, opening at Earle, Philly, this week, commuting to his Stockton farm. Local gang trooping down to welcome him Thursday.

Bob Crooker, Campbell-Ewald agency exec, off Monday for home office in Detroit. Has chicken farm here, which he visits one month a year.

Nat Burns' Yardley, Pa., theatre has antique hearse on front lawn painted in gay colors for hot dog stand. Tony Sarg has built deluxe soda stand for New Hope Playhouse.

Josephine Herbst scribbling pieces for the mags at her Erwinna shack. Her last novel 'Satan's Sergeant,' which is about Bucks County villagers and bucolic city folk, a local best seller.

Anne Kaufman, George and Beatrice's daughter, breaking into the business the hard way, as prop girl at New Hope strawhatter. Daughter of D. M. Freudenthal, Bloomingdale's v.p., doing costumes at same theatre.

Harry Bannister's al fresco eatery and combination silent meller pic emporium near Stewartsville, N. J., where you can eat your steaks and view the hams, is packing them in. Originally planned to operate only two days, now running six per week.

William McFadden, the late Sam Harris' stage manager, directing his bosses, Moss Hart and George Kaufman, in 'Man Who Came to Dinner,' opening Monday (28) at Playhouse here. Edith Atwater, who went to school in New Hope, repeating original Broadway role. Harpo Marx, co-starring in same bill, stopping local traffic. Edith King in from Cohasset to remain for rest of season. Starring Aug. 4 in 'Primrose Path.'

Atlantic City

By Mildred Carter

'Rochester' Eddie Anderson signed for Aug. 2 and 3 at Steel Pier.

Gateway Casino at Somers Point opened last week with Jack Miller's orch.

Cross and Dunn heading new show at 500 Club, coming from Ben Marden's Riviera.

Outdoor concerts of famous orchestra recordings will be given Sunday nights at Ventnor Pier.

George D. Tyson, of Pittsburgh, arrived here for summer to direct 'Miss America' Beauty Pageant.

Phil Baker guest star on Lois Miller's Community Sing program Saturday (19) night on Heinz Pier.

Surf Room of Ambassador hotel opened Saturday (19) with Johnny Pick's orch playing for supper dancing.

John Lewis, son of Mortimer Lewis (Wielland-Lewis theatre chain) has left the company to open public accountant office.

The Elephant, building in shape of huge elephant and a landmark on island for many years, reopened Friday (18) as nitery.

Harold Baggs, for years publicity director and convention manager of Ambassador hotel, switched to similar position at Traymore.

Simone Simon and Phillips Holmes guested at Irvin Wolf's 'Guest Star Night' at Ship Deck of Breakers hotel Saturday (19) night.

Georgie Woods and Ed Wynn visiting friends in resort for few days. Former staying at Ritz-Carlton and Wynn at home of his mother, Mrs. Minnie Leopold.

Marty Magee's Royal Guardsmen playing in Mayfair Room of Hotel Claridge for sixth year. Roy Comfort's concert orch returned for 10th season. Helen Everett vocals.

Dick Bergsets, former manager of Ventnor theatre (Wielland-Lewis), who has been ill at Will Rogers Sanatorium, Saranac, has been joined as neighbor by his wife, Lillian, who lives near the hospital.

Tommy Dorsey played Saturday and Sunday (18, 20) in Steel Pier ballroom, followed by Bunny Berigan, who opened Monday (21). Goes to Friday (25). McFarland Twins ended week's engagement Friday (18).

Ina Ray Hutton played Sunday (20) at Hamid's Pier and returned to play today (Wednesday) to Saturday (26). Lou Breese's orch there Monday and Tuesday (21 and 22). Henry Youngman and Patricia Ellis head vaude bill for week beginning Sunday (27).

Buenos Aires

By Ray Josephs

EFA finished 'Candida Millonaria' ('Simple Millionairess') with Nini Marshall.

D. Joaquin Lautaret, theatre-owner, to Brazil on biz, feted at luncheon.

Comic company of Pablo Suero ended Metropolitan run. House reverts to pix.

Mogila Barth's next for Sono Film to be Giocochea and Cordone's 'La Boina Blanca.'

San Miguel Studio's 'Catamarca,' done by Catrano Catraini's, to preem at Opera benefit.

Lumiton started grinding on 'Persona Honrada se Necesita' ('Honest Person Needed').

Sidney Horan, director general of 20th-Fox in Argentina, Panaired to the States on first trip in years.

Jose Bohr temporarily suspended plans for films at Studios Rio de la Plata. May have to go to Mexico.

Luis Arata company passed 50th showing mark with 'Yo La Vi Guinarte El Ojo' ('I Saw Her Wink at You').

Sono started shooting of 'El Hermano Jose' ('Brother Joe') with comic Pepe Arias. Antonio Mompiet megging.

Mirta and Silvia Legrand to costar in Luis Cesar Amadori's next for Sono Film. Francisco Alvarez will have the lead.

Asociacion de Productores de Peliculas (Association of Picture Producers) seeking reductions in tariffs on material needed for local film making.

Believing they've been overlooking a good bet, number of Argentine pic studios have begun production of short subjects, many with local backgrounds.

Samuel Eicheibaum, last year's national prize winner, opened 'Verguenza de Querer' ('Ashamed to Love') at the Carconi. Crix called it interesting, but not one of his best.

'Infiltration,' sub-titled, 'Quinta Columnia' ('Fifth Column'), will follow 'El Camino del Tabacco' ('Tobacco Road') at the Comedia when latter closes on yet unset date.

Company of Josefina Munoz and Jose Ramirez won 'longest title honors' with a film original by Antonio Botta and Vicente Cassano, 'No Comia, No Dormia, y El Amor La Consuma' ('She Couldn't Sleep, She Couldn't Eat and Love Consumed Her').

Somerset Maugham's 'Constant Wife' given Spanish preem by company of Mecha Ortiz at the Smart. Titled, 'Y Eso Es Portarse Bien' ('Is This to Behave Yourself'), translation of Edmundo Blanchi and Jose Biaya Lozano has been well received. Last done here in Italian in '31.

Pampa announced Ali Salem De Baraja's newest will co-star Mario Ramon de Flores. Cast will include Fanny Navarro, Marino Sere, Alfredo Pissano, Cayetano Biondo, Mique Coiro, R. Garay, Pedro Maratea, Eloy Alvarez, Isabel Figlioli, Chela Cordero, Claudio Martino and Judith Sulian.

Madrid

By Joseph D. Ravotto

Tom Hamilton, N. Y. Times, saw wife and child off at Vigo.

Now obligatory for cafes and bars to pose prices. Fines for violators.

'Son of the Sheik,' with Rudolph Valentino, revived at the Avenida.

Louis Foltz, AP, off to Lisbon to pick up wife and child, in from States.

Stage and screen actor Rafael Arcos died at Uneda, where he was touring in musical comedy.

'Yola,' new Spanish musical, going over big, with two snappy numbers the rage all over Spain.

Ritz again giving outdoor dinner dances, with scores dancing on sidewalk without paying fancy food prices.

Austrian cameraman, Bill Steiner, who was recently given the air by Fox Movietone after many years service, dickering for production berth.

French pict, 'Empreinte de Dieu' ('Imprint of the Gods'), finished just before Germans came into Paris by Leon Moguy, soon to be released in Madrid under title 'Huella de Dios.'

William Krieger, code clerk at the U. S. Embassy, was to make his pro stage debut as a flamenco dancer at the Espanol under name of Guillermo la Blanca on June 27 in Spanish Red Cross Charity show. Show called off at last minute by Spanish authorities as Red Cross is now on black list. (It was second charity event called off for Red Cross within four days).

Stroudsburg, Pa.

By John Bartholomew

Babe Ruth a visitor.

Carl Lorch orch hereabouts.

Barney Rapp orch at Dorney's.

Ken Ritter at Devonshire Pines, Mt. Pocono.

Horton, the Magician, at Pocono Haven, Mt. Pocono.

Billy Diehl's band now playing at nearby Gap View Inn.

Len Matzen and his Continentals at the Penn-Stroud hotel.

Fulton's Marionettes in the auditorium at Pocono Manor Inn, Pocono Manor.

Earle Mayo's New York Players offered 'Apron Strings' at Dorney's auditorium.

'Hello Spring' current with Karl Emerson Williams Players at Lutherland Casino, Pocono Pines.

Eric Greenwood's music succeeded Billy Diehl's band at Wilmer Vogt's Tavern, Mountainhome.

Johnny Messner's orch at Saylor's Lake Pavilion, Saylorsburg, tonight (23). Al Donahue comes in Saturday (26).

Buck Hill Players inaugurated season with Turner Bullock's 'Lady of Letters' at The Inn, Buck Hill Falls. Cornelia Stabler Gillam directed.

Virginia Dale featured with veteran retired actor Bernard Fairfax in 'Meet the Wife,' a Shawnee Players presentation at the Worthington theatre, Shawnee-on-Delaware. Fairfax also directed.

Fred Waring presented Donna Dae, The Four Squires, and Two Bees and a Honey from his Pennsylvanians for a British War Relief Society benefit at Buckwood Inn, Shawnee-on-Delaware.

Harry Schuerman, manager of the Sherman, set each show a half-hour later on account of daylight saving time and to make it more convenient for the various camps in the surrounding territory.

Westport, Conn.

By Humphrey Doulens

Jessie Bridge back after tour.

Marian Anderson now living at Mill Plain.

Mrs. Mark Luescher back from New England.

Willie Pogany residing at Norwalk the year round.

Felicia Sorel in Norwalk hospital for appendectomy.

Max Gordon weekending here to catch 'Little Dark Horse.'

Clifton Webb gave luncheon in honor of Geraldine Farrar.

Grace Moore to Cincinnati to sing 'Tosca' for the first time (27).

John C. Wilson at Gloucester last week to stage revival of Somerset Maugham's 'Our Betters.'

Sheila O'Connor, the late Mrs. William K. Vanderbilt's private secretary, has opened a restaurant here.

Lily Pons and Andre Kostelanetz opened their summer concert tour in Philadelphia's Robin Hood Dell (21). Lewisohn Stadium, N. Y., will be next Monday (28)

Hollywood

Ned Marin laid up at home with flu.

Pandro Berman battling pneumonia.

Duncan Renaldo became an American citizen.

Herbert Marks in town for his first look-around.

Dolores Lee, film actress, sued Al Monsour for divorce.

Alan Gordon returned from three weeks on Broadway.

Mary Boland paid $10,000 to settle an auto accident suit.

Felix Young reopening the Trocadero, his second try.

Mickey Breen joined Lou Irwin's agency as an associate.

Sol Lesser returned back to his desk after a week's illness.

Irving Reis back at his desk after three weeks in the wildwood.

Sid Silvers divorced and ordered to pay $200 a month alimony.

Raquel Torres settled $52,500 traffic accident suit out of court.

Bill Bloecher shifted from the Columbia to Universal publicity staff.

Charles Starrett recovering from fractured shoulder, sustained in auto crash.

Heather Angel, screen actress, divorced Ralph Forbes, stage and film player.

Jimmy Broderick moving out of Metro's casting office to join the army.

Katharine Brush, novelist, was granted a Reno divorce from Hubert Winans.

Arthur Donovan is in Hollywood breaking clinches in the Billy Conn picture.

Matty Kemp pulled out of the Cameo soundie outfit to return to film acting.

Jack Holt's daughter, Jenifer, changed her screen name to Jacqueline Holt.

Judy Canova filed suit for divorce against James H. Ripley, army corporal in Hawaii.

George Sherman, producer-director, to wed Corinne Goldenberg, non-pro, Sept. 21.

Jane Withers laid up with tonsilitis, her first illness in her seven years at 20th-Fox.

Warren William caught 250-pound marlin in Catalina channel and has picture to prove it.

Frank Leahy vacationing here before reporting for work as football coach at Notre Dame.

Alex Hyde, orchestra manager at the Metro studio, celebrated his 27th year with Loew's, Inc.

James E. Perkins, Far East managing director for Paramount, in town for studio huddles.

Doris Davenport, film player, was granted a divorce from Garland V. Weaver, still photographer.

Al Goldsmith, former Broadway press agent, joined Sam Coslow's Soundies as a 16-mm. comic.

Dorothy Lewis skated off for Minneapolis, where she opens her own ice show at the Nicollet hotel Aug. 1.

J. C. Graham clippered to Australia to represent Fox-West Coast interests in the Hoyt theatrical circuit.

Wendell L. Willkie asked Bob Hope to emcee tonight's (Wed.) national unity rally in Hollywood Bowl.

George Broadhurst, shunted off the Riviera by the war, is summering in Hollywood for the first time in 15 years.

Charles Bennett, screen writer, goes back to England in September to take a commission in the Royal Air Force.

Richard Carroll moved out of his writing job at Columbia to become a captain in U. S. Signal Corps at Fort Monmouth, N. J.

Guy J. Newhard, RKO cameraman, left for Dayton, O., to become a captain in U. S. Army Air Corps Motion Picture unit.

Charles H. Wuerz shifted out of the theatre operator field after 15 years to hook up in the realty business with Phillip Norton.

Gladys Mensch moved from Walt Disney exploitation staff to become assistant to Whitney Bolton in David O. Selznick organization.

Robert Hopkins grew homesick after 18 months as a gag man at 20th and went back to Metro, where he had worked for 13 years.

Herbert Wilcox and Anna Neagle called off their Canadian tour and leave for New York this weekend to catch a Clipper for London.

Captain Barney Oldfield, former VARIETY mugg in Lincoln, Neb., shifted to Memphis in charge of radio publicity for the Second Army.

Darryl Zanuck shipping shooting script and production stills of 'Grapes of Wrath' to Library of Congress, at its request, for the library's film archives.

Dixon Fox Ryan, president of Union College, in Schenectady, N. Y., where Charles Coburn runs the summer shows, is casting a scholastic eye on the film studios.

Ralph Hawkes, London music publisher, and G. Cooper of Australia, in town huddling over the music situation with Dick Powers, ASCAP's Coast office head.

Ming Ching Swen, Chinese writer, taking a slant at the Hollywood scene as part of the Rockefeller Foundation plan for education through films in the Far East.

Nicky Arnstein, under his legal name, Jules Arnold, filed suit against

(Continued on page 62)

OBITUARIES

LEW FIELDS

Lew Fields, 73, of the comedy team of Weber and Fields, died of pneumonia July 20 in Beverly Hills, Cal. Details in legit section.

WILLIAM G. STEWART

William G. Stewart, 74, one of the best known comic opera baritones of his day and later resident manager of the New York Hippodrome, died in Glendale, Cal., last Wednesday (16). He lived in Hollywood.

Stewart numbered some 70 operas in the repertoire with which he toured the country around the turn of the century, one of the best known of which was 'When Johnny Comes Marching Home.' He was exec at the Hipp when it was under the management of Charles Burnside and, as an authority of Gilbert & Sullivan, staged a number of G&S operettas there and at the Casino at Broadway and 39th St.

Later, Stewart became stage manager and assistant to Samuel S. Rothafel (Roxy) when the latter opened the Capitol theatre on Broadway. He was also an early singing teacher of Lawrence Tibbett's and more recently, staged G&S for the Federal Theatre Project in California.

Born in Cleveland, Stewart was married three times. He had one son, Richard, who was a film player before his death several years ago.

JOHN J. McGEEHAN

John J. McGeehan, 48, for many years in film exploitation, died suddenly of a heart attack in a New York hotel Thursday (17) night. He had been assigned, just three days before his death, to handle the campaign on the opening of 'The Reluctant Dragon' at the Palace, N. Y. He had previously done publicity-exploitation on 'Frank Buck's Cavalcade,' current tenant of the house.

McGeehan early this year joined the Walt Disney organization but had been recently transferred to the RKO payroll and assigned to the Albany territory on 'Fantasia.' He had also worked on the Broadway opening of 'Fantasia.'

Born in Hazelton, Pa., McGeehan started his career as a newspaperman and later was associated with Loew's, Van Beuren Company, Radio City Music Hall and United Artists. He is survived by his widow, two brothers and five sisters.

LOIS M. PANTAGES

Lois Mendenhall Pantages, 57, widow of Alexander Pantages, died July 18 aboard her son's yacht in Avalon Bay, Catalina Island, following a heart attack while swimming. Prior to her marriage in 1907, Mrs. Pantages was a violinist and met her future husband when she played in his Oaks theatre, Seattle, the first of the Pantages chain.

Surviving are two sons, Rodney, operator of Pantages theatre, Hollywood, and Lloyd Pantages, Hollywood correspondent for a London paper; and a daughter, Mrs. John Considine, Jr., wife of the Metro producer.

Services yesterday (22), with entombment beside her husband in mausoleum at Forest Lawn, Glendale.

RICHARD HILL

Richard Hill, 34, district manager for Warner Bros. circuit in Essex County, N. J., died Friday (18) after a lengthy illness. He had been with WB for 13 years, having been brought east by Spyros Skouras to set up service staffs in the theatres when the company first went into exhibition.

A native of Chicago, Hill started in the film business as a service employe for the Balaban & Katz chain there. Skouras then took him to the Ambassador, St. Louis, to install the service staff.

Joseph Bernhard, chief of WB theatres, and other executives of the chain, were honorary pall-bearers at the funeral on Monday (21). Hill is survived by his widow and two children.

CLAIRE MAYNARD

Claire Maynard, 29, former stage and film player, suicided by gas in her New York apartment last week after brooding for three years over the death of her mother. Miss Maynard's real name was Marie McCarthy, and she was the daughter of James McCarthy, assistant manager of the Princeton Club in New York. According to police, Miss Maynard had attempted suicide before.

Miss Maynard, who had appeared briefly in films after being 'discovered,' had a meteoric rise in Hollywood, but declined just as rapidly after a short-lived career there. She played in 'Bright Honor' on Broadway in 1938.

Surviving, besides her father, is a brother, a Brooklyn policeman.

ALBERT E. BROWN

Albert E. Brown, 73, former owner of the Overbrook theatre, Philadelphia, died in that city Monday (21) after a long illness.

Brown was a film pioneer in Philadelphia.

EUGENE CINDA GRASSI

Eugene Cinda Grassi, 54, French composer of the modern school, died penniless in Paris recently, according to a report from Vichy, France, last week.

Mrs. Georgina Murray Paterson, 86, mother of Murray G. Paterson, manager of the Detroit symphony orchestra, died July 13 at her home in Detroit.

Martin Cassidy, 59, father of James Cassidy, special events director of WLW and WSAI, Cincinnati, died July 18 in that city.

Father, 74, of Herman Bernstein, legit manager, died in New York Saturday (19).

George W. Nimms, Albany musician, died in Albany July 16.

Bills Next Week

Continued from page 57

Hotel Copley Plaza (Sheraton Room)
Stuart Frazier Orc

Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corev
Rita Henderson
Mary Tudor
Alice Dane

Hotel Gardner
Burt Shaw
Evalyn Harvey

Hotel Sheraton (Sky Garden)
Don Dudley Orc

Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster (Roof Garden)
Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Alice O'Leary
3 Chords
Hal Freed
Noll Sherman Gls

Hotel Ritz Carleton (Ritz Roof)
Count Basie Orc
Hazel Scott
James Rushing

International Casino
Henri Jobert Orc

The Cave
Ralph Porrae Orc
Jack Fisher
Tamara Doriva
Jerry & Lillian
Colita & Corral
Phil Barry

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Balconades
John Fontaine Orc

Bill Green's
Clyde Knight Orc
Janet Lee
Herb Rohrer

Boogie-Woogie Club
Boog Sherman
Maxie Simon
Harry Comorada
Buddy Blaine
Tubby Miller
Reggie Dvorak

Cork and Bottle
Lloyd Fox

Colonial
Nelson Maples Orc
3 Yachtsmen

Eddie Peyton's
Betty Benson
Art Shamberg
Sandy McClintock
Marion Muller

Evergreens
Revelers
Kay Burke
Ray Valance
Nancy Grey

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton

Hotel Henry (Silver Grill)
Stan Rucker 4

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Iola
Everett Hardn
Betty Donahoe
Al Devin

Evergreen Gardens
Revelers
Sam Sweet
Alice Sone
Zelda
Wicked Willies

Hotel Roosevelt
Johnny Kaaihue
Royal Hawiians

Hotel Wm Penn (Continental Bar)
Wanda
Escorts

Kennywood Park
Herbie Holmes Orc
Nancy Hutson
Cromwell Sis
Gene Babbitt
Peaches Revue

New Penn
Gay Carlisle Orc
Buddy Williams
Bobby Lee
Marcella & May
Guido & Norma
Betty King

Nixon Cafe
Al Marisco Orc
Bob Carter
Carole & Sherod
Volta
Noella Storm
Kretlow Gls

Nut House
Sherdina Walker O
Ted Blake
Joe Klein
George Gregg
Evelyn Nellie
Kay Balfe
Milly Bradley
Pat Burns

Oasis
Bobby Annis Orc
Stu Braden

Pines
Howard Becker Orc
Mae Harris

Trelon
Billy Merle Orc
June Collins
Bernard

Yacht Club
H Middleman Orc
Masters & Rollins
Beth Chandler
Manch Gls
Anne LeVelle
Shirley Heller

Sky-Vue
Fran Eichler Orc

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid
Etzl Covato Orc
Mark Lane
Cliff Winehill
Peter Higgins
Key Taylor
4 Antoinettes

West View Park
Al Kavelin Orc
Vivian Blaine
Flying Bechees
Rose Sullivan

Ranny Weeks, maestro at Boston's Club Mayfair, spends daytimes acting as radio director for the Massachusetts Committee on Public Safety and joined WEEI recently as civilian defense reporter, with several programs weekly.

MARRIAGES

Ella Jordan, non pro, to Boyd Rippey, KFRC sales promotion manager, in Reno, Nev., July 4.

Phyllis Turner to Bill Hanmer, in Detroit, July 15. She is an inspector for RKO; he is chief shipper for 20th-Fox; both work in Detroit.

Mary Louise Smith to James Maley, July 19, in East Liverpool, O. He's announcer for WSTV, Steubenville, O.

Rosemary Carver to Paul Speegle, in San Francisco, July 15. He's film reviewer for the San Francisco Chronicle.

Mary Brooks to Henry Jackson, in New York, July 19. Groom is western manager for Radio Sales (CBS) in Chicago; bride is copywriter with G. Lynn Sumner agency, N. Y.

Peggy Nelson to Sam Hamilton, in Pittsburgh, July 12. She's an actress at KDKA, Pittsburgh.

Marge Nelson to Nat Nazarro, Jr., in Pittsburgh, June 26. He's the former vaude and musical dancer, now secretary of AGVA in Pitt.; she's a singer.

Janet Fineifein to James Parks, in Chicago, July 15. He's an agent.

Kathleen Pinch to Girard (Jerry) Tepas, July 12 in Buffalo. He's a bandleader.

BIRTHS

Mr. and Mrs. George 'Dink' Templeton, son, in Hollywood, July 12. Father is a screen writer.

Mr. and Mrs. Denny Beckner, son, in Toledo, July 17. He's an orchestra leader; she's the former Doris Gordy, accordionist.

Mr. and Mrs. Maurice Rapf, daughter, in Hollywood, July 18. Father is a screen writer; grandfather is Harry Rapf, Metro executive.

Mr. and Mrs. Edwin M. Eisenberg, son, in Detroit, July 16. Mother is the former Dorothy Crane, who sang with Bernie Cummins' band.

Mr. and Mrs. Albert Kuetcher, daughter, born in Detroit, July 19. Father is operator of Dexter theatre, Detroit, for the Sam Brown circuit.

Mr. and Mrs. Judd McMichael, daughter, in Hollywood, July 18. Father is one of the Merry Macs.

Mr. and Mrs. William Snyder, daughter, in Hollywood, July 14. Father is a Technicolor cameraman.

Mr. and Mrs. Ed Gerlich, daughter, in Burbank, Cal., July 18. Father is a film editor at Walt Disney studio.

Mr. and Mrs. Al Taylor, daughter, July 16, in Buffalo. Father is WBEN, Buffalo, announcer.

Mr. and Mrs. Bob Dwan, daughter, in San Francisco, July 15. Pother is a KGO-KPO (Frisco) producer.

Mr. and Mrs. Raymond Mitchell, son, in Milwaukee, July 18. Mother was Diana Gaylen, Hollywood film 'ghost' singer; father is executive director of the Milwaukee Municipal Opera Assn.

Mr. and Mrs. Dick Gabbe, daughter, in New York, July 12. Father is booker for General Amusement Corp.

Mr. and Mrs. David Chandler, son, in Santa Monica, July 13. Father is on Warners publicity staff.

Mr. and Mrs. George Curti, son, in Hollywood, July 12. Father is with Fox-West Coast. Child is the grandson of Charles Skouras.

Mr. and Mrs. Lewis Herman, daughter, in Chicago, July 12. Mother is Marguerite Shalett, radio actress; father is radio writer.

'Sleepless Hollow'

Continued from page 2

others became interested, but the price was never less than $40,000. Joseph P. Day was commissioned to sell the Cook place, but his option expired and the sale was made direct. Cook explained that, as his children had reached maturity, there was no longer much reason to hold it after occupancy of 17 years. Besides, when he accepted out of town dates, the care and expense were hardly worthwhile.

Cook bought the property for about the same price it sold for, but, with the furnishings and additional ground purchased for the golf links, he estimates the total investment to have been $200,000. While the furniture and furnishings go to the new owners, Cook removed two van loads full of personal items, including costly silver service, amounting in all to $50,000.

Comedian has had a yen to open a cafe in New Jersey for some time. During the trip to the west he will look over various establishments with the idea of avoiding the errors of other restaurateurs.

Chatter

Continued from page 61

two former partners, charging conspiracy to oust him from his real estate business in Beverly Hills.

Louis B. Mayer, owner of the most expensive horse breeding establishment in California, threatened to pull out of the racing game when questioned on the witness stand during an investigation of alleged stimulation of horses. Mayer's final words on the stand were, 'well, I'll be out of racing soon.'

Minneapolis

By Les Rees

Bob Zurke orch into Curly's nitery.

Father of Jack Kelly, M-G salesman, passed away.

'Hay Fever' is current Log theatre (strawhatter) bill.

Manny Gottlieb, Universal district manager, in from Chicago.

University of Minnesota Playhouse presenting 'Ah Wilderness.'

Irving Gillman, former local indie exhibitor, off to Omaha to join RKO sales staff.

Ben Blotcky heading delegation to Paramount divisional sales' meeting in Chicago.

Sherman Dryer, University of Chicago radio head, visiting father, Harry, local exhibitor.

Following in footsteps of dad, Orpheum manager, Bill Sears, Jr., taking position as assistant manager of St. Paul Strand theatre.

Fred Ableson, local Universal salesman for northern Minnesota, finished fifth in entire United States in first lap of his company's current sales' drive.

Annual roller derby starts at Auditorium July 25 with Harry Hirsch and Tony Stecher, burlesque and wrestling impresarios, respectively, as local promoters.

St. Paul Auditorium starting another summer season of 50c pop symphony concerts with 70-piece orchestra plus singing and ice revue once a week for eight weeks.

Pittsburgh

By Hal Cohen

John Freinstein, of M-G exchange, has joined the army for 52 weeks.

Betty Smiley, the singer, has quit KQV for a berth at station WCAE.

Sid Dickler back to Al Mercur as Nut Club's p.a., replacing Kay Balfe.

Harry Rachieles' lad, Leo, will enter Oberlin Conservatory of Music in the fall.

Kap Monahans—he's the Press drama editor—are back from a Canadian holiday.

Glenn Riggs, NBC announced and formerly of KDKA, here to see his folks for a week.

O. K. Farr, owner of Rainbow Ballroom in Denver, here looking over some bands.

Vocalists Penny Lee and Jerry Scott re-signed by Don Bestor for three more years.

Bob Laux has quit the Warner publicity office for a spot with the Koppers company.

The Art Englands (she was Helen Abelson) are home from a Colorado Spring honeymoon.

Joe Feldman, WB advertising chief, and the wife and kiddies off for Hollywood by car.

Harold Kay and his bride, the former Jayne Goodman, are honeymooning in California.

Harry Kalmine will be general chairman of Variety Club's 13th annual banquet next fell.

Billy Catizone and his foursome home after six months at the Broadmoor, Colorado Springs.

Band leaders Herbie Holmes and Benny Burton both got their draft questionnaire last week.

James Kalos, manager of Harris Newsreel theatre, home again after a plane trip to the Coast.

Donald Buka, local actor who was discovered by the Lunts, at the Red Barn theatre this summer.

Dave Smith, assistant manager of WB's Sheridan Square, and Thelma Juli will be married Aug. 9.

'Rochester' (Eddie Anderson) unit with Dick Stabile-Gracie Barrie set for Stanley week of July 25.

Joe Sala has decided to keep El Chico going all summer, cancelling plans for eight-week closing.

Exhib Elmer Dattola has announced engagement of his daughter, Aurora, to J. Alfred Panza.

Ernest Stern, son of Norbert Stern, who operates Drive-In Theatre, to Mayo Clinic for observation.

Bill Lewises—he's the dean of local drama crix—celebrated their 46th anniversary the other day.

Bill Kramer, the restaurateur's son, now in the non-commissioned officers' school at Aberdeen, Md.

Variety Club will picnic at West View Park Aug. 21, proceeds going to its pet charity, Camp O'Connell.

Andrews Sisters sang a few songs at the reception following Carolyn Lieberman-Gerry Goldberg wedding.

Shirley Brown, Carnegie Tech drama grad, going to Cohasset, Mass., in August for Charlie Gaynor revue.

Bob Finkel, scripting Range Busters pix, returned to Hollywood after attending sister's high-school graduation.

Gertrude Ball, of the Republic exchange, and Gaylor Murray, of Washington, Pa., will be married Saturday (26).

Colored cast of 'Green Pastures' at Playhouse has organized dramatic group and will present 'Porgy' in in September.

Shirley Brown, Madelyn Ward and Norma Shea going to Cohasset, Mass., next month to appear in Charlie Gaynor's revue.

Mountain Playhouse at Jennerstown doing 'Thing Called Love' this week with Clay Flagg and Norma Bianchi in leads.

Jackie Heller has left Yacht Club for a few weeks to play Meadowbrook in St. Louis and Burlington (Ont.) Inn, latter a return.

St. Louis

By Sam X. Hurst

About 70 nabes in St. Louis will hold aliminum matinees today (23).

Ray Mathis, Anderson, Mo., mulling idea of erecting a new 500-seater in his home town.

Harry Crawford, manager of the Ambassador, back from New York where he once trod the boards.

The Lucas Theatre Co., Oak Lawn, Ill., is asking for bids on a new $175,000 flicker house in Oak Lawn.

Employees of the St. Louis Amus. Co., and Fanchon & Marco are staging weekly softball games in local parks.

Harry Redmond, manager of Balaban & Katz's Majestic in East St. Louis, laid up in St. Mary's hospital in the same town.

Jack Kraft now hitting Missouri and Illinois towns for Producers' Releasing Corp., which has a local branch exchange.

Ted Straeter, who has just completed his fifth year as choral director of the Kate Smith radio program, visiting his mother here.

The NYA orch of St. Louis, under the baton of Herbert Van den Burgh gave concert on roof of the YMHA-YWHA building before capacity mob.

Garavelli's restaurant in the west end sold to August Sabadell, catering manager of Hotel Chase. Joe Garavelli operated the place for 27 years.

Melba Gaines, whistling singer at the Fox a few years ago, is now Mrs. Larry King. She's copyrighted a ditty tagged, 'I'm in Love With a Dream.'

Jack Brashear, former manager of the Aubert, a St. Louis Amus. Co. nabe, and Melva A. Stapp, trailer booker for the National Screen Service Co., wed last week.

Variety Club tossed farewell dinner and presented Harold D. 'Chick' Evens traveling luggage on eve of his departure to Clevcland where he assumes duties as manager of Loew's State.

Eugene Campione, 18-year-old violinest, scored in solo at last al fresco concert of the St. Louis Little symph at Washington U. Hans Lange completed his sixth consecutive season as conductor.

The Capitol, Waterloo, Ill., relighted under the management of Tommy Tobin, who has interests in the Roxy and Esquire, East St. Louis. House has undergone complete facelifting.

Ben Robbins, manager of the local UA office, returned from regional conclave in Chicago where his branch won first prize in the Group B division of the Arthur W. Kelly sales drive. Robbins copped $1,000 for himself and each of his salesmen snared a two-week salary bonus. They are Jimmy Gregg, Ray Curran, Eddie Ashkins and Ray Wiley.

The singing of 'The Star Spangled Banner' before and after performances in the Municipal Theatre Assn's al fresco theatre in Forest Park by both performers and audience was inaugurated Thursday (10). It will be followed throughout the season. Formerly the band played the national anthem before the footlights went up.

South Africa

By H. Hanson

Show business fair at the b.o.

South Africa suffering from overdose of cinemas.

Mrs. I. W. Schlesinger returned from the States, leaving son at Harvard.

Matheson Lang, British actor, and wife in South Africa for duration of war. Staying in Durban.

'Men of Boys' Town' pulled capacity at Plaza, Cape Town. Spencer Tracy and Mickey Rooney popular favorites here.

South African government may prohibit 'excessive' theatre-building during war. Rhodesian government banned new building, including cinemas, while war exists.

Strawhat Plays

Continued from page 60

CURTAIN GOING UP

lo, was given a fair tryout here tonight (Monday), with first-night difficulties blurring the punch and perfection of a character study of a veteran actress attempting a comeback.

Constance Collier, handed a terrific role, had not mastered all her lines by opening night, but she had grasped her character with an understanding and verve that offset her occasional hesitant delivery. By the weekend this one should shape up much more as a Broadway possibility than it did tonight.

Yarn concerns the old-time star hiding bitterness of a runaway husband for several years by pretending to 'thumb her nose' at the world, but when a young author reads her a play that characterizes herself, she wants to do it for a comeback. A wealthy mutual friend of hers and the author backs the production. Rehearsals go badly because she has trouble in getting up in her lines, and the notices are not too kind. Learning that the author is the illegitimate son of her husband doesn't help. Because he idolizes her, he wants her to try it in America, but she sends him away to a waiting American producer who wants to star his own wife. As play closes the vet star is making terms for a repertoire of classics with a new backer—an English pub-owner and sweepstakes winner who has admired her for years from afar.

Standouts in supporting cast are Violet Heming, as the loyal, wealthy friend who helps the veteran star through the lean years; Ethel Morrison, grabbing every possible laugh from her role of life-long maid and confidante; Gloria Stuart, making her character of the sincere and competent younger actress sparkle; Philip Huston and Melchor Ferrer, as backer and playwright, respectively; Clark Alexander, as a distraught director steering a rough course through rehearsals interrupted by the aging star, and Roland Hogue as the sweepstakes winner.

Second-act scenes of rehearsals on bare stage clicked best, but with more rehearsing the other two cantos would be more stirring.

Fox.

LITTLE DARK HORSE

Westport, Conn., July 21.

Comedy in three acts adapted by Theresa Helburn from the French of Andre Birabeau. Directed by Donald Blackwell. Setting by John Koenig. Presented by Lawrence Langner, Armina Marshall and John C. Wilson, in association with Blackwell & Curtis, at Westport Country playhouse, July 21, '41. $2.75 top.

Agatha	Lillian Brennard Tonge
Dr. Roubet	William Hansen
Louise Monfavet	Katharine Warren
Madame Onzein	Evelyn Varden
Catherine	Anita Magee
Jean-Pierre	Raymond Roe
Patrick	Edmond Abel
Madame Vellenaud	Hazel Hanna
Madame Monfavet	Muriel Starr
Emil Onzain	Walter Slezak
Noel	Rudolph Whittaker
Francois Monfavet	Eric Dressler

Theresa Helburn's sympathetic adaptation of Andre Birabeau comedy, intended for New York entry by Blackwell & Curtis, did not impress as a Broadway potential in first run-through at Lawrence Langners' playbarn. Sock first-act tag gave audience high hope for the cantos to come, but, after the initial snapper, 'Little Dark Horse' is just a thin spread of the key idea—the effects on the family of a father who made the mistake of miscegenatin' during a stay in Africa.

Theatre Guilder Helburn has handled the delicate subject with care, but the mixture of kids, from 15 down, with such material does not classify as normal entertainment. Chief entertainment value of Westport break-in was excellence of character playing, notably Walter Slezak and Evelyn Varden in featured roles.

Set in provincial pre-war France, show spends most of first act getting established. Francois Monfavet (Eric Dresselr), father of three youngsters, is thought near death. His wife (Katharine Warren) and her domineering and shrewd mother (Miss Varden) have learned that Monfavet has been supporting a boy at a school in a distant city, and they send Uncle Emil, middle-aged bachelor tied to the mother's apron strings, to bring the illegitimate child to the deathbed. The kid shows up for the curtain—a colored boy.

From there on it's a case of family reaction. The youngest Monfavet wants the little Negro to stay. The rest prepare to ship him back with Emil. After a second act almost wholly devoid of feel, the third brings two compelling scenes between the father and his outside son, and, later, between the father and senior son.

William Hansen effectively overplays the family medico, bothered with his own ills. Katharine Warren's believably cold as the wife, Dressler's right as the father, and Muriel Starr ditto as the soft paternal grandmother. Raymond Roe tops the juveniles as older brother to Anita Magee and Hazel Hanna. And Rudolph Whittaker's likable natural as the little dark horse.

Workmanlike direction by Donald Blackwell. The John Koenig interiors properly provincial, the small Westport stage being used to the maximum.

Elem.

MR. NAZI

Kennebunkport, Me., July 18.

Play in three acts (four scenes) by David O. Woodbury and Hall Martin. Staged by Erford Gage; setting by George Hill. Presented by the Garrick Players under the aegis of Robert C. Currier at the Kennebunkport playhouse, Kennebunkport, Me., July 17, '41.

Miss Benson	Karen van Ryn
Oscar Venable	Leslie Ranacom
Jim Troy	Kenneth Forbes
Isabel Rheinhart	Olive Dunbar
Roberta Evans	Roberta Dixon
Dr. Hartmann	Claude Marks
Tom Hamilton	Robert Perry
Kit Adams	Nel King
John Tanner	Harry Townes
Sven	Wyman Pendleton

The intention of the authors, David Woodbury and Hall Martin, does not begin to show through this play until it is almost half over. 'Mr. Nazi' is evidently supposed to be a satire, or burlesque, on fifth-column intrigue, but it is a particularly uninspired example of the kind of play it is attempting to parody. Erford Gage's direction and the acting both fail to heighten the script's absurdities. By the time the play becomes obviously a spoof, the audience is too confused to enjoy the comedy complications to the full.

The story deals with Nazi activity among the faculty of a boarding school just outside Washington, where the students stumble on a plot to blast Congress and the President to bits by means of a newly-perfected death beam. As might be expected, the German instructor who spouts openly about Nazism turns out to be an FBI man on the track of the real Nazis. Whole idea of mass assassination of the President and Congress, while too ridiculous to be taken seriously, is in questionable taste. However, the notion of poking fun at spy and counter-spy melodrama may have entertainment possibilities, quite apart from 'Mr. Nazi.'

Harry Townes, as the FBI investigator, contributes a standout acting job, with Robert Perry, Kenneth Forbes and Nel King especially effective among the student contingent. Karen Van Ryn, Leslie Hanscom and Claude Marks handle other important roles. George Hill's school office setting is neat and pleasant.

Paul.

New Theatres

Continued from page 5

Federer, but dark six months. Entire cost said to be nearly $100,000.

Tri-States, of Des Moines, bought Rivoli and Oil City at Falls City.

Arnold Meierdiercks opened new Pix in Pender, Neb., 400-seater, air-conditioned.

E. L. McCartney, ex-Weeping Water (Neb.) barber, purchased North Bend in North Bend, Neb.

Detroit's Addition

Detroit, July 22.

Cohen Bros. circuit acquired the Town, formerly operated under a vaudfilm policy, from Jack Broder, who shuttered it several weeks ago. The house, the former Orchestra Hall site, will again be remodeled for opening in the fall on a first-run (B pix) and possible stage show basis.

Suburban area here will get two new houses with Charles Stearns building a 1,000-seater in Rochester and the Circle-Midway Theatre Corp. constructing new Edison in Dearborn. Latter will also house a bowling alley, soundproofed.

Raceland, La., Addition

New Orleans, July 22.

The Rex, Raceland, La., near here, opened recently amid much fanfare. House which seats 600, was dedicated with speech by mayor and town officials following parade through principal streets and other doings. Owner is Mrs. R. T. Kennedy of New Orleans; manager, Arnold Bell.

Tri-States' 1,000-Seater

Atlanta, Texas., July 22.

B. R. McLendon of Tri-States plans to open his latest house here, the New State, on July 24; seats 1,000.

Austin, Texas, Revamp

Austin, Tex., July 22.

Louis Novy, city manager of Interstate, made following changes among personnel here: Earl Podolnick to manage the State and the Queen; Francis Vickers, assistant manager of the Queen, and Harold Novy, assistant manager of the State.

Joven, Viuda y Estanciera

(Continued from page 30)

dramatic, but plenty of comic situations help, especially those played by Segundo Pomar and Pepita Munoz, both popular in Latindom.

Mecha Ortiz, one of the most popular of Argentine stage, screen and radio figures, puts understanding into her role, creating a sympathy-winning character. Herrera has presented her carefully and location shots on an estancia, together with local color that includes genuine criollo songs, gaucho feats, etc., are likely to give the pic interest not only for the rest of Latin-America but for the States as well. Santiago Arrieta is outstanding in the supporting cast, especially in the dramatic scenes, and Iris Portillo turns in a good job as the camp girl. Photography is excellent although sound is occasionally over-blatant.

Ray.

Literati

Continued from page 60

of the St. Louis Post-Dispatch (Pulitzer Publishing Company) died of infirmities of age at his St. Louis County home last week.

Leland Jamieson, 37, Eastern Air Lines pilot and author of two novels 'Attack' and 'High Frontier,' died recently in Jacksonville, Fla.

Tommy Aitken, 55, for several years salt water fishing editor of Outdoor Life magazine, died recently in Miami.

CHATTER

David J. Manners, film and stage actor, has authored a first novel, 'Convenient Season,' which Dutton has just brought out.

Marjorie Mills, WNAC, Boston, cooking expert, celebrated her 25th anniversary as Boston Herald-Traveler writer on household subjects and her 17th on air.

C. Carlton Hartly, publisher of the Greenfield (O.) Daily Times, has sold the weekly Fairfield (O.) Times at Lancaster, to Malcom S. Forbes, formerly of Englewood, N. J.

Roy D. Moore, vice-president and general manager of the Brush-Moore Newspapers, Inc., Canton, O., has been appointed chairman of the Ohio Defense Savings Committee by Morgenthau.

Cedric Adams, Minneapolis newspaper columnist, is in the hospital with broken ankle. Equipment immediately was set up in his room to permit him to broadcast from a mike in his bed.

Clifford B. Ward, member of the editorial department of the Fort Wayne (Ind.) News Sentinel for the last 18 years, has been named managing editor, succeeding Arthur K. Remmel, resigned, effective July 21.

Allen Saunders, who writes continuity for two comic strips, Chief Wahoo and Mary Worth's Family, is a candidate for membership on the Toledo (O.) Board of Education. He was former drama critic for the old Toledo News Bee. Merrill Pheatt, publicity director of WSPD, Toledo, took out the petition and is among his sponsors.

Grover W. Fleming, publisher of the weekly American Examiner, has been arrested and jailed in default of $3,000 bond after he pleaded innocent July 16 of a charge of criminal libel filed by Mrs. Elda Unklesbay, Cambridge, Guernsey County, O. She charged that Fleming published a false and malicious libel concerning her last June 20.

Fort Wayne (Ind.) Editorial Association, an American Federation of Labor affiliate, has been organized by employees of the News Sentinel, with J. E. Bouillet as president, and Herbert R. Miller as vice-president. Other officers are Louise Roemer, recording secretary; Fred MacFeely, secretary-treasurer, and Eugene W. Craig, sergeant-at-arms.

Mex Mirage

Continued from page 53

ties as a result of these contracts are dealt yet another jolt. They are singularly fortunate when they can retrieve all of the $250 (Mex.) ($50 U.S.) repatriation bond that Mexican law demands must be posted by all transients, other than tourists and immigrants. Only too many U. S. performers who go broke down here are handed mere bus fare to Laredo or other border points. That is in strict accordance with the law as it now stands. The statute specifies that the bond is for 'repatriation' and repatriation means sending the bonded back to their native land. But Laredo and other border points are a long way from Chi and New York or where most of these unlucky artists were contracted.

House Reviews

Continued from page 56

OLYMPIA, MIAMI

dummy named Looie. Even a cowboy getup fails to disguise similarity between pipes of this wooden waif and those of McCarthy, but he's good for a howl nevertheless. Real hit, though, is a briefie with an unbilled sepia dummy that lights up. Might be the angle with which Cross can really score.

Statler Twins are blonde tapsters who make up in optic appeal what they lack in footwork.

With Charley Chay on vacation, Harry Reser has taken over the house band. Vet maestro handles duties with surety, and gets plenty out of this 12-piece combo.

Leslie.

HIPP, BALTO

Baltimore, July 19.

Dinah Shore, Jim Wong Co. (5), Pearl Robbins, The Huberts (2), Wally Brown with Annette Ames, Felice Iula House Orch (13); 'Tom, Dick and Harry' (RKO).

Following a three-week shutdown for renovations, Izzy Rappaport reopened this consistent vaude indie this week to s.r.o. on opening day. Current layout has been adroitly selected and nicely routined for maximum returns.

House orch is ably sticked by Felice Iula on stage, with Wally Brown smartly emceeing in addition to doing his standard comedy turn with Annette Ames later. Nice pacesetter is opening slot for Pearl Robbins in a brief but punchy session of toetapping. The Huberts follow with their comedy stew knockabout and mugging.

Given a buildup by Brown, Dinah Shore takes hold with smartly delivered, stylized vocals which include 'These Are the Things,' 'Hut Sut,' 'Yes, My Darling Daughter,' 'Daddy' and 'My Sister and I,' all in the groove and a cinch for a begoff. Nicely gowned and of sure stage presence, singer has much to recommend her and is a natural on any layout.

Brown follows with his own contribution, utilizing his familiar, halting style of delivery and keep his material moving at a good clip. Diminutive partner, Miss Ames, helps considerably in crossfire clowning and closing vocal and getaway dance. Leads into nice spot for the acrobatics of Jim Wong Co., which closes. They're a hand-getter.

Burm.

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, July 20.

Andrews Sisters, Johnny Burke, Condos Brothers (2), Gloria Gilbert, Peggy Kraft, Gae Foster Ballet (16), Ben Yost Singers (8), Dick Dana, Pinkie Lee, Bobby Morris, Ryan and Benson, Walter Morton, Music Hall Orch (9); 'Man Hunt' (20th).

Headed by the Andrews Sisters, this a well-balanced bill.

Much handclapping and whistling greeted appearance of the sisters for their opening number, 'Beer Barrel Polka,' 'Daddy,' 'Boogie Woogie Bugle Boy' and 'Apple Blossom Time' also got prolonged cheers.

Johnny Burke, in his standard doughboy monolog, kept this audience in howls with his running account of everyday happenings of the doughboy. He's dressed appropriately.

Music Hall manager Frank Elliott follows his usual system of building vaude program around a musical revue theme and title, with house line of Gae Foster Girls, Ben Yost Singers and minstrels serving as background, stellar acts being interspersed.

'Shoulder Arms' is the title of this week's show. Foster girls carry out the idea with a lively drill number while wearing snappy costumes of red blouses, short blue velvet skirts and white hats.

Following this, the Yost warblers, in well-fitting olive drab uniforms, warble a medley of patriotic songs, ending with 'God Bless America.' The crowd was stirred to spontaneous applause, and as they kept singing they were joined by the Foster girls in khaki skirts and blouses, plus overseas caps. It makes a good closing number.

Gloria Gilbert, in pale blue dancing costume trimmed with silver sequins, pleased the crowd with her whirling dancing. The Condos Brothers scored heavily in a tap number. Peggy Kraft does an okay tap accompanied by some twists and spins.

Much of the comedy is supplied by the minstrels with Dick Dana and Pinkie Lee holding spotlight. Latter have much larger spot this week than usual, and got good response with dizzy song in which audience took part. In addition to vaude, Steel Pier offers Tommy Dorsey's band in Marine ballroom; circus with Christiani's acrobats, water carnival, Sharkey the seal, children's theatre, and three films.

When caught at the opening show Sunday (20), the feature film was taken off in order to present continuous vaude for waiting weekend crowds. Six shows skedded that day.

Carter.

EMBASSY, N. Y.

(NEWSREELS)

British troops fighting in Syria, a listless resume of the pro-Axis rebellion in Iraq, some ragged clips from British navy cameramen showing an attack on Nazi supply boats and a brief once-over of the Moscow-Berlin row top this layout.

Among the more notable hash are Paramount's reels on the British naval attack on Nazi supply ships and a quickie summation of the British-Russ mutual assistance pact, Universal's closeup of Russian military leaders receiving medals in Moscow, same reel berates the bombing of Alexandria, Movietone's invasion troop maneuvers in England, Churchill speaking, and News of the Day covering U. S. marines arriving in London.

Welcome relief from trite coverage that follows is furnished by Paramount. Tagged 'Salute to U. S.,' it is the British edition of Paramount News covering Fourth of July exercises in Britain this year. British announcer's voice and whole content of the British Isles edition are retained.

Tex McCrary's theme is that powerful radio voices have been instrumental in recent world affairs, citing Roosevelt, Hitler and Churchill as leaders in the art of swaying people via the airlanes. He also contrasts these with others who have been none too successful with radio speeches, including Wendell L. Willkie, Herbert Hoover, Mussolini and Alf Landon.

Par shows Ickes blasting Lindbergh, while Universal covers the Minneapolis 'Aquatennial,' an Arlington Park horse race and a plug for Sea Island, Ga. Same newsreel grabs chuckles with its yarn on Clemson U. ROTC cadets staging a mock takeover of a southern municipality's government. Pathe grabs a closeup of Secretary of Navy Knox sketching the navy's future program. Par chips in with neat coverage on the army bomber crackup near Madera, Calif., and a good neighbor clip on U. S. bombing plane arriving in Buenos Aires for navy ceremonies.

Wear.

Mpls. Baffled

Continued from page 5

badly beaten up during slot machine raids on suburban night clubs. Proprietors were arrested and the gambling devices confiscated. In one night spot visited a crowd jumped on the minister and beat and kicked him, a deputy sheriff intervening. The owner of one club was charged with third degree assault in connection with the attack. He and other proprietors also were charged with operating gambling establishments.

Local theatre men are wondering what effect the sensational developments will have on night life here. This night life, with its numerous counter attractions, is believed to be plenty tough opposition for theatres.

Cleveland Drive

Cleveland, July 22.

Cracking down on night clubs that have been running after legal hours with gambling setups, Sheriff J. M. Sweeney's blue-coated crew forced their way into Emil J. Nemec's Rockside Club last week in one of the biggest raids of the year.

Six slot machines and a large quantity of likker were confiscated by deputies, who broke down front door.

Newspapers claim there are about 125 of these clip spots in town, but getting the evidence against them is difficult. Rockside is the third one knocked off in the last week, and with a slot machine charge hanging over Nemec's head, the rest of the jernts are voluntarily pulling down the curtain in a hurry.

St. Louis Pinch

St. Louis, July 22.

Mayor Matt Fogerty of University City, a residential suburb just west of St. Louis, last week doubled as police magistrate just long enough to plaster a fine of $200 and costs against a nitery operator for after-hours liquor sales.

Cops testified they visited the Varsity Club, owned and operated by Sam Iaconneti, at 2:45 a.m. on June 14 and found a flock of patrons drinking although the closing hour had passed more than an hour before. The nitery operator denied making any sales.

» WHEN A 70 YEAR RECORD
» COMES TUMBLING DOWN!

» It is a source of tremendous satisfaction, of course, to the attraction....

» PHIL SPITALNY

AND HIS ALL GIRL ORCHESTRA

THE HOUR OF CHARM

» which drew TEN THOUSAND—the greatest attendance in Seventy Years to Chautauqua, N. Y. on July 11 ....

» —with a single exception—the appearance of President Roosevelt there in 1936! It is a privilege and distinction to be second only to the President.

SCREEN | RADIO | MUSIC | STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies 25 cents.
Entered as Second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
COPYRIGHT, 1941, BY VARIETY, INC. ALL RIGHTS RESERVED

VOL. 143 NO. 8 — NEW YORK, WEDNESDAY, JULY 30, 1941 — PRICE 25 CENTS

HAYLOFTS' HEY-HEY BIZ

Money Giveaways OK Now in Chicago, So Long as It's in U.S. Defense Bonds

Chicago, July 29.

Money giveaways, banned in Chicago theatres for some time by the city authorities, now coming to the surface, but this time with the full backing of the municipal, state and federal powers due to a new twist that puts the givaways in the strictly patriotic classification and ties in directly with national defense.

In a deal arranged by Allied here, theatres will run bingo regularly, the prizes to be in the form of U. S. defense bonds.

Bingo for defense has found the full approval of Government agencies here which are backing the move solidly, seeing in the theatre bingo a new and strong avenue for moving thousands of dollars of defense bonds.

While the stunt is a boxoffice angle for the theatres, the authorities feel that the twist is satisfactory due to the national point to be gained by getting defense bonds into the hands of a greatly widened circle of the public.

Essaness circuit is leading the parade here and will disburse a minimum of $200 worth of bonds in each of its theatres. With $200 as a starter, it is a cinch that this figure will go higher as soon as the various

(Continued on page 41)

Max Gordon Wants N.O. To Back 'N.O.' Operetta As Buildup for That City

St. Louis, July 29.

New idea in financing legit production may evolve from 'New Orleans,' the Oscar Hammerstein, II—Sigmund Romberg operetta which opened the Municipal Opera outdoor season here. Max Gordon, who plans to present the show on Broadway, is reported having propositioned the city of New Orleans as one of the potential backers.

Selling point is that it would publicize that city and that New Orleans should invest in the show, probably through its Chamber of Commerce, as a matter of civic pride. If it goes through it might become a vogue, with managers naming shows after municipalities and getting backing from same.

Another musical in the offing that should attract the attention of Louisianians, and which will debut nearer home, is 'Mardi Gras,' an operetta which J. J. Shubert will open in Dallas late in August, show being named after New Orleans' annual carnival.

Understood that a number of ticket brokers have been asked to invest in 'New Orleans,' well regarded when it opened in St. Louis. Ticket people have participated in Gordon productions in the past, but those were lush days along Broadway. Suggested that the brokers buy in for more modest amounts.

Spewack's Federal Post

Sam Spewack, doing intelligence work for the government, flew to England last Wednesday (23) in a bomber being delivered to the RAF. He arrived in London the following day.

How long Spewack will be abroad isn't known. His wife, Bella, is continuing the team's writing activity on a Hollywood assignment at their New Hope, Pa., home.

'Monopoly' Talk Vs. Shuberts On B'way Theatres

Talk of Broadway is what many showmen believe to be an attempt by the Shuberts to 'monopolize' control of the Stem's legit theatres. During the past three years they have acquired the operating rights to a flock of houses, mostly bank-owned. Recently, they added three more to their string and are reported dickering for another trio. Shuberts will operate all the theatres on 44th street with the exception of one small spot and nearly all on 45th street, regarded as the preferred Broadway location.

Reason for their grab of so many theatres is debatable, but there is little doubt that they are in the position to dictate sharing terms from other managers' productions. If that

(Continued on page 47)

SARATOGA TEES OFF; TOWN SEEMS WIDE OPEN

Saratoga, N. Y., July 29.

A heavy downpour last night (Monday) severely marred the openings of the major niteries at this one-month-run resort. Piping Rock, with the Copacabana Revue, and Arrowhead, with Hildegarde headlining the floorshow, drew only sparse attendance.

One thing not affected by the rain, nor by the recent ukase of Governor Herbert Lehman, were the casinos. All were operating last night wide open and without a semblance of 'sneaking.'

Sporting gentry is of the opinion that the authorities will not get around to enforcing Governor Lehman's edict against gambling until later on, when the race meet will be nearly over and the casinos have snared the bulk of the play. After that they don't care.

SUMMER DRAMA HITS JACKPOT

Tyrone Power and Annabella In 'Liliom' Selling Out Before Westport Opening—Big Boxoffice Takings Everywhere

STRAWHATS ON FIRE

Strawhat theatre grosses so far this season are breaking all previous records, according to returns from key spots in various parts of the country. Attendance through the month of July has been equal to and in some cases greater than the normal figures for the month of August, always the best attended period of the season. Another punchy indication is that early-week business has been far above that of former years.

Pacing the bullish season is the forthcoming appearance of Tyrone Power and Annabella in a revival of 'Liliom' at the Country Play-

(Continued on page 44)

BLUES CYCLE BLOWING IN

Apparently the Bing Crosby-Jack Teagarden hookup in Paramount's 'Birth of the Blues' film is the start of a cycle of 'blues' productions. Warner Bros. has signed Jimmie Lunceford's band to start work soon in 'New Orleans Blues.' Anatole Litvak has been assigned to direct.

Lunceford is currently on the Coast, having recently finished a stay at the Casa Manana, Culver City. Charlie Barnet replaced him.

Warners' Many Biogs

Physical action is the predominant note in the new series of biographies listed on the production slate at Warners. Following the wartime strain in 'Sergeant York,' comes 'They Died With Their Boots On,' the saga of General George Custer. Others on the more active side are 'The Life of James J. Corbett,' 'Peary at the North Pole,' 'The Story of John Paul Jones,' and 'The Life of Winston Churchill,' who has led a stormy career since his youth.

On the spiritual and artistic side are 'One Foot in Heaven,' dealing with the activities of a clergyman, and 'Rhapsody in Blue,' the musical adventures of George Gershwin. 'Yankee Doodle Dandy,' based on the career of George M. Cohan, is both musical and factual.

ASCAP-NBC Peace Almost Signed; Some Technicalities to Be Ironed

Preliminaries establishing the possibility of a deal between ASCAP and NBC have been worked out but after peace in the music war was first announced, and then again called off yesterday afternoon (Tuesday), the whole question is enmeshed in legalities. The anti-trust connotations threw a mantle of reticence over the negotiations. These matters, plus the anti-ASCAP state laws, muddle the prospects of a pronto signature. Meantime the network and the Society are agreed in basic terms, 2¾% to be paid by the web and 2¼% by its affiliated station, subject to ratification by the latter.

It is possible another week's work by the lawyers will beat the formal contract into shape for inking. Deal will run for nine years and cover shortwave and frequency modulation contingencies, but not television, for which a separate deal will be worked out.

Network execs say meantime, if NBC programs use the same volume of music as heretofore, the performance fees to ASCAP will probably be slightly in excess of recent payments annually even at the reduced percentage. With CBS likely to follow, that means $3,000,000 a year to ASCAP from radio, including the already signatured Mutual Broadcasting System deal which was on a 3% basis.

While only NBC is doing the talk-

(Continued on page 37)

Pic on Howard Jones

Hollywood, July 29.

Within 24 hours after the death of Howard Jones, football coach of Southern California, Kozinsky Bros. announced a film based on his career, under the title, 'Man of Troy.'

George Bricker will write the yarn.

Kern Scoring His Own Works For Symphony

Cleveland, July 29.

Jerome Kern's first concert attampt, an abridged symphonic version of 'Show Boat,' is being preemed by Artur Rodzinski's Cleveland Symphony Orchestra in Severance Hall here in October as a result of their new musical partnership.

Kern took up the work of condensing 'Ol' Man River' and all the other hits of the show at the suggestion of Rodzinski. Latter will present the work in New York when he appears there in November with the Philharmonic Orchestra. Local conductor had the idea of a symphonic arrangement of 'Show Boat' music for some time and had approached several composers before selling it to Kern.

Although Rodzinski won't confirm the report, it's said that he intends adding a section of modern swing sax men to his Severance Hall orchestra for this unorthodox concert. It's expected to be the highlight of the coming season.

BERLE TO THE RESCUE OF STRANDED CHORINES

Chicago, July 29.

Milton Berle, appearing in a local nitery, last week came to the rescue of six chorus girls, in from New York on a wild goose chase and stranded in town. Girls were booked into a south State Street spot known as the Chicago Art Theatre, but when they arrived and got a load of the place, couldn't go through with it.

This was on Sunday, and the only person they could reach was Berle, who gave them coin to pay hotel bill, return fare to New York and extras.

'Lullaby for Latins' Is Xavier Cugat's Concert Theme for Carnegie Hall

Xavier Cugat is planning a short series of concert dates using Latin-American music played in symphonic style by a 72-piece band. First concert is scheduled for an indefinite date in October at Carnegie Hall, N. Y., but the others may be staged at the Robin Hood Dell, Philadelphia, and at the Hollywood Bowl. Idea is to further Latin-American goodwill.

All of the music played at the concerts, at least at the Carnegie Hall affair, will not be conducted by Cugat, who will use the 14-piece band he's currently conducting at the Waldorf hotel, N. Y., as the nucleus of the 72-man crew. Hector Villalovos, Brazilian composer and conductor, has been asked to participate, as has Carlos Chavez, Mexican conductor. Joaquin Win, Cuban composer, has been asked to write special material for the dates. Cugat himself will baton a Fabian Andre arrangement and composition titled 'Lullaby for Latins' and as the finale of the program will single out his own bandmen for a set of the melodies for which his bunch is best known.

Consuls of various Latin-American countries will attend.

Book on Sime, by Dayton Stoddard, As Reviewed in N. Y. Sunday Mirror

By Jack Lait

I took from my pocket a soft-gold Cartier cigarette case, in the inside cover of which was engraved a facsimile of the signature of Sime Silverman and the date Sept. 27, 1924. I lit a smoke, smiled and picked up the first sheet of the slick galley proofs. The title 'Lord Broadway' (Wilfred Funk, $3), soured the smile; I didn't like it. Sime wouldn't have liked it. And this was to be the biography of Sime, VARIETY's Sime and Sime's VARIETY. He was no lord and never wanted to be. I read on.

Dayton Stoddart's book started off chronologically — the pre-VARIETY days and nights when Sime was a bookkeeper, when he met his red-headed Hattie, when he proposed, was married, started fiddling with show business and its press, launched VARIETY on a borrowed shoestring and tore with all his energy, guts, faith and principle into his lifework of building and leaving behind the greatest trade paper the world has ever known.

The writing was flamboyant, flowery, rhetorical and in spots lyrical. I fancied what Sime, with his stub pencil, would have done to it, as he copy-read all the redundant and windy verbosity, muttering 'Aw, nerts!'

On and on I turned the proof sheets—and to the fadeout.

Yes, stripped of its wide detours, its fantastic imaginations, its many asides and its vindictive misuse of the biography of a gentleman to pay off old personal scores of the author, it did form a picture of the man, of Sime.

Though many essential facts and observations were left out—and I don't mean scandal, which Sime always despised and never published—the layman could extract a portrait of a hard-headed, soft-hearted giant; a battling, forgiving he-fellow; a fearless editor, an adoring father, a prodigal host, a hard-bitten realist though a sentimental sucker—all of which was Sime.

And still it was not Sime.

Sime stewed, playing the piano, is preposterous; Sime bawling me out and telling me what kind of people couldn't work for him is impossible and categorically somebody's invention; Sime dropping $200,000 on the CLIPPER (it was $40,000) is wrong. Sime with a blonde in his lap in a public joint is hard to envision.

Why did the first and belated biography of Sime, whom so many living people still remember so vividly, have to be in the form of a historical novel? A plain setup of the fabulous facts would be far more dramatic.

And in a search for those facts, if the author didn't know Sime well enough to have them without notes, he might have checked with some of those living persons he names and who are easily available, for accuracy. My telephone number is in the directory. And I knew more about Sime offhand than Stoddard could with workmanlike research, which he didn't complete. I lived with Sime; as he says, I was often tight with Sime—and what I didn't see myself Sime told me.

Stoddard speaks generously of me in several spots, but falsely in one that counts. He makes a point of Sime's displeasure with those who 'dish it out but can't take it.' Sime never said any such thing. But Stoddard may profit by his own idea, inserted into Sime's mouth. For Stoddard dishes it out with a shovel, frequently in defiance of the laws of libel, decency and common good taste.

Through the medium of the life-story of a beloved Broadway figure, he slathers venom against the Messrs. Shubert, often going far afield and surely far from biographical field, to draw caricatures in vitriol. And, running as a black thread of secondary plot, is a series of bitter sketches of an unsavory lecherous, larcenous louse, easily identified though under an alias, whose sole contact with Sime's life and career was a charity job Sime gave him after the chiseller had done a stretch for blackmail.

This deKobra method of recital and exposition may pep up the opus as a Broadway expose for the sticks, but it might well have yielded its space to facts about the main subject, far more thrilling if not so lurid.

All this is unfortunate. The life of Sime was a natural and would be written. Now, maybe, a real biographer will be discouraged for years to come.

That a certain amount of it was from the feed-bag is unquestionable. That most of the facts, when the script is reciting facts, are the McCoy is uncontestable.

'Lord Broadway' is an interesting evening's reading. There are laughs as well as melodrama—some of each, standard bromides often dragged in and 'credited' in the established press-agent method for punch lines.

Stoddard would have done better to slick to his vanity-publisher-heel-libertine, which has the making of a book and of a motion picture (Sime would lika that notice; it's got the show business angle), and then have done some more leg-work and knocked off the story of Sime, straight and sure—as VARIETY would have done it.

'Lord Broadway' is hot reading in spots and the life of Sime in others. It may interest those who didn't know Sime. It will puzzle those who knew him best and loved him most.

VARIETY will not review 'Lord Broadway.'

The reason is that Sime is someone about whom VARIETY cannot be impartial. Another point is that those interested would tag VARIETY's review, plug or pan, as 'logrolling' or 'sour grapes'—and they would be about right.

Besides which, if there were anyone on VARIETY capable of writing an unbiased opinion on a book about Sime, the rest of the staff wouldn't talk to him.—Ed.

Noblesse Oblige

20th-Fox is now about to reverse the English on its 'Yank in the RAF.'

It has staked a claim to the label 'A Tommy in tha U.S.A.'

Following Yarn Around

Hollywood, July 29.

Ernest Hemingway's novel, 'For Whom the Bell Tolls,' will be filmed in chronological order as result of a decision by B. G. DeSylva, executive producer at Paramount.

Idea is that the players will do better work if they keep in step with the progress of the story, even though it will add time and money to the production costs.

Warners to Bankroll Cantor's 'Banjo Eyes,' 1st on B'way, Then Pix

Hollywood, July 29.

Eddie Cantor last week closed a deal with Warners to finance his production of 'Banjo Eyes' on Broadway, which later will be made into a picture on the Burbank lot. Plan is to open the play at the Hollywood theatre in New York in November for a run until summer, after which Cantor and other names in the cast will come to the Coast for the filming.

Stage piece will be a musical, streamlined version of 'Three Men On a Horse,' with Izzy Ellinson and John Quillen now working on the script. Cantor and Al Lewis, who produces, are negotiating with Rodgers and Hart and other songwriting teams to concoct the score. The original 'Three Men' comedy, co-authored by John Cecil Hahn and George Abbott, was produced some seasons ago by Alex Yokel, later being filmed by Warners. Yokel won't be concerned in the new version.

It will mark Cantor's first appearance in a Broadway play since 1928, when he was starred in 'Whoopee.'

The new WB film-stage alliance nullifies all negotiations Cantor had to produce and release via United Artists.

Anita's Strawhatter

Branford, Conn., July 29.

Anita Louise, film actress, stars in 'The Swan,' by Ferenc Molnar, at the Montowese Playhouse, here, the week of Aug. 5 to Aug. 9.

The American Actors Company is presenting.

THE BERLE-ING POINT

By Milton Berle

Chicago, July 29.

Still working at the Chez Paree. Chez Paree, that's French for 'Come and see us—but bring money.'

Jack Benny in town. He invited me to dinner at his home in Waukegan. How much 'Jello' can a guy eat?

Went to Arlington Park last week. Beautiful place—it's the nicest track I ever sneaked into.

Mayor Kelly sat in a box, Jack Benny sat in a box. I had my lunch too. The horse I bet on must have belonged to a taxidermist. Half-way around the track the jockey stuck a hatpin in him—and sawdust came out.

Broadway Dept.

Monte Proser writes that the herrings at Lindy's are having a battle with Lindy—they want top billing on the menu.

Charles Laughton wired he saw a picture that was so bad the program should have read '60 Minutes Suffering Time.'

Broadway Sam's clothes are so loud the moths in his closet have to wear dark glasses and ear stoppers.

Hollywoodiana

Olsen and Johnson, who are on the Coast making a picture, have tough competition—Governor Olsen and Senator Johnson.

Business was so slow at the Band-Box Cafe the boss asked Jackie Green (the mimic) to impersonate a customer.

Joe Frisco and his adlibs have been missing from Hollywood so long all the gag writers have gone back to their files.

Don Ameche knows a rabbit's foot that carries a man around with it for good luck.

Music Department

Do you think B. M. I. songs will bring back Mussolini?

Just found out what a questionnaire is: 'Uncle Sam's quiz show of tha year.'

Radio Department

There's a certain band leader who deserves plenty of air time—in an oxygen tent.

Bobby Ramos knows a crooner who sang 'Goodbye Now' so often his sponsor made it come true.

There's No Truth to the Rumor

That *Rudy Vallee* had a fight with his nose and is now singing through his eyes . . . That 20th Century-Fox just formed a new bowling team consisting of *Laird Cregar* . . . That *Gargantua* is carrying a torch for *Broadway Rose* . . . That *I. J. Fox* came to Hollywood because he heard there were plenty of wolves on Vine street.

Hangnail Descriptions

Howard and Shelton: Corn-Fusclous . . . *Bob Hope:* Caught in tha Laugh . . . *Broadway Rose:* Sleepy Time Ghoul . . . *Skinnay Ennis:* A Baton with Legs . . . *Gertrude Niesen:* Today I am a Man-sion.

Observation Department

Understand Jesse Lasky wants to buy the story of my life—but Walt Disney won't sell.

Don't allow my mother to go to the movies anymore. Every time she sees a Bob Hope picture it takes her three or four days to get used to me.

Jerry Bergen (the little man who wasn't there) got a beautiful sun-tan by sitting under two gloworms.

Eavesdropped at the Blackhawk: He had plenty on the ball—but a chain held him back.

Eavesdropped at 606 Club: Her life was an open book—a bankbook.

Eavesdropped at the Drake Hotel: Is she going well? She's in the mink of condition.

My brother (the one who saves Want Ads) just got a new job. He certifies checks—the ones that the horse players put alongside their selections on the scratch sheets.

Whatever Became of:

Lord & Fuller	Brendel & Burt
Cesar Rivoli	Lorraine & Neal
Fain & Dunn	Three Shades of Brown

Afterpiece

Hollywood is the place where married men play single—and single men play the field.

When It's Summer-Hot at the Airport Vague Stories Come Winging In

By GEORGE FROST

If all the news items from La Guardia Field during the last half-a-fortnight were laid end to end, everyone would be better off. The New York Municipal Airport has been withering under the summer heat and the lads and lassies of the headlines have ducked into heat shelters and scenic iceboxes, leaving wide, open gaps in reportorial notebooks.

The cool of the local pressroom, accented with tall, chilling you-know-whats, imported from the south of Jackson Heights, has, however, brought to light argosy after argosy of the airways, many of which deal with the folks who are now fugitives from the furnaces of the North Beach airdrome. One of these tidbits of gossip concerns the way Veloz and Yolanda, of tha dance boards, were aided and abetted by Air Express in holding down a current contract on the Coast.

V & Y, the story goes, were in San Francisco when they received the nod that, the following day, they were to start a celluloid short in Hollywood. Legend has it that the costumes they needed for the reel were in the care of Kathryn Kuhn's West 57th Street emporium and V & Y would have no others.

A telephone call from S. F. to N. Y. was made the afternoon that the dance team boarded a plane from Frisco town to Los Angeles. At 8:30 o'clock the same evening, the N. Y. costume concern had the garments wrapped and delivered to the baggage master of the outgoing Trans-Continental & Western Air Stratoliner, then readying for its daily flight to the Coast.

Came the dawn, with 8:38 a.m. following, as it usually does, shortly behind, and the sTWAtoliner rolled into the L. A. airport to be met by an anxious Veloz and Yolanda, who grabbed their garb, hustled off to the studio and half-an-hour later were doing their stuff as the cameras recorded their act, less than 24 hours after they had made the S. F. to N. Y. telephone call, designating the costumes they wanted.

Hildegarde in from Chi.

This seven-day slice of July saw the charming Hildegarde clip clouds from Chicago to land in New York aboard a TWA flying freighter, after a short visit in the Capital of Cattle, Crime and Capone. With Hildegarde was Anna Sosenko, her manager.

The Clipper-ships of Pan-American Airways toted their quota of trans-Atlantic transients. An in-bound Clipper-tripper was Arthur E. Barrett, of the British Broadcasting Company, bound for the English wavelength corporation's N. Y. offices for a three-month stay with a mess of military secrets on his mind; and also the London Daily Mirror's John Monks, aviation editor, who has been touring with the R.A.F. and now plans to scribble a series on Yankee aerial tactics.

Composer's Kin to Lisbon

Mrs. Rosemary de Swert Albeniz, daughter-in-law of the late Isaac Albeniz, the Spanish composer, was among the Atlantic Clipper's outbound passengers, bound for Lisbon to rejoin her husband, Alfonso, after five months here with friends.

Russell Birdwell was a welcome sight to the airport's contingent of paragraph-placers when the author, press agent and newspaperman sat down here from L. A. aboard the sTWAtoliner. Birdwell was accompanied by Ed Thorgersen, radio and newsreel sports commentator.

Joan Bennett chose the American Airline to return to L. A., making a one-day stopover in Chicago (25) while Lois January, musical comedy singer, whose looks belie her surname, expressed on American to the end of the carline.

Nelson Eddy, Rise Stevens Record Metro 'Chocolate'

Rise Stevens, mezzo of the Met, and Nelson Eddy recorded an album of records for Columbia this week featuring selections from their Metro picture, 'The Chocolate Soldier.'

Other selections included popular songs and light classics.

HARRY COHN DIVORCED

Columbia Prexy's Wife Gets Reno Decree; Married 18 Years

Reno, July 29.

Mrs. Rose Barker Cromwell Cohn, married to Harry Cohn, president of Columbia Pictures, since 1923, has been granted a divorce here on the grounds of separation. They have been living apart for years.

The next Mrs. Cohn is reported to be Joan Perry, featured player, formerly under Columbia contract and now with Warner Bros.

A property settlement has been arranged between the Cohns. He's reported to be in New York at present on business, although their legal residence is California.

Cohn Back to Hollywood

Hollywood, July 29.

Harry Cohn, Columbia president, planes in tomorrow (Wednesday) from New York, where he spent a month in parleys on the company's selling plan and studio budgets. He'll remain here indefinitely.

Quickie Is the Word

Hollywood, July 29.

It took Sam Coslow seven days to produce the first batch of 28 soundies for Mills Novelty Co. at Fine Arts studio.

Contract calls for 180 more. Director is Josef Berne.

Augustin Lara Sells Brazil on a Combination Mexican-Rio Music Show

Mexico City, July 29.

Agustin Lara, Mexico's No. 1 romantic song writer who has performed in Hollywood, has obtained aid of the Mexican ambassador to Brazil in advancing his proposition that the Brazilian government subsidize a Mexican-Brazilian revue company, featuring selected music, songs and dances of both republics, for a tour of Central and South America.

Lara, who has about sold the Brazilian administration on the idea that his revue will be swell Pan-American propaganda, has rounded out 14 solid weeks in Rio de Janeiro theatres.

Brenda Joyce Seeks To Recover Coin From Cop

Mexico City, July 29.

Police Chief Gen. Miguel Z. Martinez has started an investigation of written charges made by film actress Brenda Joyce that a member of the local corps of policemen, Jesus Ibarra Esparza, failed to return to her money she gave him to hold while she went with the Hollywood Good Willers on their flying visit here last April 12-14. Miss Joyce told the chief that she gave part of her coin to the cop for 'safe keeping,' but that she was so busy fiestaing that she and he failed to see each other again.

The obliging lawman, the actress said, has neglected to answer several letters she wrote him regarding the kale and sending it back to her.

EARLY B'WAY LEGIT SEASON

Gabby Harpo Marx Makes 'Dinner' Dizzier; Kaufman, Hart Good, Too

By GEORGE ROSEN

New Hope, Pa., July 29.

Harpo talks—and just try and stop him!

The celebrated comic pantomimist of the House of Marx is having himself a time this week playing Banjo (alias Harpo) in the Kaufman-Hart laughpiece, 'The Man Who Came to Dinner,' at the Bucks County Playhouse here and at last night's (Monday) opening performance he played it to the hilt. A celebrity-packed audience that suggested a preem on west 45th street saw one of the craziest performances ever of one of last year's craziest shows.

In addition to Harpo as Banjo, George S. Kaufman has taken over, beard and all, Monty Wooley's role and wheel chair, while Moss Hart is vedy, vedy Noel Coward-ish in the role of Beverly Carlton.

For Harpo to 'stick to his lines' is something entirely out of this world. Breaking a 25-year stage silence (the last time he 'spoke' was in a Texas vaude house while touring with the family in a skit called 'Fun in Hi Skul,' the zaney's transformation was nothing short of convulsively funny. Reports that Harpo found the going tough during rehearsals and pleaded with Kaufman and Hart for permission to toss the script out of the window and ad lib through the part are entirely unfounded. That is, all but the ad libbing. Harpo came to the initial rehearsal letter-perfect and tonight stuck to the original lines with a fidelity that even astonished the authors. But there was no restraining him and what he did to Banjo is something the 'mil-

(Continued on page 45)

Familiar Props

New Hope, Pa., July 29.

When George S. Kaufman reached Bucks County Playhouse here, which is practically in his backyard, for dress rehearsals the other night he looked around the set of 'The Man Who Came to Dinner,' in which he is co-starring with Moss Hart and Harpo Marx this week.

'Looks kinda familiar,' the thespian playwright muttered.

'It should,' replied strawhat producer Theron Bamberger. 'It's from your living room.'

Kaufman's daughter, Anne, is prop gal for Bucks barn.

PONS-KOSTY SET NEW DELL HIGH

Philadelphia, July 29.

Another attendance record for the Robin Hood Dell shattered last Tuesday (22) when 13,500 persons, double the normal seating capacity, paid approximately $12,000 to hear the joint concert of Lily Pons and Andre Kostelanetz. Previous attendance record was held by Alec Templeton who drew 12,300 persons at the gate Aug. 8, 1940.

Last week proved the most successful from a boxoffice standpoint in the Dell's history, with a total of 29,600 for four concerts during the week. The best previous week was the one beginning June 25, 1940, at which 23,504 persons attended for five concerts.

In addition to the 13,500 persons at the Pons-Kostelanetz concert, the other attendance figures for last week are: Charles O'Connell concert, Monday (21), 4,000; Lucy Monroe and James Melton, Thursday (24), 8,000, and 'Philadelphia Finds' program, Friday (25), 4,100. Latter program included a 'Musiquiz' contest, after the regular concert, sponsored by the Philadelphia Record, the Dell and RCA-Victor.

Added starters to the list of Robin Hood Dell soloists are Larry Adler, harmonica virtuoso, and Audrey Mildmay, co-founder of the Glyndebourne Mozart Festival in England. Adler will appear next Thursday (7) with Miss Mildmay set for the following night, the final concert of the season.

Start Acting, Junior

Hollywood, July 29.

Douglas Fairbanks, Jr., recently returned from a good will tour of South America, went to work yesterday (Mon.) as star in the dual role in 'The Corsican Brothers,' an Edward Small production at General Service for United Artists release. Gregory Ratoff directs, with Akim Tamiroff, J. Carroll Naish and John Emery in featured roles.

Jouvet's S.A. Tour Held to Be Goodwill Builder for Vichy

Buenos Aires, July 22.

Announcement that the French theatrical company of Louis Jouvet, Parisian star, is coming to South America on tour despite difficulties caused by the war has aroused unusual speculation here. Theatre circles can't figure out exactly why Vichy permitted the troupe to go but general belief is that it's intended as a propaganda move, okayed, if indirectly, by the Nazis.

It's pointed out that Jouvet and other A-1 groups have been coming from Paris to S. A. for years and that with the fall of France many predicted that such jaunts would end. This seemed to be the case, not only with French companies but Spanish groups as well, such trips in war time being considered too expensive and difficult, especially when it was considered how hard it was for any Europeans to get visas to come here.

Sudden announcement that the French group is coming means, in the opinion of those best qualified to size up the situash, that Vichy has decided that it would be an excellent goodwill move to have at least one French company continue to come to S. A. as in years past, theory being that it proves everything cultural goes on as usual, despite war.

Wilcox, Neagle Abroad For Brit. Flying Film

Anna Neagle and Herbert Wilcox shoved off for England, via land plane and clipper, to film the life of Amy Johnson, Britain's leading woman flyer who recently died in her country's air service.

Screenplay is being written by Lord Castlerosse, British novelist, in collaboration with James Mollison. Filming is slated for the Denham studios near London in early autumn. Mollison was the divorced husband of the aviatrix.

N.C. Gal's Face 'Got' Metro

Ava Gardner, 18-year-old North Carolina gal, was signed by Metro and sent to the Coast last week after eastern talent execs for the company saw her picture in a high school paper. They were so struck by the photo they had the gal come to New York and made a quick screen test of her.

She has had no previous dramatic experience. Metro has no particular role in mind for her but will put her in its stock training school.

EDDIE DOWLING'S LOAF

Hollywood, July 28.

Eddie Dowling is vacationing here with his family after closing the northwest tour of 'Time of Your Life.'

He returns east this weekend.

10 PREMIERES IN SEPTEMBER

40 New Shows in Various Stages of Production—Former Trend Was to Hold Back Until Mid-Fall

SUMMER TRYOUTS

The Broadway legit season for 1941-42 is likely to get started sooner than for the last half a dozen years. From indications there will be at least 10 premieres during September. For various reasons the trend has been to hold back new shows until mid-fall. Last season most of the fall period had passed before a winner arrived, a very slim bunch of new shows having opened up to that time. August formerly saw at least some debuts, but none are definitely carded so far.

Labor Day, once the starting period, is the approximate date set for several shows this coming sea-

(Continued on page 19)

NBC SETS BIG ALL-NEGRO CONCERT

NBC is booking the biggest all-Negro program of its existence for a broadcast on Aug. 12 over the blue network from 10 to 10:45 p.m. The NBC symphony orchestra, will be under Dean Dixon.

General George Marshall will speak from Washington, and Noble Sissle will be m.c. Leonard Depaur and his male chorus will appear, and negotiations are pending with Joe Louis, Marian Anderson, Dorothy Maynor, Paul Robeson and Roland Hayes.

Eddie Leonard, 70, Found Dead in N. Y.; Famed as Minstrel

Eddie Leonard, one of the great minstrel and vaudeville headliners of bygone days, was found dead yesterday (Tuesday) afternoon in the Imperial hotel, New York, 24 hours after his wife, the former Mabel Russel, had reported him to the police as missing from their apartment in the King Edward hotel on West 44th street, a few blocks from the Imperial. A preliminary examination showed death to be from natural causes, but an autopsy is being performed. The mystery to police and friends is why Leonard, who was 70, had checked into the Imperial.

Once one of the big money-makers in show business, Leonard died in pitiful circumstances and obscurity. For the past 14 years his earnings were very small and his last job of any consequence was at Billy Rose's Diamond Horseshoe for 10 months up until March, 1941. Rose paid him around $100 weekly; at his

(Continued on page 46)

June Havoc's RKOer

June Havoc pulled out of George Abbott's Broadway musical, 'Pal Joey,' after Saturday's (26) performance, on a leave of absence to make her film debut. She entrained Monday for RKO studios, where she has been assigned to 'Four Jacks and a Queen.'

Sister of Gypsy Rose Lee has had a top spot in the Abbott show since it opened last fall.

Schaefer, Reisman, Whitney Due To Trek to S.A.; Latter's 3-Mo. Survey

George J. Schaefer, RKO prez, and Phil Reisman, company's foreign manager, will accompany Jock Whitney to South America on Aug. 20, according to present plans. They'll attend the opening of 'Fantasia' in Buenos Aires.

Although Schaefer is seriously figuring on going, it is possible that developments in the meantime may interfere with his plans. In that case, Reisman alone will accompany Whitney, who heads the film division of the Rockefeller Committee on South American Relations.

Following the 'Fantasia' opening, Whitney will go off on his own for a three-month tour of Latin America. He aims to meet as many representatives of both the U. S. and S. A. industry as possible, explaining to them what the Rockefeller group is doing and plans to do, and getting their advice on what other steps should be taken. He feels that only by getting first-hand knowledge of the situation can the good-will work

(Continued on page 46)

Major David Niven

London, July 1.

David Niven has been promoted from captain to major, with his showfolk friends celebrating event by giving all-star concert to his regiment.

Those taking part were Flanagan and Allen, Leslie Henson, Arthur Riscoe, Debroy Somers and band, Teddy Brown, Naunton Wayne, Cyril Smith, Zoe Gail and Nervo and Knox.

Radio Broadcasts Mark Hoblitzelle's 35th Anni; Use Abe Lyman's Music

Fort Worth, July 29.

The Interstate Theatres Circuit will sponsor a series of four broadcasts over the Texas Quality Network from four Texas cities in conjunction with the observance of the 35th Anniversary celebration throughout the state by Interstate houses honoring Karl Hoblitzelle, head of the Interstate group, the amusement pioneer of Texas.

The Interstate programs will be heard on four successive Sundays from 8:45 to 9:15 p.m. through stations WBAP, here; WFAA, Dallas; KURC, Houston, WOAI, San Antonio and stations in Weslaco and Amarillo. First broadcast will be from the stage of the Metropolitan theatre in Houston on Aug. 3; Second from Majestic, San Antonio, on Aug. 10; third from the Majestic, Dallas, on Aug. 17, and will wind up with a broadcast here on the stage of the Worth theatre on Aug. 24. Broadcasts will include Abe

(Continued on page 44)

LOMBARD, BEERY ON ONE-PIC DEALS AT U

Hollywood, July 29.

Carole Lombard and Wallace Beery have been signed to one-picture deals for Universal's 1941-42 program.

'My Girl Godfrey,' to be directed by Gregory La Cava, is Miss Lombard's assignment. Beery, on loan from Metro, stars in 'Butch Minds the Baby,' a Damon Runyon tale.

Ballet Russe 3-Reeling For Warners in Pastel

Hollywood, July 29.

As a supplement to single bills, Warners has arranged a deal through the William Morris agency to film a series of three-reel Technicolor films of classical dances performed by the Ballet Russe de Monte Carlo.

Filming starts late next month with 'Gaite Parisienne' leading off, and 'Capriccio Espagnol' to follow. Studio plans to shoot at least two of the featurettes before the troupe leaves the Hollywood Bowl, where it is currently performing.

Havin' a 'V' Wave

Britain's new 'V' campaign and David O. Selznick's registration of '. . . — ' (Morse code for V) as a potential picture title gave at least six other film companies the same idea. They came through in rapid succession with other labels for pix based on the 'V' idea.

RKO, Metro, United Artists and Universal (in that order) all laid claim to just the letter 'V.' RKO and 20th-Fox also sought 'V Is for Victory'; Universal followed Selznick in claiming 'V for Victory'; UA staked out 'V Army' and Paramount 'The V Rebellion.'

Rain-Drenched Show Goes on for Soldiers Per the Ol' Tradition

Fort Monmouth, N. J., July 29.

Michael Todd put on a show here last night (Monday) for the soldiers under the worst possible conditions, among them a heavy downpour, and long before it was over a new type of civilian hero was discovered—the actors. Ignoring suggestions that they call the whole thing off, the performers insisted upon going through with their mission and an audience of some 7,000 service men,

(Continued on page 45)

'Private Yoo Hoo'

Hollywood, July 29.

Paramount will make 'Private Yoo Hoo' with Eddie Bracken starred.

Yarn based on recent General Ben Lear incident.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th Street, New York, N. Y.

SUBSCRIPTION
Annual...... $10 Foreign...... $11
Single Copies................25 Cents

Vol. 143 No. 8

INDEX

Bills	42
Chatter	47
Coin Machines	35
Concert	32
Exploitation	14
Film Booking Chart	20
Film Reviews	8
Film Trade Showings	19
House Reviews	40
Inside—Legit	45
Inside—Music	36
Inside—Orchestras	36
Inside—Radio	29
International News	16
Literati	45
Legitimate	43
Music	33
Night Clubs	41
Night Club Reviews	41
Obituary	46
Orchestras	33
Pictures	4
Radio	21
Radio Markets	28
Radio Reviews	30
Vaudeville	38

DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

20th Balks at B&K Rushing 'Charley's Aunt' Into Chi With But Little Adv.

Chicago, July 29.

Balaban & Katz and 20th Century-Fox film exchange are at grips over the first-run booking of 'Charley's Aunt' (Jack Benny), the distributor having refused to book the film into the Chicago theatre, flagship of the B&K circuit, without assurance of sufficient advance advertising campaign. Circuit wanted the film for opening Friday (1), without benefit of weekend advance publicity bally. Exchange turned down the request.

Report in film row is that B&K sought a substitute feature in place of 'Kiss the Boys Goodbye' (Par), previously announced for the date. Refusal of 20th-Fox to 'cooperate' has the trade talking, as Chicago Theatre dates are eagerly sought with playing time divided between the affiliated Paramount, Metro, Warners, Columbia and 20th.

Understood B&K has notified 20th-Fox that advance bookings pencilled in might preclude a first-run at the Chicago for the Benny film until late in the fall. Film exchange declares, however, that the feature, which is one of its new season's leaders under the Consent Decree, is deserving of bigger advance buildup than is possible with only two or three days' newspaper and trailer campaign.

Loew's 40-Week Net Declines 700G Since 1940 to $7,206,466

Net profit of Loew's declined more than $700,000 in the first 40 weeks of the company's fiscal year ending June 5 as compared with corresponding period a year ago. Company's share net profit after taxes, but before reserve on account of frozen foreign funds and other restrictions, totalled $7,206,466 as against $7,996,394 in the 40-week period ended June 6, 1940. This is equivalent to $3.92 on common shares against $4.39 in the 1940 period, and equal to $52.98 on preferred compared with $58.49.

Peculiar part about breakdown of figures is that more than $500,000 or the greater portion of the decreased earnings is represented by increased federal taxes. Loew's reserve for federal income taxes amounted to $2,275,726 or around $500,000 greater than $1,755,306 in the 1940 period of 40 weeks.

Company's share of operating profit before reserve for contingencies, depreciation and reserve for federal income taxes amounted to $15,210,462 as against $15,594,078 in comparable period of the previous fiscal year. Loew's again set aside $3,100,000 for contingencies as in the preceding year's period. Reserve for depreciation was listed as $2,628,270 or about $114,000 less than last year.

Fact that the company's earnings are $3.92 on the common in the first 40 weeks is taken to mean that Loew's will show around $4.25 or better on common shares, which is more than double the current $2 annual dividend rate.

No Startling Exposes On L.A. Studio Communism

Hollywood, July 29.

Second day of hearings on subversive activities in Los Angeles by Assemblyman Jack Tenny's interim fact-finding committee on un-American activities failed to involve picture studios or labor unions. Understood 50 subpoenas were issued by the committee which will shift reports of Communism in film plants and figured in 'inspired' strikes.

Los Angeles county Communist Party secretary had indicated many studio unionists were on its membership rolls.

Tenny's committee is believed to be smoking out 'sensational' studio disclosures for big downtown newspaper breaks, with the red-baiting Hearst sheets always ready to hop on anything that smacks of Communistic propaganda.

O'BRIEN'S BLOWUP

Hollywood, July 29.

RKO assigned Edmund O'Brien to the top male role in 'Powder Town,' a tale of international sabotage, slated for September production by Cliff Reid.

Currently O'Brien is doing a romantic job in 'Obliging Young Lady.'

Oboler Gets the Light

Hollywood, July 29.

First chore for Arch Oboler under his new producer-director-writer contract at 20th-Fox is the scripting of 'Red Lights,' which he will probably direct.

Mark Hellinger is producer.

Shorts May Come Into Importance With '42 Selling

Outlook for a stronger lineup of shorts in 1941-42 is brighter than at any time in recent years, or since double-features became prevalent in more than 50% of U.S. film theatres. Nearly every one of the five major companies which will sell under the Consent Decree is attempting to bolster the quality along with the production outlay for the coming season.

Consequently whether the selling of shorts is done more on merit and without any tie-in with features (an obvious intention of the Decree), the short subject field is in for a real lift in the next 12 months. Only catch to the situation may be the lack of interest by the exhibitor or his conviction that shorts still are being offered a dime-a-dozen.

Trade generally expects shorts to be linked up with the sale of features, as in the past, but there may not be as much forcing with the sale of features in blocks-of-five, or less, after tradeshowings. Few exhibitors envision any full scale retreat from the practice of holding out inducements to swing contracts for shorts, just as there will be deals for short features tied in with pacts on features. Theatres which buy the distributors' full line, including newsreel, shorts and serials or westerns, naturally are certain to get a better break than those just using features.

Typical of the way more attention is being given shorts is William F. Rodgers' announcement that Metro will spend 20% more on its 1941-42 briefie program than currently, without hiking the number of subjects. RKO also is preparing an elaborate lineup, while Paramount is going in for extensive development of the shorts alignment. Universal earlier had announced plans for developing its shorts. Warner Bros. and 20th-Fox already have announced pretentious lineups also, the former this week outlining a policy of tradeshowing shorts next season.

Kanin Back in Show Biz, But Under Army Auspices

Fort Monmouth, N. J., July 29.

Private Garson Kanin, after two weeks at Fort MacArthur, Cal., arrived at the Signal Corps Replacement Training Center here last week for at least two months of basic training and familiarization with army life. The 28-year-old director has been assigned to Co. E of the Fifth Signal Training Battalion and is expected to go to work alongside a flock of other Hollywoodites in the Training Film Production Unit, making army instructional pix.

Kanin will get an immediate opportunity to exhibit his directorial and writing powers. New departure in entertainment for enlisted men here is a theatrical tournament—in which each company is presenting a one-hour show written, acted and directed by members of the unit. Judges will pick the best and eliminations will be held to choose the champs. Opener is slated for presentation tonight (Tuesday).

Meanwhile, Replacement Center dramatic group is rehearsing 'Room Service,' which will be presented in the Post theatre and then in Long Branch, N. J., next Monday, Tuesday and Wednesday (Aug. 4-5-6).

Blaustein Into Service

Hollywood, July 29.

Julien Blaustein, Paramount associate story editor, reports Monday (4) for active duty with the Signal Corps at Ft. Monmouth, N. J.

Par Up a Tree on 16 Mm. Deal; Problem Is Squawk By Exhibs on Competish

In a couple of weeks Paramount must decide what to do about its deal with Films, Inc. (Eric Haight), which calls for the latter's 16-mm. release of Par product to schools, etc. Its renewal is due in a fortnight and, in view of past exhibitor protest that school films don't 'encourage,' but satiate, juvenile film interest, it may not be renewed.

Some 200 pictures or so are thus shown in schools. Theory is that a 'Bengal Lancers,' employing that as an ideal educational subject, whets interest in further film-going. Exhibs have argued to the contrary, as for instance that papa and mama may say, 'Junior, let's go to the movies tonight,' and Junior tells them that he's too tired since he already saw a film at school in the afternoon.

Exhibs have always been in a ticklish spot in this aspect. The smaller the community the tougher the situation when the local school authorities accuse the neighboring theatre-owner of being 'greedy' because the youngsters see 'worthwhile, selected' films at school. It's too delicate a community headache.

Universal and RKO also have similar deals, but Par has really been the most extensive proponent. Its deal with Films, Inc., started three years ago.

Much Spleen Between M-G's Rodgers And Indies Over Anti-% Crack in L.A.

Minneapolis, July 29.

Northwest Allied, indie exhibitors' organization, is considering whether to take some action, in the form of a resolution or otherwise, against W. F. Rodgers, Metro sales' manager, because of an alleged 'affront' to S. R. Lebedoff, its treasurer, executive board member and Minneapolis governor.

In his capacity of chairman of the organization's 'film problems' committee, too, Lebedoff last month gave out a statement bitterly attacking Rodgers for declaring at the MPTOA convention in Los Angeles that there must be higher admission prices and more extended playing time and percentage pictures to enable producers to maintain and improve film quality. Lebedoff contended that percentage is the curse of the industry, is ruining it by killing exhibitor showmanship and that more of it would sound indie exhibitors' death knell. He also urged a federal law to permit indie exhibitors to deal collectively with distributors.

While in Chicago last week on personal business, Lebedoff learned that Rodgers also was there. Knowing the latter personally and well, Lebedoff thought it would be a good idea to exchange pleasantries and talk over trade problems with the Metro executive. So he went to the latter's hotel and called on the telephone.

'I don't want to see you or have anything to do with you,' Rodgers told Lebedoff over the phone, according to the report of the latter, owner of two local nabe houses, brought back from Chicago. 'I don't want you as a friend or have any business dealings with you whatsoever.'

Lebedoff says he never had any differences with Rodgers before and only can ascribe his 'treatment' to his statement assailing the Rodgers' percentage stand.

'The truth must hurt,' said Lebedoff in another statement. 'Mr. Rodgers apparently can't take it.'

At the same time, Lebedoff claims he has had numerous letters and congratulatory telegrams from exhibitor leaders and individual theatre owners all over the U. S., praising and approving his statement on percentage and asking him or the local organization to take the lead in a national campaign along the lines which he specified.

Jack Moss Partners With Welles In Mercury's New Deal at RKO

Hollywood, July 29.

Orson Welles has lined up a new deal with RKO, making Mercury Productions a full-fledged producing organization, set to make four pictures.

Welles' new partner is Jack Moss. Moss is locally reputed as a man with an enormous talent for parting studio treasuries with goodly bits of their surpluses for people with whom he is associated. He is also a producer in his own right. He never fails to read the fine print in contracts. And after 12 years of being an agent and a producer he always reads them between the lines.

His bargaining talents were best shown when he was Gary Cooper's business manager. At the beginning of that relationship Cooper had an $800 bank account. Four years later he could, if he had to, get up half a million dollars.

The bargaining talents of Moss and the producing talents of Welles could make an important combination.

Under the new setup with RKO, Welles will extend his activities. Whether he acts in the pictures or not, or whether he just produces and directs them, they will all bear his stamp.

Paid At Every Turn

It is understood that he will receive four different salaries if he does four different things. For producing alone he will be paid. For directing he will be paid, for writing he will be paid. If he acts he will be paid another sum.

Moss produced 'The Biscuit Eater' and 'The Shepherd of the Hills.' He concludes his work with Walter Wanger as a production assistant on 'Sundown' to go with Welles.

'The Magnificent Ambersons,' by Booth Tarkington, is the first film Welles will do under the new RKO deal. It will be vastly different from 'Citizen Kane.' It will not be a searching portrait of an ego-maniac, but the story of three love affairs and the story, as well, of an American town turned suddenly into a roaring metropolis by the invention of the automobile.

His second one will be 'Journey Into Fear,' a melodrama with the background in modern-day Europe. The third will be 'It's All True,' which he describes only as an 'original project.' His fourth will be the story of a Nazi plot in Mexico. He will film this one in Mexico City, with Dolores Del Rio playing the feminine lead.

He will not act in 'Magnificent Ambersons,' but he will produce and direct and help write it. Joseph Cotten and Ruth Warrick will play the top roles. Cotten and Michele Morgan will head the cast of 'Journey Into Fear.' It is possible that Welles may appear in his 'original project' and that he will also play with Miss Del Rio in the Mexican picture.

Lou King Megs Jane

Hollywood, July 29.

Jane Withers draws Louis King as director on her next 20th-Fox picture, 'Young America,' budgeted at $500,000.

Film deals with the work of the 4-H Club, a national organization of young farmers with a membership of 11,000,000.

Capra's 'Arsenic' For Warners Won't Affect UA Deal

Hollywood, July 29.

Frank Capra's one-picture deal with Warner's as producer-director of 'Arsenic and Old Lace,' the Broadway legit comedy, slated for a start within eight weeks has no effect on Capra's plans for a production unit with David O. Selznick as a member of the United Artists group.

Due to requirements in plant and equipment, Capra will be unable to carry out his UA commitments until December. Final sealing of his Selznick-UA contract awaits the return of Ed Raftery, corporation counsel, on Aug. 4.

Writing-producing team of Frank Capra-Robert Riskin becomes dissolved with Capra's WB deal. Studio is assigning its own writers to script. Capra wanted Riskin to come in with him on the UA deal, but latter plans to produce on his own.

U.S. ARMY DETAILS ITS SCREEN SERVICE

Washington, July 29.

Army camps within the continental United States, Alaska and Atlantic Base Command have a typical week's offering of five program changes, with two outstanding pictures being shown for two days each, the Army Motion Picture Service revealed last week.

Virtually all productions of the industry are used by the service under a 'rotating' system which sends the shows through 'most of the Army theatres,' it was explained. In larger camps—'big top' tents, seating 2,200, house the motion picture facilities, while each cantonment boasts two theatre buildings that will accommodate 1,000 spectators each. Pix also can be provided for units smaller than divisions.

Soldiers serving in Hawaii, the Philippines, Puerto Rico and Panama receive their film entertainment through motion picture services operated independently of the Army Motion Picture Service, the War Dept. explained.

Rather apologetically it was noted that any profits accruing from picture shows at Army camps are 'used to maintan the service at a large number of non-profitable theatres or for use as recreation funds.'

'The admission fee charged by the Army Motion Picture Service is not for profit but solely to pay minimum operating costs, with a small margin of safety to guard against financial embarrassment which might interfere with the systematic functioning of the service,' it was explained.

N.Y. to L.A.

Larry Barnett.
Joseph Bernhard.
Harry Cohn.
Humphrey Doulens.
Marcus Griffin.
June Havoc.
Alexander Korda.
Harry Kosiner.
Thomas J. LaBrum.
Charlie Miller.
Rita Montoya.
Merle Oberon.
Lily Pons.
Irene Rich.
Myrta Silva.
J. C. Stein.
Stella Unger.

Come Into My Web

Hollywood, July 29.

Filming of 'The Black Widow' started yesterday (Mon.) at Warners with Jeffrey Lynn and Jane Wyman in the top roles.

D. Ross Lederman directs.

L. A. TO N. Y.

John Brahm.
Eddie Dowling.
Mrs. Sylvia Fairbanks.
Mitchell Gertz.
Bob Gillham.
Charles L. Glett.
Martin Gosch.
Clay Hake.
William Heineman.
Charles Koerner.
Joyce Lester.
Myke Lewis.
Irving Mass.
Tom McKnight.
Ben Miggins.
Joseph Moskowitz.
Arnold Moss.
John O'Connor.
Eugene O'Neill.
Hermann G. Place.
Dick Pollard.
Stelle Reynolds.
Randy Rogers.
George J. Schaefer.
William Scully.
Norma Shearer.
Bob Taplinger.
Les Whalen.
Joe Wright.
Teresa Wright.

HOPKINS TO PRY FILM COIN

Lesser-UA Compromising Deal Before He Joins RKO; Kelly Says UA Theatre Circuit Progressing

Compromise is being worked out on Sol Lesser's pre-contract-expiration exit from United Artists, Arthur W. Kelly, UA operating chief, asserted Monday (28). Lesser, who has joined RKO's studio staff to head up the A production units, has four films yet to deliver on his five-picture UA deal.

Kelly declared that Lesser will make for UA release 'Strange Victory,' which is ready to start shooting as soon as satisfactory femme lead is agreed upon. Whether any of the three other pictures due will be made for UA or some other form of settlement will be reached Kelly refused to say.

Charles Chaplin is now at work on synchronizing music and re-editing 'The Gold Rush' (1925), UA topper stated, with likelihood that it will be ready for reissue by January. If it proves successful, Chaplin is prepared to do similar jobs on other of his heavy-grossers of the past.

Negotiations looking toward acquisition of first houses for UA's contemplated theatre circuit are progressing rapidly, Kelly said. He declared company has been deluged with offers of partnerships in circuits that UA execs never had the remotest idea would be available, and that going into possibilities of some of these might sidetrack the deal which he originally expected would be first.

UA May Get 'Frisco UA

San Francisco, July 29.

United Artists theatre here has been offered to Joe Blumenfeld by its owner, Herman Cohen, it was learned this week. Understood nothing came of it, however, Blumenfeld having recently acquired two other Market street houses, the Orpheum and Esquire.

Although Cohen says there's nothing to it, the row understands there's a strong possibility the situation might pass into hands of UA now that the company is building its own chain. Unlikely it would go to anyone else, since there's no assurance purchaser could hold the UA franchise, without which situation would be in a tough spot for product.

DORE SCHARY UPPED TO EXEC BERTH AT METRO

Hollywood, July 29.

Metro hoisted Dore Schary, top writer for years, into an executive berth to work with Harry Rapf in a new production unit as supervisor.

Pictures assigned thus far to the naw combination are 'Mr. and Mrs. North' and 'Joe Smith, American.'

Formal Motion to Waive 10% Tax for Service Men

Washington, July 29.

Exemptions from admissions tax for men in uniform has been formally proposed in Congress but received no consideration so far. Rep. Eugene E. Cox, of Georgia, introduced a bill recently which would amend the revenue code by stipulating that 'any member of the land or naval forces of the United States in uniform' can gain entrance to commercial amusements without paying any tariff to the treasury. If proprietors want to cut prices or give free admission, that is up to them.

Request for clarification of the stiffer boxoffice levy was asked by Attorney General Bennett, of New York, so that public parks, beaches, and such attractions won't suffer. He wrote members of the New York delegation urging adoption of an amendment to the forthcoming tax bill stipulating that only money-making entertainments are required to collect the 10%.

Real and the Reel

Hollywood, July 29.

20th-Fox evacuated Dunkirk in 27 days with 1,100 extras in 'A Yank in the R. A. F.'

Britain did the same job in three days with an army.

KORDA OKAYS HAYSIAN SAPOLIO FOR 'LYDIA'

Switch in the ending of 'Lydia' which the Hays office demanded, in line with its tenet requiring 'moral compensation' by cinematic wrongdoers, has been made. Producer Alexander Korda claims the new finale suggested by the Haysites is better than the original one concocted by his writers.

Korda's ending had Lydia (Merle Oberon) finally once again meet her former lover, whom she stole from another woman and for whom she has longed for many intervening years. Hays' ending has her meet him, too—but he gives her the brush, pretending not to recognize her.

Korda, who came into New York last Friday (25), planed back to the Coast yesterday (Tuesday). Oberon, who had come to New York via Chicago, where she did a broadcast, will remain in Manhattan a few days longer.

Halifax Thanks Film Execs at Studio Fete

Hollywood, July 29.

Lord Halifax, Britain's ambassador in America, was given a hearty welcome in Hollywood by Motion Picture Producers Association, with Will Hays presiding at the luncheon in his honor on the Metro lot. Studio execs at the head table were Louis B. Mayer, Y. Frank Freeman, Harry M. and Jack L. Warner, E. J. Mannix, Joseph I. Breen, Joseph M. Schenck, Darryl F. Zanuck, Samuel Goldwyn, William Goetz, Nate Blumberg, Cliff Work and Moe Siegel.

Thanking the film industry for its assistance in tha fight for democracy, Lord Halifax said: 'Motion pictures are a vital element in the maintenance of tha high morale of both our civilian and fighting forces, and our appreciation is indeed deep and genuine.'

Two-Timing Lupe

Hollywood, July 29.

Whether double bills go out or not, double production goes into effect at RKO with the shooting of No. 2 and No. 3 in the 'Mexican Spitfire' series, starring Lupe Velez.

Two pictures will be filmed at the same time for economical reasons. Howard Benedict is producing the series.

Keep Her Howling

Hollywood, July 29.

Carol Bruce, brought here by Universal for a picture debut in 'This Woman Is Mine,' draws her second film assignment in 'Keep 'Em Flying,' the next Abbott and Costello comedy.

Glenn Tryon produces the picture, slated to roll in September.

Mary and Bing Again

Hollywood, July 29.

Mary Martin teams again with Bing Crosby in one of two pictures on tha Crosby list for late fall and winter production.

Studio execs are debating whether to cast the actress in 'Happy Go Lucky' or 'Manhattan at Midnight.'

FROZEN RENTALS BADLY NEEDED

Yanks Have Gotten Up Statistics to Prove to London That Hollywood Would Be Insolvent Were It Not for Their Anglo Revenue in Former Years

LOOKS FAVORABLE

The American picture companies have gotten up statistics to present to the British government to prove that, were it not for their revenue from England and Empire possessions in former years, American film industry might be insolvent. This is part of the drive to thaw out the millions now frozen in England, and to sway the London authorities that, in view of American lease-lend aid, plus other considerations, it should cooperate with Hollywood and loosen some of the coin.

Harry L. Hopkins, currently in England as President Roosevelt's special envoy, will present the film case to the English authorities which are said to be not unsympathetic. They realize that through American newsreels, the recent abundance of frank anti-Nazi films, and the past production of strong pro-British pictures, the English side (including the present struggle against Hitlerism) has been most favorably presented. (Were not most of the pro-English themes made in America, many a Britisher states his country would have been accused of propagandizing had they been produced on native soil.)

By facts and figures, the American film industry aims to convince the English that, paradoxical as it may sound, here is a U.S. business which depends on a commonwealth of English nations for its economic longevity; and that if England had stymied the free flow of funds before the present embargo it would have been a tragic note for Hollywood.

All these figures are now ready for presentation to the London exchequer authorities, and it is one of the major American industry putsches of the moment.

Alan Steyne's Powwow

After listening to Alan Steyne, attached to the American embassy in London, last Thursday (24) prior to his departure for Great Britain, U.S. foreign company managers who attended the regular meeting at the Hays office are hopeful that steps can be taken to remedy the American distributor foreign money situation in Britain. Not only are they hopeful of getting a more favorable pact, covering the 12-month period starting next Oct. 1, but some hold out hope that some of the presently frozen revenues may be dislodged. There is about $40,000,000 in U.S. distributor coin presently frozen on the British Isles or was until part of the sum was reduced in paying off certain loans in Britain. Steyne is foreign service official with the Embassy.

While hopeful that the British government will take a more lenient attitude, especially in view of the cooperation of the American film industry in keeping a steady supply of pictures going into England, several foreign chiefs believe the only way presently frozen funds can be pried loose will be via different tactics. With the lease-lend law now giving more dollar credits to Great Britain, a certain amount of unfreezing is only logical to expect, foreign managers aver.

Indicative of the spirit of cooperation is the foreign managers' decision to alter their entire setup in the matter of shipping reel spools and film cans to Britain. It was pointed out that there is a shortage of such materials now in Great Britain, and U.S. film companies were urged to adopt

(Continued on page 16)

Nick Schenck May Acquiesce To Releasing Rodgers for Post Of President of United Artists

Hollywood, July 29.

Possibility that Metro prez Nicholas M. Schenck will succumb to pleas that he release William F. Rodgers to take over presidency of United Artists was seen here as result of the concerted weekend blitz he was subjected to by UA owners and prospective owners. Schenck previously had turned down cold the proposal that he release from his contract his general manager of sales and distribution.

Rodgers is anxious to accept the UA post if Metro will release him, it was learned on the highest authority in New York yesterday (Tuesday). Offer was said to be 'too good to resist,' despite reputation UA spot has gained as one of the toughest in the industry.

Schenck's arrival on the Coast from New York on Saturday was marked by the convergence on him of pleas from UAites Charles Chaplin, Mary Pickford and Alexander Korda and from future owners David O. Selznick and Frank Capra.

It is understood that an original offer was made to Rodgers some months ago, but the new and hotter effort to snare him began about three weeks ago. It was no go, however, with his pact at Metro still having several years to run and Schenck being in an uncompromising mood.

Inducement to Rodgers to consider the 'headache job of the industry' is understood to include the guarantee that he will have complete authority. Financial offer is also thought to have played an important part. Murray Silverstone, who recently left as UA operating chief, was getting $150,000 a year and Rodgers no doubt has been offered at least that much.

Fifty-three years old, Rodgers was born in Camden, N. J., and started in the business with the old General Film Co. He later went to Mutual and then to Triangle before joining Metro in 1924.

Schenck, west on a four-day studio visit, returned to New York last night (Tuesday). He made the trip to parley with Metro studio execs on the second and third selling groups.

The company is releasing only three during September, with the subsequent groups to be in fives.

Can't Goo a Croon

Hollywood, July 29.

Rudy Vallee joined the immortals of Hollywood by imprinting his hands and feet, but not his croon, in cement in the forecourt of the Chinese theatre.

Croons may be recorded in wax but not in cement, until some genius discovers a way to vulcanize tonsils.

2D TRIAL RESUMES IN WM. FOX BRIBERY CASE

Philadelphia, July 29.

The trial of U. S. Circuit Court Judge J. Warren Davis and Morgan S. Kaufman, prominent Scranton attorney, accused of obtaining bribes from William Fox, onetime film biggie, was resumed yesterday (Mon.) in Federal court here. The original trial of the pair ended in a mistrial May 28 when the jury became hopelessly deadlocked (six to six) and was discharged.

A jury of nine men and three women was chosen. The taking of testimony is skedded to begin today with the Government expected to take at least two weeks to present its case. Prosecutor is Walter H. Gahagan, Jr., special assistant to the U. S. Attorney General and nephew of actress Helen Gahagan.

Fox has pleaded guilty of giving $27,500 in bribes to Judge Davis while litigation involving bankruptcy proceedings were before the U. S. Circuit Court of Appeals. Kaufman was accused of being the go-between. Fox is awaiting sentence.

Goldwyn in Production Deal on Brit. 'Spitfire'

Hollywood, July 29.

Samuel Goldwyn is going in for British production, in conjunction with C. M. Woolf, chief of General Film Distributors in London, on the shooting of 'Spitfire,' based on the career of R. J. Mitchell, English aircraft designer.

Leslie Howard is assigned as director and star, with David Niven as co-star. Mitchell's widow draws a percentage of the profits.

Martin Mooney, Producer

Hollywood, July 29.

Martin Mooney is assigned to four pictures under his new producer contract with Producers Releasing Corp., first of which is his own story, 'Mr. Celebrity.' Filming starts Aug. 12, with William Beaudine directing.

Three other plays are 'Wire Service,' 'The Prosecutor' and 'Key Witness.'

Improves With Age

Hollywood, July 29.

'Air Raid,' a British tale bought by Paramount two years ago, is being dusted off and given an American setting for production by Sol C. Siegel.

Preston Foster and Patricia Morison draw the lead roles.

Cinematic 'Cugats'

Hollywood, July 29.

Betty Field and Ray Milland clinch in the top roles of 'Mr. and Mrs. Cugat,' a drama of domestic tribulations, based on a novel of the same name.

Cameras start Sept. 2, with Fred Kohlmar producing.

STAHL LEADS OFF AT 20-FOX WITH 'SPRING'

Hollywood, July 29.

First production by John M. Stahl under his new two-year contract at 20th-Fox will be 'Another Spring,' based on a novel by H. M. Thornman, without clinging too closely to the book.

Although Stahl's pact does not specify the number of pictures, he is expected to make two, and possibly three.

Set Leads for 'Pulham'

Hollywood, July 29.

Hedy Lamarr, Robert Young, Ruth Hussey and Van Heflin draw the four principal roles in 'H. M. Pulham, Esq.' scheduled for an early August start at Metro.

Biographical story, stretching between the two world wars, is directed by King Vidor.

Can't Find 'Darling'

Hollywood, July 29.

'Take a Letter, Darling,' originally slated for summer production, has been deferred to Oct. 13 on the Paramount starting schedule.

Mitchell Leisen is slated as director and Fred MacMurray as the male topper, but the studio is having trouble casting the femme lead.

WB's Convention Keynote Is Less Quantity, More Quality Pix in '41-'42

Chicago, July 29.

Warners will produce fewer pictures in the new season, according to info at the annual WB convention here. This will lead to increased effort behind each film. Company parley is being held at the Blackstone hotel.

While the exact number of pictures to be produced is not yet set, it will run considerably under 50, according to present indications. The actual number, states Grad Sears, depends on the practical working of the consent decree.

In the first roundup of titles, the Warner company comes up with a list of some 36, but the actual number of pictures produced will probably run into the 40s.

Lasky's Address

Jesse Lasky addressed the Warner convention, telling the story behind the production of 'Sergeant York' and discussing plans for future productions under the Warner banner. Lowell Calvert was in as representative of Frank Capra and David Selznick, and told the convention about their plans.

Sears will be guest of honor at a luncheon in the Blackstone hotel on Thursday (31), the host being James Coston, chief of the Warner theatres circuit in the Chicago division area.

Carl Leserman, WB assistant sales chief, announced the winners in the sales drive. Ben Kalmenson's western and southern group again took the honors, coming in ahead of Roy Haines and the eastern and Canadian division.

With Kalmenson taking the $1,000 division prize, Henry Herbel's west coast district took the No. 1 $2,500 district first prize; second district prize of $1,500 went to Wolf Cohen's Canadian district, and third prize of $100 to Ralph McCoy's southeast group.

Seattle Prize

Among the branch managers, the first prize went to Seattle, William Shartin, and the prize was $3,500. Winnipeg and Lou Geller took the $3,000 second prize; Los Angeles and W. E. Callaway, the third one of $2,750; Atlanta and Tom Gilliam, fourth, $2,500.

Sears pointed out that where formerly some 11,000 contracts were closed in a season, the new consent decree order will mean as many as 250,000 film contracts over the Warner desks in a single season.

At the convention opening at the Blackstone yesterday (Monday) Jack Warner made the keynote speech for the company, with S. Charles Einfeld, ad-publicity director, tipping Warner plans for exploitation on 1941-42 product.

Sears is presiding at the sessions, assisted by Leserman.

Skedded for talks are Mort Blumenstock, eastern ad-publicity chief; Norman Moray, shorts sales chief; Haines, Kalmenson, and Joe Bernhard, theatre circuit's general manager.

Al Pearce Air Troupe In Republic's 'Marines'

Hollywood, July 29.

Republic signed Al Pearce and his radio troupe to appear in 'Marines on Parade,' one of the studio's special features for 1941-42, budgeted at the studio claim of $500,000. Deal for Pearce was made through Fanchon & Marco, slated as producers.

In addition to Pearce, the air troupe includes Arty Auerbach (Kitzel), William Comstock (Tizzie Lish) and Arlene Harris. Radio cast will be augmented by picture names.

Houston's Variety Tent

Houston, Texas, July 29.

A tent of the Variety Club of Texas is being formally inaugurated at the headquarters in the Texas State Hotel here today (29). Paul Short, chief barker of the Variety Club of Texas, and R. J. O'Donnell, national first-assistant chief barker, are on hand here from Dallas to assist in the installation.

Tent here was instituted after much organization by Al Lever, Interstate city manager; Mart Cole, Rosenberg, Texas, exhibitor; Al Mortenson, and George Heck of Southwestern Theatre Equipment Co., and many others in this area.

Studio Contracts

Hollywood, July 29.

Ann Miller drew a new contract at Columbia.

Faye Emerson's player option lifted by Warners.

Elyse Knox inked acting ticket at Hal Roach.

Robert Fellowes handed renewal of his associate producer contract at Warners.

Robert Hopkins penned another writer pact at Metro.

Lionel Houser's scripting option lifted by Metro.

Willie Best drew contract renewal at Warners.

Charles Drake's player option hoisted by Warners.

Roger Clarked inked acting pact at Columbia.

Andra Lindley handed player deal by Warners.

Kent Smith signed two-picture acting deal with RKO.

Jane Kean signed player contract with Republic.

INDIES WOULD CONTINUE DUALS

Hollywood, July 29.

Intensified campaign for continuance of double-features was voted at a meeting of the Independent Motion Picture Association, which claims that 80% of the indies now belong to the group.

Meeting voted to assess each member $10 per picture as dues, with a membership penalty of $100 on all indies who have not joined by Aug. 1.

Metro Puts Up $5,000 For 'North' Sequels, Plus 30G for the Play

Metro, in addition to its $30,000 payment for screen rights to 'Mr. and Mrs. North' last week, passed over $5,000 for an option on sequels to the legiter which was dramatized by Owen Davis from New Yorker stories by Richard and Frances Lockridge.

Company gets back about 30%, or $9,000, of the coin it put up for the rights since it backed the show. Backers ordinarily get 40% of film rights under Dramatists Guild rules, but Alfred de Liagre, Jr., who served as nominal producer, is understood to have had a 10% hunk. Metro put about $25,000 into it. Show ran 162 performances, but was only a mild grosser, doing little more than breaking even. Metro's was the only offer on screen rights.

There's some film interest in 'Two Survive,' book by pair of British sailors whose ship was shelled in the South Atlantic last winter and who came into Nassau in an open boat after 70 days at sea. They are Robert Tapscott and Wilbert Widdicombe. Agent Hal Matson, who is handling, has put a $10,000 price tag on rights. Book will be published shortly.

Bush's Breakdown

Rodney Bush, 20th-Fox publicity head under Charlie McCarthy, advertising-publicity chief, is still confined to his home in Mt. Vernon following a nervous breakdown several weeks ago. Bush was unable to attend the company's convention in Los Angeles. Although considerably improved this week, he may not be able to return to his desk until the middle of August.

Assistants to Bush, in the meantime, are splitting up directional duties in his department.

Rep's Jack Lait, Jr.

Hollywood, July 29.

Republic has signed Jack Lait, Jr., to script an action yarn for Don Barry.

George Sherman produces and directs.

See More Pix?

Portland, Ore., July 29.

The champion film-goer of the U. S. Army has been discovered in Private Kenneth Wilkinson, a La Grande, Ore., enlisted man of Company E, 186th Infantry. He's seen 302 full-length feature pictures in less than 10 months—for which he's won a prize.

Private Wilkinson was given a 10-day furlough and left by plane to accept Will H. Hays' telegraphed invitation to visit Hollywood and see what makes it click.

RKO CLAIMS OK SELLING VIA TRADES

Minneapolis, July 29.

First of the companies to commence selling 1941-42 product under the consent decree in the territory outside of Minnesota, RKO here claims good results. It's claimed one salesman alone turned in nine contracts for the first two days of selling of the first group of five. Other members of the staff did nearly as well, according to L. E. Goldhammer, district manager.

North and South Dakota and western Wisconsin exhibitors contacted indicated to the salesmen that they liked the sales' plan and preferred to buy in small groups, Goldhammer asserts. The salesmen, he says, encountered less sales' resistance than usual. This, too, in spite of the percentage demands for each of the five intitial releases.

STUDIO ELECTRICIAN SUES BROWNE, BIOFF

Hollywood, July 29.

George Browne, Willie Bioff and other IATSE leaders were named defendants in a $50,000 damage suit filed Monday (28) in Superior court by George Davis, studio electrician. Complaint seeks to restrain union officials from depriving him of right to work in film industry and fix his pro rata share of a $94,000 fund which he claims was in the treasury of Technicians Local 37 when dissolved by IATSE.

Court signed a show-cause order for defendants to appear Aug. 7.

Get That Hair Outa Your Eyes, We're Goin' Traveling

Hollywood, July 29.

Veronica Lake draws star billing in 'Sullivan's Travels,' her second picture at Paramount.

Sharing the top spot is Joel McCrea.

Tuning Seven Pix at 20th

Hollywood, July 29.

Music department at 20th-Fox is tooting full blast with tune sequences in every one of the seven features in work at the studio.

Melodies are being cleffed for 'Week End in Havana,' 'Cadet Girl,' 'Hot Spot,' 'Swamp Water,' 'Dangerous But Passable,' 'How Green Was My Valley' and 'Small Town Deb.'

Aluminum Leblang

Aluminum matinee at the Paramount on Broadway Friday (25) afternoon brought out many kids who saved coin by buying small pans for 10c. Par admitted any person bringing in an aluminum article for the one mat day.

Joe Venuti's band contributed to the aluminum grab-bag when the brass section tossed in their aluminum hats.

REIS DATES FALCON

Hollywood, July 29.

Irving Reis draws 'A Date With the Falcon' as the opening chore under his new director contract with RKO.

Picture is the second of the new 'Falcon' series.

248 Pix by Mills Novelty For Jukeboxers in 6 Mos.

Jack Barry, president of Minoco Productions, the motion picture division of Mills Novelty Co., in setting the company's production schedule for the six months, announces 200 pictures for production in the east and 48 in Hollywood. While many of the pictures are being made for the coin-machine (16-millimeter) field, releases also will be made for regular theatres for non-theatrical accounts. Included in the elaborate lineup, Barry said he would announce plans in the fall for 12 comedy shorts and three features.

Films to be made in the east will feature Morton Downey, Lanny Ross, Tamara, Gus Van, Willie Howard, Smith & Dale, King Sisters, Patricia Ellis, Fifi D'Orsay, Gertrude Niesen, Jane Pickens, Michael Bartlett, Sylvia Froos, Michael Loring, Slate Bros., Charioteers, the Kidoodlers, Radio Rogues, Martha Tilton and others including better name bands. Fred Waller is in charge of eastern production and Sam Coslow on the Coast. During the next six months, 75% of the production is scheduled for the east.

Asst. Theatre Mgr. Who Embezzled $800 Arrested in St. Loo

St. Louis, July 29.

Oakland, Cal., cops are en route here to take back Arthur T. Seibert, 25, assistant manager of the Fairfax, who has admitted to local gendarmes that he embezzled $800 of the theatre's funds last May and blew the dough shooting craps in Reno gambling joints. Questioned by dicks who found him standing on a corner in the west end at 4 a.m., Seibert said he was Mike P. Riordan and showed a Social Security Card with that moniker that he had obtained in Salt Lake City. When asked for his draftee registration Seibert displayed one made out in his right name.

Debts that had been accumulated because of his penchant for entertaining girls on his $20 per week salary caused him to lam out of Oakland last May 12 with the weekend receipts he was instructed to deposit in a bank.

SOSNA RENEWS BEEF

Again Complains He's Been Denied 'Some Run'—Sues Loew's

St. Louis, July 29.

Louis M. Sosna, Mexico, Mo., exhib who beefed against nine flicker distributors last spring because of inability to obtain screen fodder, and later withdrew the complaint, last week returned to the wars with a complaint filed against Loew's, alleging he had been denied 'some run' as specified in Section 6 of the AAA code. He seeks immediate redress on the grounds he will have to close his house unless it is forthcoming.

In his first complaint Sosna said he was encouraged by local film distributors to build a house in Mexico that cost him and his brother, Sam, approximately $40,000. After the theatre was constructed Sosna charged that two opposish houses, independently owned, were sold to the Frisina Circuit which operates 40 houses in Missouri, Illinois and Iowa and then his troubles began. He said the only first-run product he could obtain was from Warners, which offered 1938-39 vintage. Various reasons were given by the distributors, Sosna alleged, why he could not obtain pictures.

He held his peace until the 1940-41 buying season began and when the distributors told him that all of the product had been contracted for by the Frisina houses he began to yell. The sudden withdrawal of the beef, without a reason, was a surprise. Should the current case go to bat it will be No. 1 for the local tribunal as another yelp from a Cape Girardeay, Mo., exhib was muted by a compromise.

Frenchman's UA Pic?

Henri Diament-Berger, former associate of Bernard Natan, of Pathe-Natan Pictures in Paris, is planning to go into indie production in Hollywood. His first will be Jules Verne's 'Around the World in 80 Days.'

He's now trying to arrange a release, with United Artists said to be interested.

CARTOONISTS AND DISNEY SETTLE

Hollywood, July 29.

First arbitration session got under way this morning following washup of the Walt Disney-Cartoonists strike. Inkers began dribbling back to work this morning following settlement Monday (28) arranged by James F. Dewey, chief conciliator of the Labor Department. All strikers were ordered reinstated and all moot points between the company and Screen Cartoonists Guild are to be arbitrated as they are raised.

Stanley White, also a Labor Department conciliator and another arbiter will sit in judgment with Dewey. Terms of agreement ending the two months' strike embrace the following:

Company shall employ all those on payrolls as of May 15 without discrimination; SCG shall call off strike and remove all pickets immediately; matters submitted to arbitration shall be made retroactive to the day strike was called off; upon agreement to return to work, a conference shall proceed to outline and delimit the points to be arbitrated.

Points both factions agree to arbitrate are permanent reinstatement of 24 employes discharged before the strike; equalization of pay for employes; shop relationship; salaries and classifications; severance pay; minimum guarantee of employment; vacations with pay; draft clause providing six weeks' payment for draftees; grievance clause.

Removed last night was the ban on technicolor processing of Disney Films by Studio Machinists and Disney products from the American Federation of Labor unfair list.

Earl Carroll's Suit Vs. Berg-Allenberg Over 'Yorkshiremen'

Hollywood, July 29.

Earl Carroll is suing the Berg-Allenberg agency for $15,000, charging fraud and deceit in transaction involving sale of film rights to 'Flying Yorkshiremen.'

Carroll claimed that, as owner of 'Yorkshiremen,' he engaged the agents to negotiate a studio sale. William Dozier, of the agency, is alleged to have informed Carroll that Berg-Allenberg were planning their own company to produce picture. Would buy rights to story for a nominal sum and engage Carroll a producer. Carroll said he accepted $2,000 for story under that arrangement but charged that the agents resold the rights for $17,000. He avers negotiations for resale were closed before defendants acquired rights.

RESERVE DECISION IN A.C. PIX BOOKING SUIT

Philadelphia, July 29.

Federal Court Judge Guy L. Bard on Friday (25) reserved decision on a suit brought by Harry I. Waxmann, operator of the Astor, Atlantic City, seeking an injunction restraining Columbia Pictures from booking two films in the newly-built Embassy before they played the Astor. The pictures involved are 'She Knew All the Answers' and 'They Dare Not Love.' Defendants in the suit with Columbia are the Stanley-Warner circuit and Weiland Theatres, Inc.

Waxmann claimed that there had been an agreement made between his theatre, Weiland's and Warners whereby any new theatre on Atlantic avenue would be placed behind the Astor in the matter of run. Giving the New Embassy the two pictures would set a precedent shattering the arrangement, Waxman asserted.

The New Embassy was built by the Weiland interests. Warners was named in the suit because the chain has a pooling deal on film product with Weiland.

The case was the first brought to trial here since the consent decree arbitration hearings became operative.

1ST RUNS STILL CUE B. O.

Indies' Own Intra-Organizational Pix Reviewing, Evolution of Tradeshows

Milwaukee, July 29.

Putting the Independent Theatres Protective association of Wisconsin and Upper Michigan on the pan for supplying its members with frank and confidential reviews on pictures that are tradeshown, the Milwaukee exchanges are protesting that this action is unfair to them and contrary to the spirit of the Consent Decree regulations. With the identities of the seven-man screening committee kept from even the members of the indie organization themselves, the exchange men have already labeled it 'The Secret Seven' and spend their spare huddling time trying to guess just who makes up the group.

All that is known of 'The Secret Seven' is that they are all bona fide exhibitors who attend the tradeshows separately as individuals sworn to absolute secrecy as regards their confidential mission. They do not even know each other as members of a reviewing board, and compile their form reports in the privacy of their own homes or offices, mailing them in to the main office where they are assembled in proper order and mimeographed for mailing out to members of the association. Only signatures on the reviews are alphabetical or numerical combinations. It's all quite as mysterious and intriguing as the workings of the OGPU or the Gestapo, and although only two sets of reports have gone out to exhibs so far 'The Secret Seven' is said to be doing a bangup job.

Other state indie groups, one east of Wisconsin and one west, are working in similar fashion and these three organizations operating entirely independent of each other exchange their confidential reports, one being a check on the other so to speak, yet providing a really worthwhile consensus of expert opinion as to the merits of product shown and reviewed.

'Although the reviewers all operate independently of each other, the reports for the first two weeks show a remarkable coincidence of opinion,' said Harry Perlewitz, business manager of the Wisconsin-Upper Michigan association. 'This proves conclusively that we are getting absolutely unbiased and honest reviews by men who know pictures, and the agreement among them is remarkable, particularly when the reports come from three different states. We feel that this confidential reviewing service is one of the finest things we ever did for our members. We are not only saving them time and money, but giving them a roundup of expert opinion that they can study at their leisure and that will be a trustworthy guide when they buy pictures.'

Exchangemen seem to feel that something has been put over on them by the indies' reviewing operations, but there seems to be nothing they can do about it. They would greatly prefer to have all the exhibs come in to the tradeshowings and form their own opinions, even though in situations where theatres are grouped one or two men do the buying for the string.

NW Allied Reviewing Tradeshows Regardless

Minneapolis, July 29.

Although it claims that the consent decree does not operate in Minnesota because of the state law contravaning its groups-of-five sales' plan, Northwest Allied, the measure's sponsors, is sending local members to attend the decree trade showings in order to be able to report on the product for out-of-towners who don't come to Minneapolis.

The Minneapolis and St. Paul members constitute themselves a rotating committee, with at least two present at every screening. These two decide for the out-of-towners whether the picture is good or bad, its b.o. possibilities, the playing time that should be given and the days it should be spotted, etc. At least their recommendations in this respect are incorporated into reports which the organization mails to those out-of-town members desiring them.

Committee Idea in NW

Seattle July 29.

Independent Exhibitors Assn. of Washington, Idaho and Alaska, affiliate of the Pacific Coast Conference, is considering a plan to have a committee of three, from various theatres, take in certain tradeshows, thus dividing the burden. These to report to the others.

The basic principle is liked, but the time and cost required are not so hot. It seems a foregone conclusion that it will be out of the question for exhibitors to come from eastern Washington and Idaho to this city, as distances are up to 400 miles.

PENNSY CRACKS DOWN ON NAZI, COMMY PIX

Philadelphia, July 29.

Communist and Nazi propaganda films got rough treatment at the hands of the State Board of Motion Picture Censors last week when the body ordered a ban on the showing of Artkino's 'Soviet Frontier' and 'The Red Army' and UFA's 'Sieg in Westen' ('Victory in the West') in Pennsylvania.

The censors claimed that the films came under the state law which forbids the screening of pictures which have a 'tendency to corrupt public morals.'

The Communist film ban was ordered while a group of liberals and Soviet sympathizers were waiting to watch a preview at the Vine street screening room. Mrs. Edna R. Carroll, board chairman, sent word to William Friedman, projectionist, warning him against showing the film without a state seal.

The board yesterday (Mon.) made its final decision on the Red double-feature after viewing it for the third time. It ordered them prohibited from showing anywhere in the State on the grounds that they 'would encourage subversive groups.'

SCHINE THEATRES' POWWOW ON AUG. 5

Gloversville, N. Y., July 29.

Gloversville will be host to a Schine Theatres convention which will bring to the city approximately 200 members of the Schine organization for a four days' meeting, starting next Tuesday (Aug. 5). Session will open at the Hippodrome with an address of welcome by Mayor Chauncey C. Thayer on behalf of the City of Gloversville and with greetings from the Gloversville Chamber of Commerce, represented by its secretary, Edward G. Walder.

One of the highlights of the first session will be the introduction of employes who have been in the company's service, 15, 10 and five years.

Selznick Still Pursues Errol Flynn for Commish

Hollywood, July 29.

Myron Selznick instituted another recovery suit against Warners in move to collect $26,738 assertedly due in commissions from Errol Flynn.

Similar action was dismissed several months ago when the studio impounded with the court $15,000 allegedly due the agent in commissions until a decision was handed down on whether the actor or the agent was entitled to the coin.

12-15 BIG KEYS BEST BAROMETER

Fate of Feature Film Grosses Under the Consent Decree Will Rest on a Dozen or 15 First-Run Engagements—Showmanship, as Ever, a Merchandising Factor

WOBBER'S FINDINGS

Fate of feature film grosses under the Consent Decree, in the opinion of Herman Wobber, distribution head of 20th Century-Fox, will rest in the experience of a dozen or fifteen first run key spots in the country. With national tradeshowings of all the first block of five films completed, Wobber is concentrating the entire sales organization of the company on campaigns for first public showings of the new product.

Prices for the new season's pictures, deals and percentages will hinge on successful showmanship and actual boxoffice intake in the key showings, Wobber declares. On that account every initial showing in each principal territory will be regarded with the importance heretofore given to national preems.

Tradeshowings in the 32 exchange centers worked out pretty much to anticipations, Wobber says. When the conditions of the decree were finally established, 20th-Fox complied to the letter of the requirements by listing showings almost exclusively in the film exchange projection rooms. Attendance apathy which created much concern among other sales' organizations was a foregone conclusion.

Of the five majors, signatory to the decree, only 20th-Fox completes its '40-41 release season on July 31, the others holding over to Sept. 1. What was regarded as a possible handicap, inasmuch as the decree terms are effective with exhibition of pictures after Sept. 1, was worked out to the benefit of 20th-Fox, which is spotting its new features in affiliated National Theatre houses prior to the Sept. 1 date.

Trade press reviews, Wobber says, are of increasing importance to both exchanges and theatres, under the decree terms.

Salesmen No Like

Los Angeles, July 29.

Tradeshowings not popular with film peddlers. They say most exhibs not interested, atall on buying and generally wait until films go through first-runs before wanting to talk business.

Film Rowites declare none of consent decree companies will do any bragging about big early season sales, and those outside the Government decree are sending right under their noses and unloading product in bigger packages than ever before.

DECREE'S CURB ON REMAKES

Fewer remakes during the 1941-42 season because of Consent Decree selling is anticipated in the film business. Fact that exhibitors are able to give all product the once-over, and check on the stories and their background, likely will act as a brake.

With exhibs able to check in advance at trade-shows or via trade-paper reviews, the average producer-distributor realizes that the sales resistence is apt to be accentuated on remakes of oldies.

Agnew's Mahomet Technique; Par's Salesmen Will Take Pix to Exhibs If Exhibs Won't Come to Tradeshows

If exhibs won't come to tradeshows, Paramount will take tradeshows to the exhibs, Neil F. Agnew, Par's v.p. in charge of distribution, declared Monday (28). New program of holding highly informal screenings for theatre operators in any spot where a dozen or even fewer of them can get together will begin as soon as the official showings required under the consent decree are concluded, Agnew said.

Plan is to have the salesmen dump the prints into the backs of their cars and arrange to hold screenings for their customers wherever and whenever the customers decide. Idea is to have the exhibs in a limited area decide in which one of their houses a screening would be most convenient, and Par will hold it there. Agnew is of the opinion that exhibs will be glad to lend their houses for the purpose, with Par paying for the projectionist's time and any other extra expenses incurred.

Theatremen, under this setup, won't have to see all five pix unless they want to. They'll perhaps want to see only one or two of which they are uncertain out of a block, and they can view them all at one time or on separate days as they choose. Invitations will consist of notes by the salesmen, such as: 'Dear Sam—How's Thursday at 1:30 at Joe Schmaltz's house for 'Buy Me That Town?' to add to the informality.

Agnew believes that it is preposterous to expect exhibitors to attend some 300 screenings a year. He feels that after the newness of the initial block-of-five screenings has worn off, all companies will make greater efforts to mold the showings to the convenience of the theatremen.

Metro 'Not Disappointed,' But Proj. Rooms Will Do

Metro is not disappointed in attendance at its tradeshows, Metro sales chief William F. Rodgers declared yesterday (Tuesday) in revealing that owners of approximately one-third of all theatres in the country saw the screenings of 'Lady Be Good.' Nevertheless, he said, Metro will probably confine its showings to projection rooms in the future and discontinue screenings in any but the 32 key cities required under the consent decree.

Selecting figures from a breakdown of M-G tradeshows prepared for him and other execs of the company, Rodgers pointed out that a total of more than 1,100 owners attended the screenings in 65 cities and that they represented an aggregate of 5,400 theatres.

He asserted that despite small attendance, in some cities, a large number of houses were represented. In Atlanta, for instance, there were only 23 owners present but they represented 343 theatres; in Boston 22 operators represented 207 theatres, and in Charlotte, N. C., 11 owners represented 146 theatres.

'Lady Be Good,' was Metro's first screening. Figures aren't in yet for 'Jekyll and Hyde,' the second, held last week, but indications are that they will be better than for 'Lady.' Final picture in Metro's first block, consisting of only three films, is being screened this week. It's 'Down in San Diego.'

Decision will be made this week on the move into projection rooms and from the cities not required by the decree, Rodgers said. Despite the fairly satisfactory attendance at the tradeshows, he pointed out, there is no reason why exhibs cannot be accommodated in projection rooms for better results than in large and comparatively sparsely-filled theatres.

Projection Rooms Big Enough

San Francisco, July 29.

Exchanges here probably will use their own projection rooms for future consent screenings, due to slim attendance. First blocks (RKO and Metro) were unreeled in the Alhambra, deluxe nabe of the Nasser circuit, but actual exhibs attending could easily have been accommodated in preview rooms.

Although some multi-change exhibs have gone around buying up everything available in the indie field to protect themselves through next spring, this trend hasn't been general enough to mean anything yet to major independents like Universal.

'Only Those They Suspect'

Washington, July 29.

Indications are that exhibs probably will buy the way they always have in most cases, looking only at films they suspect beforehand.

CARNEYS JOIN BASEBALL AS B.O. POISON

Decline in picture business this summer is now blamed on traveling circuses (really small carnivals) and night baseball by exhibitors in small cities and towns. Check by several industry reps in recent weeks shows that few exhibs are displeased over the quality of product. They say the theatre programs are okay, but that outside competition is almost wholly to blame. Part of this competish comes from all types of outdoor activity, including motoring, but night baseball and the traveling carneys hurt the most.

While many smaller communities have felt the competition of nocturnal ball games for several years, the popularity of the national pastime under the arcs has become accentuated in recent years. Not only have more leagues gone for it but more night games have been placed on the schedules.

Itinerant carnivals, calling themselves circuses, also have cut considerably into summer grosses, the exhibs aver. These outfits travel by auto truck, have small overhead but manage to take plenty of coin from various cities and towns visited. Folks from the area within a radius of 100 miles come to town—but they don't patronize film theatres.

$1,500,000 IN BACK PAY SPREAD AROUND

Hollywood, July 29.

Windfall in the form of retroactive pay under the wage-hour law spreads around $1,500,000 this week to studio workers. Some employees will receive as much as $600 apiece.

Back pay largesse goes back to October, 1938, when the wage-hour law became effective. Although advised they were not legally bound to make the back payments, the producers agreed to the payoffs, with all companies to pass out the checks simultaneously.

Time's Texas Trailer

'Thumbs Up, Texas,' regular September March of Time issue, will be pre-released in Texas on Aug. 12 by RKO. Short goes into 65 theatres of Interstate Circuit, representing the largest day-and-date deal set up within one state by Interstate. M. or T. film concerns the huge defense activity in Texas.

Regular August M. of T. is 'Peace—by Adolf Hitler,' being an array of broken promises by the Nazi leader.

TRADESHOW REVIEWS

(Eight more Tradeshown film reviews, for 1941-42 release, under the Consent Decree; 5 from Paramount, 2 from 20th-Fox, and one from Metro.)

Hold Back the Dawn

Paramount release of Arthur Hornblow production. Stars Charles Boyer, Olivia de Havilland, Paulette Goddard; features Victor Francen, Walter Abel. Directed by Mitchell Leisen. Screenplay by Charles Brackett and Billy Wilder; story, Ketty Frings; camera, Leo Tover; editor, Doane Harrison. Previewed in Projection Room, N. Y., July 25, '41. Running time, 114 MINS.

George Iscovesco....Charles Boyer
Emmy Brown....Olivia de Havilland
Anita Dixon....Paulette Goddard
Prof. Van Den Luecken....Victor Francen
Hammock....Walter Abel
Anatole Bonbois....Curt Bois
Flores....Nestor Paiva
Lupita....Eve Puig
Joseph Kurz....Eric Feldary
Christine Van Den Luecken....Micheline Cheirel
Anie Van Den Luecken....Madeleine Le Beau
Tony....Billy Lee
Berta Kurz....Rosemary De Camp
Mechanic....Mikhail Rasumny
Sam....Sonny Boy Williams
American Consul....Edward Fielding
Young Woman (Climax Bar)....Gertrude Astor
Joe....Don Douglas
Man....Chester Clute
Second Mechanic....Jesus Topete
Third Mechanic....Tony Roux
Mexican Doctor....Francisco Maran
Mexican Judge....Carlos Villarias
Hollander....Arthur Loft
Mr. MacAdams....John Holland
Mrs. Brown....June Pickrell
Elevator Boy....Buddy Messinger
Emmy's Doctor....George Anderson
Nurse....Pauline Wagner

This looks like a surefire parlay into big boxoffice receipts—the potency of Charles Boyer, Olivia de Havilland and Paulette Goddard in a story that has all the vitamins for mass public appeal.

While 'Hold Back the Dawn' is basically another European refugee yarn, scenarists Charles Brackett and Billy Wilder exercised some ingenuity and imagination and Ketty Frings' original emerges as fine celluloidia. It's a natural to attract women, both via Boyer and word-of-mouth, and it has just enough excitement intermingled with the love story and sundry poignant situations to interest the male genre. Exhibitors will hear the coins jingle as they come in, and nice comments as they come out.

In some respects Boyer is cast similarly to his role in 'Algiers'—a rogue of hypnotic charm over women. A gigolo in Europe, he's washed up in Mexico by the war and the quota laws make his entry into the United States a dream at least eight years distant. Caught among numerous other Europeans likewise waiting for the bars to be let down, Boyer is rapidly going to seed in the Mexican town when he meets up with Paulette Goddard, his former partner in crime in Paris, Vienna, etc. She crashed the U. S. by marrying an American jockey, ditching him later by telling the judge she 'wanted a man, not a radiator cap,' and, still in love with Boyer, she puts him wise to the simple gimmick for making the immigration authorities' relax. This sets the trap for Olivia de Havilland, a romance-hungry school teacher escorting a flock of young boys on an excursion in Mexico over the July 4th holiday.

Boyer is more interested in the fact than the deed. He looks upon marriage only as a passport over the border, figuring he can ditch the schoolmarm soon enough. In a whirlwind courtship, helped by the breakdown of Miss de Havilland's station wagon, he meets and marries her within a few hours and she scrams back to school with her parcel of American Indians and Miss Goddard's wedding ring on her finger, Miss Goddard, meanwhile, having moved in on Boyer. Later complications set in when Miss de Havilland returns for a week's honeymoon and Boyer falls in love with her simple charm. Miss Goddard, jealous, tips the teacher off to Boyer's 100%-louse reputation. To pile it on, immigration inspector Walter Abel also makes it plain why Boyer married her and the duped girl, after first protecting Boyer's eventual entry into the U.S., drives off blindly and cracks up. Boyer then crashes through the border to reach her at the hospital. She is inspired to recovery and at the finish welcomes him across the border, legally. Meanwhile, Miss Goddard has hooked onto another refugee, this time a wealthy one.

This is the essence without the dramatics. Of the latter, Mitchell Leisen's technique of unfolding the story is a gem in itself. The picture tees off with Boyer calling at the Paramount studio in Hollywood and asking for a director he had once met in Europe. That's Leisen, with Leisen playing himself. Boyer, direct from his wife's hospital room and with immigration inspector Abel hot on his heels, offers to sell a story for $500, the coin to go to his wife in reimbursement for money she had given him. Leisen listens and then the flashback to Boyer's arrival in Mexico and the story is told with the offstage commentary formula so sharply popularized in 'Our Town.'

Also to Leisen's credit is a realistic portrayal of Mexico and Mexicans, and this film will not be another Pan-American ill-willer. In fact, Leisen's only visible mistake is a tendency of the film to drag in spots, but this might be unavoidable due to Boyer's slow delivery. On the whole, however, the pace is good for a film of this type and every department—camera, sound, costuming, scenic, etc.—rate bows.

The bends also go for the performers, especially Miss de Havilland in the not very flattering role of a romantic patsy. She turns in one of her finest jobs yet in films. Boyer and Miss Goddard are not far behind her in excellence in their respective roles. Ditto Walter Abel as the cynical but sympathetic watchdog of the border. Victor Francen, one of the top stars in the pre-Hitler France, is co-featured with Abel and the little he has to do as a Dutch professor acting as 'father' to the refugee colony is done very well.

In the populous cast there are numerous gems of acting, including Rosemary De Camp, Curt Bois and Eric Feldery, as refugees; Mikhail Rasumny, as an excitable auto mechanic plagued by Miss de Havilland's pupils, and Nesta Paiva, as the operator of the little Mexican hotel where the refugees are berthed.

Scho.

WILD GEESE CALLING

20th-Fox release of Harry Joe Brown production. Stars Henry Fonda, Joan Bennett; features Warren William, Ona Munson, Barton MacLane. Directed by John Brahm. Screenplay by Horace McCoy from novel by Stewart Edward White; camera, Lucien Ballard; editor, Walter Thompson; music, Alfred Newman. Reviewed at tradeshow, N. Y., July 24, '41. Running time, 78 MINS.

John Murdock....Henry Fonda
Sally....Joan Bennett
Blackie....Warren William
Clarabella....Ona Munson
Pirate Kelly....Barton MacLane
Len Baker....Russell Simpson
Mazie....Iris Adrian
Mack....James C. Morton
Manager....Paul Sutton
Jennie....Mary Field
Delancy....Stanley Andrews
Swede....Jody Gilbert
Headwaiter....Robert Emmett Keane
Guide....Michael Morris
Mahoney....George Watts
Doctor....Charles Middleton

Here once again is demonstrated inability to transpose a best-selling novel to the screen with success. Stewart Edward White's book (for which the studio paid $27,500) was the sensitive and understanding record of a young lumberjack who couldn't settle down, to whom every flight of the wild geese was a symbol calling him to new adventure. 20th-Fox has made of it little more than a travelog. Henry Fonda and Joan Bennett lend the film marquee strength that, with a good supporting dualer, will enable it to get by for modest grosses. It will hold no important place, however, among the big coin-grabbers.

Given good production and a capable cast, film flops on the story angle. Producer Harry Joe Brown and scripter Horace McCoy, it is evident, were undoubtedly aiming for at least an artistic success in their translation of the White novel. Shots of a figure mounting a hill into the clouds, as wild geese fly overhead, should not be confused with art.

John Brahm has directed the film at a slow pace, which tends to make the yarn episodic and cameos the incidents, rather than causing the plot to flow smoothly in a deep, narrow channel. Neither director nor writer has got his teeth into the real story, the thing that made the book not only a tale of adventure, but of sensitiveness and feeling. As it is, it is merely a superficial catalog of the travels of a young man, with the motive for any young man's answer to the call of the wild geese entirely lacking. Admittedly it is difficult to weave such a deep-seated factor into a film, but that's the difference between an ordinary picture and a great one.

Yarn details Fonda's moves from a backwoods lumber camp to Seattle and thence to Alaska, with the hardships his craving for new territories beyond imposes on a loving and faithful wife (Miss Bennett). He picks Miss Bennett up in a dance hall and marries her, unknowing that she is the ex-sweetie of his pal. Warren William. Situation when it reveals itself is, of course, embarrassing and when Fonda finds his wife in William's room (her mission is actually innocent) he decides to leave her. Only the discovery she is to have a baby keeps him around. And when William risks his life to bring help to the mother in childbirth all is, of course, forgiven all around.

There's surprisingly little drama in 'Wild Geese Calling' for a film laid in that rough-and-tumble period of the great northwest. One of the few moments of real interest is that trip by William through a virtual hurricane to get help to his former gal and his friend's wife.

Fonda indicates perfect casting for the wandering lumberjack, giving the role every bit of the simplicity and strength it requires. Miss Bennett's performance, on the other hand, is limited; and she falters when the dramatic going gets tough. Cast, including William, Ona Munson as an Alaskan prostie, and Barton MacLane as the heavy, is otherwise fine. Some of the characterizations are burlesqued too far, but that's more the fault of writing and direction than acting.

Score by Alfred Newman is noteworthy. It frequently serves to give a lift to the slow-paced sequences.

Herb.

Miniature Reviews

'Hold Back the Dawn' (Par). Charles Boyer, Olivia de Haviland and Paulette Goddard in romantic drama. Big b.o.

'Wild Geese Calling' (20th). Weak filmization of best-seller of last year; Henry Fonda and Joan Bennett may help.

'Nothing But the Truth' (Par). Bob Hope-Paulette Goddard in another strong laugh-(and coin-) grabber.

'New York Town' (Par). Weak Fred MacMurray-Mary Martin starrer.

'Down in San Diego' (M-G). Inconsequential comedy-drama about a Nazi spy ring in a U. S. marine base. A minor dualer.

'Henry Aldrich For President' (Par). Latest in the series, a natural for subsequent runs and duals.

'Private Nurse' (20th). Plotless filler-inner on duals.

'Buy Me That Town' (Par). Comedy gangster yarn will provide excellent support in duals.

'New Wine' (UA). Excellently presented musical, OK for carriage trade and as programmer.

'Here Comes Mr. Jordan' (Col). Smash comedy of A calibre.

'Ringside Maisie' (M-G). Ann Sothern in character in a prizefight yarn, which is just sparring for time.

'Hold That Ghost' (U). Abbott and Costello in another laugh hit. Hefty b.o. for all runs.

'Dangerous Moonlight' (RKO). British-made will hit nice b.o. pace in England on star names; weak in U. S.

'Murder by Invitation' (Mono). Only for the most minor dualers.

'Bullets For O'Hara' (WB). Woefully tame action meller; for bottom-dualling at best.

'I Was a Prisoner On Devil's Island' (Col). Heavy melodrama, with minor cast, destined for meagre biz on twinners.

'Wide Open Town' (Par). Strong entry in the Hopalong Cassidy series for good western programer.

'Thunder Over the Prairie' (Col). Minor league western rates dual filler spots in the action houses and juve matinees.

Nothing But the Truth

Paramount release of Arthur Hornblow production. Stars Bob Hope, Paulette Goddard; features Edward Arnold, Leif Erikson, Glenn Anders, Helen Vinson, Grant Mitchell. Directed by Elliott Nugent. Screenplay by Don Hartman and Ken Englund; based on play by James Montgomery and novel by Frederick S. Isham; camera, Charles Lang; editor, Alma Macrorie. Previewed in Projection Room, N. Y., July 2, '41. Running time, 89 MINS.

Steve Bennett....Bob Hope
Gwen Saunders....Paulette Goddard
T. T. Ralston....Edward Arnold
Tommy Van Deusen....Leif Erikson
Dick Donnelly....Glenn Anders
Linda Graham....Helen Vinson
Mr. Bishop....Grant Mitchell
Samuel....Willie Best
James P. Van Deusen....Clarence Kolb
Mrs. Van Deusen....Catherine Doucet
Mrs. Ralston....Mary Forbes
Mrs. Donnelly....Rose Hobart
Dr. Lother Zarok....Leon Belasco
Miss Turner....Helen Millard
Mr. Pritchard....William Wright
Shoe-Shine Boy....Oscar Smith
Office Boy....Dick Chandler
Receptionist....Catherine Craig
Elderly Clerk....Edward McWade
Boy....Keith Richards
Doorman....James Blaine
Elevator Starter....Jack Egan

Bob Hope's the hottest cracker in Paramount's box and the studio is giving him no chance to refrigerate. A wise move, too, for the double-take comic, given a uniquely-turned story in 'Nothing But the Truth,' should provide the company with another top grosser. It's not quite up to the recently-released 'Caught in the Draft,' but there are plenty of chuckles and between Hope and tempting and talented Paulette Goddard as marquee bait, it's a soft touch for any exhib.

Don Hartman and Ken Englund have machined a compact screenplay from the time-proven kernel which started as a novel by Frederick S. Isham, later became a sock legiter by James Montgomery, starring William Collier, and ended up twice previously in films—first as a silent by Metro in 1920 with Taylor Holmes top-billed and then as a talker in 1929 by Paramount, with Richard Dix as the funny-boy.

Wide and varied have been the facets of the plot through all that writing and rewriting, but underlying them all, of course, has been that same idea: the guy who had a $10,000 bet that he could tell nothing but the truth for 24 hours.

Present version is as tight and neatly-fashioned as the best of the former ones and equally frothy, its only weakness being occasional lapses of dialog. Hope has tacked up a high standard for himself on the cross-talk and in this case could stand a few more gags and some sharper ones. More even spacing of them would also serve to kick up the pace and give the pic a general hypo.

Hope, with 10G's given him by Miss Goddard with the plea he double it in three days, gets into a predicament where he puts up the coin as the stake in the truth-telling wager. Each of the trio with whom he makes the bet—Edward Arnold, Leif Erikson and Glenn Anders—has reason to wish before it's over that Hope didn't carry this honesty business quite so far, that providing plenty of complications on which to hang the 89-minute yarn.

Elliott Nugent's direction is deft and speedy, but he has no great problem in milking the tale for best results with the good cast and handsome production handed him by producer Arthur Hornblow, Jr. Hope is equal to any comedy situation, while Miss Goddard has polished up her talents for farce to a healthy sheen and provides with it an extra dose of pretty face and haunting figure.

In the feature division, Arnold is strong when he can be his typed self, suffers somewhat when called upon for an over-share of the frothy stuff. Erikson and Anders make nothing particular out of their roles, while Helen Vinson, Willie Best and Catherine Doucet stand out in the lesser categories.

Herb.

NEW YORK TOWN

(ONE SONG)

Paramount production and release. Stars Fred MacMurray, Mary Martin; features Robert Preston, Akim Tamiroff, Lynne Overman, Eric Blore, Fuzzy Knight. Directed by Charles Vidor. Screenplay by Jo Swerling and S. Lewis Meltzer; story, Jo Swerling; camera, Charles Schoenbaum; editor, Doane Harrison. Previewed in Projection Room, N. Y., July 25, '41. Running time, 75 MINS.

Victor Ballard....Fred MacMurray
Alexander Curtis....Mary Martin
Paul Bryson, Jr....Robert Preston
Stefan Janowski....Akim Tamiroff
Sam....Lynne Overman
Vyvian....Eric Blore
Gus Nelson....Fuzzy Knight
Shipboard Host....Cecil Kellaway
Bender....Olive Prickott
Master-of-ceremonies....Ken Carpenter
Toots O'Day....Iris Adrian
Brody....Edward McNamara
Henry....Sam McDaniel
Mrs. Bixby....Grace Hayle
Mr. Cobbler....Chester Clute
Nurses....Linda Gage / Frances Marlon
Census Taker....George Meador
Spectator at Broadcast....Marshall Ruth
Lola Martin....Margaret Hays
Girl with Oliver....Marjorie Dean
Yvonne....Lilyan Irene
Oliver....Jack Rico
McAuliffe....Monte Blue

Paramount, writer Jo Swerling and director Charles Vidor appear to have pulled formula No. 12 out of a hat and, with a few minor switches here and there, come up with 'New York Town.' It's an old idea frequently done better in the past and Par's salesmen will have an easier time selling it on the basis of the cast names rather than its intrinsic contents. It is not going to mean much at the boxoffice at any rate, the title itself being a scarer. At best this is a programmer, and for Fred MacMurray the second poor vehicle in succession following 'One Night in Lisbon.' Not only the studio is typing MacMurray, but the actor himself can't seem to find some new expressions. He's beginning to look alike in everything he does, and only the words he speaks are different.

Mary Martin, as his co-star in this picture, turns in a good job as a straight actress. She's only given one song, the old 'Yip I Adee I Ay' and this as an incidental piece of business.

The story is about three waifs in N. Y.—MacMurray as a brash young man trying to get along by cutting corners; Miss Martin, broke and lonesome whom MacMurray picks up on the street and brings to the slum quarters he shares with art professor Akim Tamiroff, a refugee faced with deportation unless he gets a job. It's a unique slum, however, in light of the terrace MacMurray and Tamiroff boast, and from the terrace there's a view of the East River so glorious it's doubtful if any penthouse on Sutton Place can boast the same.

Big-hearted MacMurray suggests to Miss Martin that she find herself a rich husband. She reluctantly follows his advice and, since it's a cinch in N. Y., she sure enough comes up with young and handsome Robert Preston, who has nothing else to do but pitch horseshoes in the living room of his sumptuous Fifth avenue mansion. All the time Miss Martin is hooking Preston, she's in love with MacMurray and vice versa, so, of course, the blowoff has MacMurray slugging Preston and taking back his girl.

Sponsors of Bob Hawk's 'Take-It-or-Leave-It' program, as well as radio itself, are not going to be very happy over the injection of a quiz program situation in this film. This has Ken Carpenter, who is a real-life radio announcer, impersonating a radio announcer—and hungry-for-money Miss Martin is on the receiving end of the questions, with MacMurray signalling the right answers from the audience. Radio isn't going to like that kind of a tipoff to the general public.

By the heels, from out of nowhere, are dragged in Lynne Overman, as a legless beggar who had been rescued in World War I by Tamiroff, and Eric Blore, as Preston's butler but not so comic in a tiresomely repeated situation of being bitten by a dachshund. Overman likewise is unfunny with the material handed him by the Jo Swerling-S. Lewis Meltzer screenplay, and it's also more than slightly ridiculous to have a legless beggar making the rounds of lawyers' offices, etc., in an attempt to stave off Tamiroff's deportation.

In a ludicrous effort to portray a cross-section of a tenement, the writers also ring in Fuzzy Knight as a cab-driver overwhelmed by the news that he has just become father to quadruplets. Previous to this the cameras ran into another tenement window where a canary lays dead in its cage. That's director Charles Vidor's way of dramatically tipping off there's been a suicide. Maybe Vidor could do with another gander at 'Cavalcade.'

There's little to anybody's credit in this film, the only possible exception, besides Miss Martin, being Tamiroff who, in underplaying for a change, steals the acting honors with ease.

The camera work is average.

Scho.

DOWN IN SAN DIEGO

Hollywood, July 29.

Metro release of Frederick Stephani production. Directed by Robert Sinclair. Screenplay by Harry Clark and Franz G. Spencer, based on story by Franz G. Spencer; camera, Paul Vogel; editor, Ben Lewis. Tradeshown at Ambassador Hotel theatre, L. A., July 28, '41. Running time, 69 MINS.

Hank Parker....Ray McDonald
Betty Haines....Bonita Granville
Al Haines....Dan Dailey, Jr.
'Snap' Connors....Leo Gorcey
Crawford Carter....Charles B. Smith
Mildred Burnette....Dorothy Morris
Henry Schrode....Robert O. Davis
Dutch....Joseph Sawyer
Tony....Anthony Ward
Louie Schwartz....Stanley Clements
Col. Halliday....Henry O'Neill
Matt Herman....William Tannen
Brock....Ludwig Stossel
Proprietress....Connie Gilchrist
Jimmie Collins....Al Trescony

Originally titled 'Young Americans,' this lightweight comedy-drama misses by a wide margin. A few widely scattered gags and its martial theme, centered about espionage activities at the San Diego naval base, will serve to get it by in the less important situation on the lower end of duals.

Marquee strength is practically nil while slipshod piloting and scripting have resulted in nothing more stimulating than a series of chase episodes, reminiscent of hoss opera. The service angle is almost submerged in a welter of trite spy ring complications and considerable footage is wasted with talky, painfully slow explanatory scenes. It shouldn't have overtaxed the brain-power of the writing battery to find some other means of informing Bonita Granville that her brother is in a jam than by a boring sequence rehashing stuff already familiar. The same technique is unsuccessfully employed in a few instances.

Miss Granville and Ray McDonald, newcomer, are out on a limb as romantic juve leads. For Ray McDonald, Broadway hoofer making his first appearance in films, it's not an auspicious opening. McDonald plays straight, without either comedy or dancing relief, and is not given any opportunities to show. As handled here he is an impressively negative quantity.

A few hysterical dramatic scenes, in which Bonita Granville figures prominently, don't jell. She's overacting most of the way in an over-written part and not very convincing in the stagey portions of the yarn. Miss Granville essays a maturity which is not in character with the other types in the picture. As a showcase for McDonald and Bonita Granville it's a dud, though both young people have potentialities which could be capitalized if given adequate script attention.

Mori.

H. Aldrich for President

Paramount release of Sol C. Siegel production. Features James Lydon, Charles Smith, June Preisser. Directed by Hugh Bennett. Original screenplay by Val Burton (sequel to Clifford Goldsmith's 'Henry Aldrich' stories); camera, John Mescall; editor, Thomas Neff. Previewed in Projection Room, N. Y., July 28, '41. Running time, 73 MINS.

Henry Aldrich....James Lydon
Dizzy Stevens....Charles Smith
Geraldine Adams....June Preisser
Phyllis Michael....Mary Anderson
Mary Aldrich....Martha O'Driscoll
Mrs. Aldrich....Dorothy Peterson
Mr. Aldrich....John Litel
Ed Calkins....Rod Cameron
Marvin Bagshaw....Frank Coghlan, Jr.
Mr. Crosley....Lucien Littlefield
Irwin Barrett....Kenneth Howell
Johnny Beal....Buddy Pepper
Mr. Bradley....Vaughan Glaser
Red MacGowan....Dick Paxton
Tubby Gibbons....Paul Matthews
Elmer Pringle....Bob Pittard
Students....Bud McCollister / Carmen Johnson / Helen Westcott / Rosita Butler / Georgia Lee Settle

Henry Aldrich, already popular via legit, radio and pictures, should satisfy previous followers and possibly gain new devotees from this well-made Paramount comedy,

(Continued on page 18)

"The Guy Who Wrote That Review Knows What He's Writing About"

A film reviewer just doesn't sit down and dash off a film review. Variety's reviews are not written that way.

Variety believes its reviews are important. They're important to us, anyway, because we know how tough it is to write a good review, and how long it takes to develop a good reviewer.

The picture business knows about critics and criticism. It ought to, for it has suffered enough from poor criticism, trade or daily paper, since the industry's inception. The newspapers used to scoff at pictures; allowed anyone to 'catch' a film. And that was the public's guide to the local picture. It's better now. But how much better? The trade papers? They tied their reviews to advertising. Still do.

Variety was the first trade paper to fight for the independence of its reviews. It's still fighting. And if you're still reading we'll mention that Variety is the first paper, trade or daily, which ever printed a film review. It is also the paper that gave the industry 'Running Time.'

About that fighting for reviews. In last week's Variety (July 23), on Page 9, we carried an ad to boost ourselves. That ad showed how RKO reprinted a Variety review on an RKO picture and sent it to exhibitors, and its own salesmen, to help sell that film. This week RKO has barred all advertising from Variety because of Variety's review of 'Here Is a Man,' an RKO picture.

Certainly, Variety believes its reviews are important. When it costs us money you can bet it's important. But it's proof to the trade of the claim that our reviews are on the level. We've said it for 35 years. It still goes.

Variety's film reviews are primarily aimed at the theatre men, the exhibitors. 'Will it get money?' Answer that one first. Variety always has. They are also intended to be of interest to the studio production staff and the cast. Film reviewing, to us, is not simply a matter of trying to tell an exhibitor how to exploit the picture. It's got to give him a complete picture of the picture, and accurately.

Picture men all over the world read Variety's film reviews. So do some of the bankers in Wall Street. Are they interested in the chances of a new picture? Is their dough tied up in pictures? What do you think?

Yes, film reviews are important. At least, we think they're important—and we think ours are the best. We also believe that the highest praise a Variety film review can attain is for an exhibitor, director, performer, banker or stockholder to say:

"THE GUY WHO WROTE THAT REVIEW KNOWS WHAT HE'S WRITING ABOUT"

VARIETY

NEW YORK	HOLLYWOOD	CHICAGO	LONDON
154 West 46th St.	1708 N. Vine St.	54 W. Randolph	8 St. Martin's Pl.

Repeaters, Opposish Slow Down L.A.; 'Shepherd $18,000; 'Maisie'-Marxes, 22G; 'Manpower' 2d 13G; 'Tom,' 19G

Los Angeles, July 29.

Gross business tapering off this week, with holdovers in six houses, though fairly good on the repeat dates. Last week came in somewhat under expectations, with receipts clipped by general interest in Wendell Willkie's Hollywood Bowl appearance, Lord Halifax guesting and the Pastor-Thompson knucklefest.

Paramount, currently with 'Shepherd of the Hills' is off with approximately $18,000 in sight, while Chinese and Loew's State are getting only mild response at $10,000 and $12,000, respectively, with 'Ringside Maisie' (M-G) and 'The Big Store' (M-G).

Repeats have comparatively strong expectations, Pantages and RKO heading for a combined take of around $18,000 on the second week of 'Tom, Dick and Harry' (RKO), which looks like a third week. Downtown and Hollywood are setting a good pace with 'Manpower' in second week, indicating okay $13,000 for both houses after a nifty $18,300 on the first.

Estimates for This Week

Carthay Circle (F-WC) (1,815; 83-$1.10-$1.65) — 'Fantasia' (Disney) (26th wk). Maintaining a consistently good pace with $6,000 expected after close to similar figure the previous week.

Chinese (Grauman-F-WC) (2,034; 30-44-55-75)—'Ringside Maisie' (M-G) and 'The Big Store' (M-G). Not too good at around $10,000. Last week 'Moon Over Miami' (20th) and 'A Very Young Lady' (20th), rolled up $11,000 on eight days.

Downtown (WB) (1,800; 30-44-55) —'Manpower' (WB) (2d wk). Healthy $7,000 in sight after good $9,500 on the first week.

Four Star (UA-F-WC) (900; 30-44-55)—'Blossoms in Dust' (M-G) (2d wk). Profitable $4,200 expected after excellent $5,200 opening week.

Hollywood (WB) (2,758; 30-44-55) —'Manpower' (WB) (2d wk). In the neighborhood of $6,000 likely on repeat, good. Last week hit approximately $8,800, first rate.

Orpheum (B'way) (2,200; 30-44-55) —'I'll Wait for You'. (M-G) and 'Repent at Leisure' (RKO) and stage show. Weak $7,000 in the cards. Last week 'Lady From Louisiana' (Rep) and 'West Point Widow' (Par), with stage show, so-so $6,800.

Pantages (Pan) (2,812; 30-44-55)—'Tom, Dick and Harry' (RKO) and 'Big Boss' (Col) (2d wk). Hefty $9,300 likely after very good $12,500 on first week. Ginger Rogers' following held largely responsible for strong showing and likely to hold a third week.

Paramount (Par) (3,595; 30-44-55-75)—'Shepherd of Hills' (Par) and stage show. Around $18,000 indicated, good, and h.o.s. Last week 'Caught in Draft' (Par) and 'Forced Landing' (Par), with Earl Carroll unit on stage, rolled up $22,500, okay, though slightly under expectations.

RKO (RKO) (2,872; 30-44-55)—'Tom, Dick and Harry' (RKO) and 'Big Boss' (Col) (2d wk). Robust $9,500 expected after strong opening week at $12,000. Third week for same combo indicated.

State (Loew-F-WC) (2,204; 30-44-55-75)—'Ringside Maisie' (M-G) and 'The Big Store' (M-G). About $12,000 in sight, fair. Last week 'Moon Over Miami' (20th) and 'Very Young Lady' (20th), in the neighborhood of $10,000 [illegible]

United Artists (UA-F-WC) (2,100; 30-44-55)—'Moon Over Miami' (20th) and 'A Very Young Lady' (20th). Not very exciting $3,300 expected. Last week 'Barnacle Bill' (M-G) and 'The Get-a-Away' (M-G), week $2,900 for eight days.

Wilshire (F-WC) (2,296; 30-44-55) —'Moon Over Miami' (20th) and 'A Very Young Lady' (20th). Heading for good $4,500. Last week 'Man Hunt' (20th) and 'Accent on Love' (20th), repeater got mild $4,000 on eight days.

'Victory'-Jerry Colonna Good $10,500 in Indpls.

Indianapolis, July 29.

Biz is looking up here, after rather dull last week.

Estimates for This Week

Circle (Katz-Dolle) (2,600; 25-30-40)—'Tom, Dick' (RKO) and 'Meet Again' (RKO). Very good $11,000. Last week, 'Bride C.O.D.' (WB) and 'San Antonio Rose' (U), good $9,500.

Loew's (Loew's) (2,400; 25-30-40)—'Barnacle Bill' (M-G) plus 'Sweetheart Campus' (Col). Fair $9,500. Last week, 'Big Store' (M-G) and 'Dare Not Love' (M-G), poor $8,100.

Lyric (Lyric) (1,900; 30-40-50) — 'Shining Victory' (WB) and Jerry Colonna and acts on stage. Good $10,500. Last week, 'Wake Up America' on stage with 'Paper Bullets' (Rep) on screen, weak $6,000.

Broadway Grosses

Estimated Total Gross
This Week $266,500
(Based on 12 theatres)
Total Gross Same Week
Last Year 245,600
(Based on 11 theatres)

'JUNGLE,' $6,000, CLICKS IN CINCY

Cincinnati, July 29.

Cinema center's b.o. holding up surprisingly well in face of sweltering weekend, when temperature bobbed above the 100-degree line for local high in several years.

'Blossoms in Dust,' at Albee, is the topper this week, trailed by 'Barnacle Bill' at the Palace. Frank Buck's 'Jungle Cavalcade' is sprightly for Keith's and holding for nine days.

Estimates for This Week

Albee (RKO) (3,300; 33-40-50)—'Blossoms Dust' (M-G). All right $10,000. Last week, 'Tom, Dick' (RKO), good $12,000.

Capitol (RKO) (2,000; 33-40-50)—'Caught Draft' (Par) (3d wk). Held for third week of moveover run. Okay $4,500, following last week's swell $8,000.

Family (RKO) (1,000; 15-28)—'Cyclone Horseback' (RKO) and 'Met Argentina' (RKO), split with 'Thieves Fall Out' (WB) and 'Double Cross' (PRC). Steady $1,600. Same last week for 'Shot Dark' (WB) and 'Redhead' (Mono), divided with 'Passage Hong Kong' (WB) and 'Silver Stallion' (Mono).

Grand (RKO) (1,430; 33-40-50)—'Tom, Dick' (RKO). Transferred from Albee for second week. Dandy $4,500. Last week, 'Bride C.O.D.' (WB) (2d run), very good $5,000.

Keith's (Lisbon) (1,500; 33-40-50) —'Jungle Cavalcade' (RKO), nine days. Excellent $6,000. Best here for some time. Last week, 'Blondie Society' (Col), disappointing $3,000.

Lyric (RKO) (1,400; 33-40-50)—'Bride C.O.D.' (WB). Second changeover for third week on front line. Mild $3,000. Last week, 'Moon Miami' (20th) (3d run), sad $2,500.

Palace (RKO) (2,800; 33-40-50)—'Barnacle Bill' (M-G). Fair $8,000. Last week, 'Shepherd Hills' (Par), below expectations, $6,500.

'BOMBAY,' 10G, GINGER 6½G, GOOD IN OMAHA

Omaha, July 29.

Ginger Rogers' popularity is giving 'Tom, Dick and Harry a big week at the Brandeis. 'That Hamilton Woman,' plus 'Thieves Fall Out' at the Orpheum also looks good.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 10-25-35-40)—'Tom, Dick' (RKO) and 'Knockout' (WB). Smash $6,500. Last week, 'Bad Men Missouri' (WB) and 'Shining Victory' (WB), pretty good $5,500.

Omaha (Tristates) (2,000; 10-30-40)—'Met Bombay' (M-G) and 'Getaway' (M-G). Good $10,000. Last week, 'Barnacle Bill' (M-G) and 'Magic Music' (Par), rather light $8,000.

Orpheum (Tristates) (3,000; 10-30-40)—'Hamilton Woman' (UA) and 'Thieves Fall Out' (WB). Good $10,000, or better. Last week, 'Moon Miami' (20th) and 'Bride Crutches' (20th), fair $9,500 in heat wave.

State (Goldberg) (900; 10-20-25)—'Love Crazy' (M-G) and 'Sunny' (RKO), split with 'Trial Dugan' (M-G), 'Rage Heaven' (M-G) and 'Dare Not Love' (WB). Fair $900. Last week, 'Great Broadcast' (20th) and 'Great Lie' (WB), split with 'People Kildare' (M-G). 'Knew Answers' (Col) and 'Life Henry' (Par), $800, n.g.

Town (Goldberg) (1,500; 10-20-25) —'Painted Springs' (Col), 'Scotland Yard' (20th) and 'Pot Gold' (UA), triple split with 'Dead Men Tell' (20th), 'Beau Geste' (Par) and 'Llama Kid' (Par), 'Lone Wolf Chance' (Col) and 'Great Lie' (WB). Good $1,000. Last week, 'Pirate Horseback' (Par), 'Invisible Woman' (U) and 'Sleepers West' (20th), triple split with 'Hands Across Rockies' (Col), 'Shadow Stairs' (WB) and 'Two-Fisted Sheriff' (Col), and 'Emergency Squad' (Par) and 'Topper Returns' (UA), good $1,000.

Avenue - Military - Dundee (Goldberg) (960-800-300; 25)—'Love Crazy' (M-G) and 'Sunny' (RKO), split with 'Trial Dugan' (M-G), 'Rage Heaven' (M-G) and 'Dare Not Love' (WB). Neat $1,100. Last week, 'Great Broadcast' (20th) and 'Great Lie' (WB), split with 'People Kildare' (M-G), 'Knew Answers' (Col) and 'Life Henry' (Par), fair $1,000.

Natives Desert Philly in Heat Wave; 'Tom,' $12,000, 'Sailors,' 3G, Both N.G.

Philadelphia, July 29.

Terrific heat wave over the weekend, which brought about the greatest exodus from the city in recent years, is kicking the props out from under local boxoffices.

Only a couple of spots managing to pull through with respectable grosses, one being 'Underground,' which had the help of some expert exploitation handling. Newcomers making a sorry entrance were 'Tom, Dick and Harry' and 'Three Cockeyed Sailors.'

Estimates for This Week

Arcadia (Sablowsky) (600; 35-46-57)—'Met Bombay' (M-G) (2d run) (2d wk). Looks like poor $2,000. Opener of second-run showing fair $3,500.

Boyd (WB) (2,580; 35-48-57-88) — 'Tom, Dick' (RKO). Ginger's latest effort proving a disappointment with bare $12,000 in till. Last week, 'Shepherd Hills' (Par), fared even worse with just about $9,000.

Earle (WB) (2,786; 35-46-57-68-75) —'Sunny' (RKO) with Paul Whiteman orch. Set for around $17,000, thanks to Whiteman and not bad considering weather break. Last week, combination of Harry James band and 'Big Store' (M-G), nice $19,000.

Fox (WB) (2,423; 35-46-57-88) — 'Underground' (WB). Looks like tha best of the straight filmers with an okay $15,000. Last week, 'Caught Draft' (Par), wound up three week's stay with an even $10,000.

Karlton (WB) (1,068; 35-46-57-68) —'Shepherd Hills' (Par) (2d run). Sad $3,000. Last week, 'Kisses Breakfast' (WB), almost hit an all-time low with ultra-sour $2,000 for initial run showing.

Keith's (WB) (2,220; 35-48-57-68)—'Caught Draft' (Par) (2d run). Showing signs of wear in fourth week downtown with so-so $3,500. Last week, 'Blossoms Dust' (M-G), ditto.

Stanley (WB) (2,916; 35-48-57-68) —'Bride C.O.D.' (WB) (2d wk). Bearing up fairly well with $11,000. Initialer okay $16,000.

Stanton (WB) (1,457; 35-46-57) — 'Cockeyed Sailors' (UA). Drunken gobs staggering along to punk $2,800. Last week, 'Barnacle Bill' (M-G), grabbed okay $3,800 for second week.

Key City Grosses

Estimated Total Gross
This Week...........$1,413,500
(Based on 27 cities, 172 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year............$1,291,600
(Based on 25 cities, 182 theatres)

'BRIDE,' $11,000, TORRID IN BUFF.

Buffalo, July 29.

Despite sweltering heat main stem houses, by hanging out attractive screen bait, are coaxing some mighty heavy wampum out of the slacks of the summer customers.

'Bride Came C.O.D.,' at Lakes, is in the top money class. 'Tom, Dick and Harry,' at Century, also racking up profitable frame.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Reaching Sun' (Par) and Vaughn Monroe orch on stage. Not too potent but oke considering heat; $11,000. Last week, 'Barnacle Bill' (M-G) and 'Kisses Breakfast' (WB), pleasant $10,500.

Great Lakes (Shea) (3,000; 35-55) —'Bride C.O.D.' and 'District Attorney' (Rep). Very good $11,000. Last week, 'Moon Miami' (20th) and 'Passage Hongkong' (WB), slick $11,000.

Hipp (Shea) (2,100; 30-45)—'Moon Miami' (20th) and 'Passage Hongkong' (WB) (2d run). Stiles turning slowly, probably around $5,000. Last week, 'Kiss Boys' (Par) (2d run) and 'Dance Hall' (20th), n.g. $5,500.

Lafayette (Hayman) (3,300; 30-40) —'Under Age' (Col) and 'Richest Man' (Col), n.g. $5,500. Last week, 'Flame New Orleans' (U) and 'Hit the Road' (U), good $8,500.

20th Century (Dipson) (3,000; 30-44)—'Tom, Dick' (RKO) and 'Meet Again' (RKO). Proving sturdy coin-getter. Should better $8,500. Last week, 'Shining Victory' (WB) and 'Wings of Steel' (WB), very poor $4,000.

'BLOSSOMS' NICE $10,500 AS PROV. GETS TORRID

Providence, July 29.

Hot weather finally catching up with Providence main-stemmers.

RKO Albee is reopening Aug. 7 with 'Hold That Ghost.' George French returning as manager, with John Kane as assistant and William M. Morton as house publicist.

Estimates for This Week

Carlton (Fay-Loew) (1,400; 26-39-50)—'Man Hunt' (20th) and 'Tight Shoes' (U) (2d run). Heat wave has struck home, with house looking for only fairish $2,000. Last week 'Bride C.O.D.' (WB) and 'Shining Victory' (WB) (2d run), nice $3,000.

Fay's (Indie) (2,000; 10-25-35)—'Dead Man's Shoes' (Mono) and 'Desert Bandit' (Rep). Fairish $2,000. Last week 'Gangs Here' (Mono) and 'Silver Stallion' (Mono), good $2,500.

Majestic (Fay) (2,200; 28-39-50)—'Million Dollar Baby' (WB) and 'Out of Fog' (WB). Hitting for snappy $8,500. Last week 'Man Hunt' (20th) [illegible]

State (Loew) (3,200; 28-39-50)—'Blossoms Dust' (M-G) and 'Scattergood' (RKO). Pretty good $10,500. Last week 'Barnacle Bill' (M-G) and 'Prisoner Devil's Island' (Col), good $11,000.

Strand (Indie) (2,000; 28-40-50)—'Sweetheart Campus' (Col) and 'Naval Academy' (Col). Rather slow $5,500. Last week 'Shepherd Hills' (Par) and 'Angels Wings' (Par), good $8,500.

'Caught Draft' Great $18,000 in Jersey C.

Jersey City, July 29.

'Caught in the Draft' and 'A Very Young Lady' are bringing the business to the Stanley. Other houses have been suffering from the heat.

Estimates for This Week

Loew's (Loew's) (3,205; 28-33-50) —'Dr. Kildare' (M-G) and 'Uncertain Feeling' (UA). Quiet $12,500 anticipated. Last week 'Billy Kid' (M-G) and 'Cheers Miss Bishop' (UA) (2d wk.), nice $6,800.

Stanley (WB) (4,500; 28-33-50)—'Caught Draft' (Par) and 'Very Young Lady' (20th). This should bring in mighty $16,000. Last week 'Manpower' (WB) and 'San Antonio Rose' (U), satisfying $13,000.

State (Skouras) (2,150; 28-33-50) —'Moon Miami' (20th) and 'Accent Love' (20th) (2d wk.). Moderate $6,000. Last week 3 days) good $4,000.

NATIONAL B. O. SUMMARY

Ginger Rogers, James Cagney and Bette Davis Holding Up Sweltering First Runs; 'Hold That Ghost' Starts Big

'Heat's awful, but biz isn't bad,' is the terse comment on the past week from VARIETY's Pittsburgh correspondent, and it pretty well defines the national situation. Cooling systems are paying dividends. But a lot of people are going to theatres to see the pictures, too.

Ginger Rogers is carrying the bulk of the exhibition load currently, ably assisted by James Cagney and Bette Davis. 'Tom, Dick and Harry' (RKO) is showing in a score of the big city first runs, and already is manifesting holdover strength. 'Bride Came C.O.D.' (WB) has played many initial dates, but is still hold-[illegible] films are Broadway standouts, 'Tom' getting $90,000 in second week at the Music Hall, following a big $104,000 opener, and 'Bride' stretching to $47,500 at the Strand. Both mid-winter figures.

In the western sky is a new comet. From San Francisco comes first report on 'Hold That Ghost,' newest of the Abbott-Costello wicket-spinners. Take, $14,000, big for the theatre's capacity. Also dated for Aug. 7 at Providence. There's no reticence about frequent releases of this team. 'Ghost' comes right on the heels of 'In the Navy,' which is still blasting records in first runs. Holding over this week in Minneapolis; Brooklyn, strong 14G after 20G opening week, and Portland. Despite extended first runs everywhere, 'Navy' is cleaning up in the big town subsequents.

'TOM, DICK' AND 'BRIDE C.O.D.'

'Tom' is healthy in second weeks in Boston, $15,000 following $19,000 opening; Cincinnati, $4,500 on moveover; Los Angeles, second week, two houses, $16,800, and Baltimore, second, $10,000 after initial $15,300, smash. Best in town also in Louisville, Denver, Omaha, and strong in Buffalo and Portland. Only Pittsburgh and Philadelphia light.

Without support of any big-stage name, 'Bride' garnered $35,000 at the Chicago theatre, and is showing strong in Detroit, second week; Cincinnati, third week; Philadelphia, second week, and Denver, third week. Good opening in Minneapolis and Buffalo.

After leading the field for the past month, 'Caught in the Draft' (Par) is liquidating its first runs, but not without a final punch. Finished at the Paramount on Broadway with five-week gross of $245,000, new summer record for the theatre. Other wire returns disclose: Detroit, fourth week; Cincinnati, 3; Chicago, 5; Philadelphia, 4; Pittsburgh, 3; Brooklyn, 3; Washington, 3, and Seattle, 4. Bookings for the boys to shoot at for some time to come.

Of other new films, 'Kiss the Boys Goodbye' (Par) is just fair to average in Boston, Lincoln, Baltimore and Minneapolis.

'Underground' and 'Manpower (both WB) are strong, although not yet in wide release. Former is big in Cleveland; good in 'Frisco; best of the straight film shows in Philadelphia, and big in Pittsburgh, with stage attraction. 'Manpower' had a good second week, two houses, in Los Angeles; great in Seattle; strong in 'Frisco and a fair second week in Brooklyn.

[illegible]

Neither 'Shepherd in the Hills' (Par) nor 'Blossoms in the Dust' (M-G) is potent everywhere, but selected spots are good. Former faded badly in second week in Cleveland, but held strong in second stanzas in Portland and Seattle. Los Angeles, first run, $18,000, but only fair in Baltimore. 'Blossoms' wilted to a bad $8,500 in Cleveland, opened to fair $12,000 in Chicago, and did average in Providence, Kansas City (plus), Cincinnati, Baltimore and Seattle.

'Moon Over Miami' (20th) was first class everywhere on first weeks, but slipped on holdovers in Detroit, Cleveland, Louisville, Seattle and a few other spots.

'Jungle Cavalcade' (RKO) showing well in Chicago, third week; Kansas City and Cincinnati.

Reissues not as hot as the weather. Product shortage has brought off the shelves 'Vivacious Lady' (RKO), giddy in Minneapolis; 'Mata Hari' and 'Navy Blue and Gold' (both M-G), fair in Boston and Pitt; 'Ruggles' (Par), red in Denver, and 'Bringing Up Baby' (RKO) and 'The Plainsman' (Par), just so-so where played. Standout, however, is Disney's 'Snow White,' which clipped $7,500 at the Geary (legit) in 'Frisco.

Seen through the boxoffice window: 'The Dictator' (UA) in its sixth week in Montreal. Three holdovers in Minneapolis: 'Navy,' 'Bombay' and 'Cheers for Miss Bishop.' 'In the Navy' and 'That Hamilton Woman,' both about sea-fighters, a strong dual in Seattle. 'Fantasia' in 37th week, Broadway, and 26th week, in Los Angeles. 'Sunny' (RKO) got a delayed first run in Philadelphia to big $17,000, with Paul Whiteman, added. Roxy on Broadway near a new low record with 'Parson of Panamint' (Par). 'Stars Look Down' (M-G) did better at the Criterion than 'Barnacle Bill' at the Capitol, on Broadway. First report on 'Caroline' (RKO) is good from Palace, Chicago. There's one more 'Hardy' coming on '40-'41 contracts.

Good Pix, Cooling Systems Hypo Chi; Bette-Cagney-Vaude Hefty $37,000, 'Blossoms' Sweet 13G, 'Draft' Still Big

Chicago, July 29.

Lineup of pictures in the loop currently indicates good strength practically all down the line and the boxoffice reaction is satisfactory. The cooling system, though not publicized as much as the old days, is still a considerable boxoffice booster.

Still a power is 'Caught in the Draft,' which is currently in its fifth loop week and looks able to keep going. It's now in the Apollo after three weeks in the big Chicago, where it was a huge money-maker.

In the Chicago currently is 'Bride Came C.O.D.' and the names of Bette Davis and James Cagney are enough to guarantee results.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75) —'Caught Draft' (Par) (2d wk). Now in its fifth week in town, and still a smasheroo at $8,000, after taking excellent $7,500 last week. Had to refund one afternoon due to motor trouble.

Chicago (B&K) (4,000; 35-55-75)—'Bride C.O.D.' (WB) and vaude. Good money stanza in the offing. Should ride to great $37,000. Last week Sammy Kaye orch sharpened 'Miami' (20th) to excellent $45,000.

Garrick (B&K) (900; 35-55-65-75) —'Miami' (20th). Switched here after neat Chicago week and will corral okay $5,000. Last week 'Barnacle' (M-G), limp $3,100.

Oriental (Iroquois) (3,200; 28-44) —'Mata Hari' (M-G) (reissue) and 'Woman's Face' (M-G). Getting fair enough play at $6,000. Last week was much the same at $5,700 for 'Dictator' (UA) and 'Sunny' (RKO).

Palace (RKO) (2,500; 33-44-66)—'Caroline' (RKO) and 'Sucker' (U). Opened today (Tuesday). Last week 'Tom, Dick and Harry' (RKO) and 'San Antonio Rose' (U), got good $13,200.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Pot o' Gold' (UA). Picture is getting an extremely mild first week gross of $7,500 on James Stewart-Paulette Goddard monikers. Last week, 'Man Hunt' (20th), managed $7,600, oke for second stanza.

State-Lake (B&K) (2,700; 28-44-55)—'Singapore Woman' (WB) and vaude. Mighty fine $18,000 in offing here on regular patronage. Last week 'This Way Please' (Par) and vaude, happy $16,800.

United Artists (B&K-M-G) (1,700; 35-55-65-75)—'Blossoms Dust' (M-G). Opened Saturda (28) and drawing the women for fine $13,000. Last week 'Bombay' (M-G), wound up a three-weeker to good $10,200.

Woods (Essaness) (1,200; 33-44-55) —'Jungle Cavalcade' (RKO) (3d wk). Freak item continues okay, getting fine $7,500 after corralling $8,700 last week.

Mpls. Sizzles, But Biz OK; Bette-Cagney Big $9,000

Minneapolis, July 29.

Despite a long stretch of sizzling heat, with temperature rangiing above 100 in the shade for the entire past week, business here continues to hold up relatively well.

Currently there are no less than three hold-overs—'In the Navy,' 'They Met in Bombay' and 'Cheers for Miss Bishop'. Two of the aforegoing are comedies, as is the sole [illegible] newcomer, 'The Bride Came C.O.D.,' which is doing well.

Estimates for This Week

Aster (Par-Singer) (900; 15-28) 'Prisoner Devil's Island' (Col) and 'West Point Widow' (Par). In for five days and heading for satisfactory $1,500. 'Hit the Road' (U) and 'Washington Melodrama' (M-G), also first-runs, open Thursday (31). Last week, 'Met Argentina' (RKO) and 'Cowboy Blonde' (20th), first-runs, split with 'Nurse's Secret' (U) and 'Mutiny Arctic' (U), nice $2,200 in eight days.

Century (P-S) (1,600; 28-39-44) 'Met Bombay' (M-G) (2d wk). Okay $4,000 in prospect. Last week, 'Caught Draft' (Par) (3d wk), fine $4,100 after terrific $19,700 in first two weeks at State.

Esquire (Berger) (290; 28) 'Vivacious Lady' (reissue). Ginger Rogers-James Stewart names strongly sold. Fair $700 indicated. Last week, 'Race Suicide' (Indie) and 'Sally Rand's Nude' (Indie) (3d wk), light $500.

Gopher (P-S) (998; 28) 'Out of Fog' (WB). Ida Lupino and John Garfield potent on canopy here and good $3,200 in sight. Last week, 'Pot O' Gold' (UA), $3,300, good.

Orpheum (P-S) (2,800; 28-39-44) 'In Navy' (U) (2d wk). Abbott and Costello very much in money in this town. This is one of few pictures to hold in this big house for second week. En route to good $5,000, after very big $10,000 for first week.

State (P-S) (2,300; 28-39-44) 'Bride C.O.D' (WB). Only newcomer of consequence in town and catching plenty of customers for that reason and stimulus of Betty Davis-James Cagney names. Fine $9,000 ahead. Last week, 'Met in Bombay' (M-G), good $8,000.

Uptown (Par) (2,300; 28-39-44) 'Meet John Doe' (Col). First nabe showing. Opened Wednesday (23) and probably will run 10 days to big $4,500. Last week, 'Wanted Wings' (Par) out after four days, light $800.

World (Par-Steffes) (350; 28-39-44-55) 'Cheers Miss Bishop' (UA) (2d wk). May hit fair $2,200, after being considerably under expectations with same amount last week.

DET. HOLDS UP IN HEAT, H.O.S

Detroit, July 29.

The old bugaboos, heat and holdovers, have hit this town, but the takes remain surprisingly good.

Only house with a complete new bill is Fox, which should do fair with 'Sunny' and 'Adventure in Washington.'

Estimates for This Week

Adams (Balaban) (1,700; 30-40-55) 'Moon Miami' (20th) and 'Bride Wore Crutches' (20th). Former taken over from Fox. Fair $5,000 in sight. Last week, 'In Navy' (U) and 'Tight Shoes' (U), good $5,000 in fifth week.

Fox (Fox-Michigan) (5,000; 30-40-55)—'Sunny' (RKO) and 'Adventure Washington' (Col). Only new bill in town looks for fair $10,000. Last week, 'Moon Miami' and 'Blondie Society' (Col), neat $14,000.

Michigan (United Detroit) (4,000; 30-40-55)—'Bride C.O.D.' (WB) and 'Singapore Woman' (WB) (2d wk). Fine $11,000 after opening week's nifty $18,000.

Palms State (United Detroit) (3,000; 30-40-55) — 'Caught Draft' (Par) and 'Sea Wolf' (WB) (4th wk). Holding up nicely at $8,000, after last week got $9,000.

'DANCE HALL'-VAUDE SOUR $13,000 IN WASH.

Washington, July 29.

Heat wave that ushered in this week is not one for the boys to complain about. When government departments housed in non-air-cooled buildings were released early Monday because of soaring temperatures, there was a rush to coolness of downtown theatres. It would take more than this, however, to make overall grosses look like anything other than a portrait of the doldrums.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-88) —'Dance Hall' (20th), plus Dixie Dunbar and Cass Daley on stage. Sour notices and word-of-mouth. Ailing at $13,000. Last week 'Moon Miami' (20th) and vaude, good enough $17,500.

Columbia (Loew) (1,234; 28-44)— 'Caught Draft' (Par) (2d run). Third downtown week; still good for average $5,000. Last week 'Billy Kid' (M-G) (2d run), below normal $4,200.

Earle (WB) (2,216; 28-39-44-88)— 'Bride C.O.D.' (WB) plus Lani McIntire orch (2d wk). Holding up excellently for $16,500, following fine opening term, $20,500.

Keith's (RKO) (1,830; 39-55)—'Reluctant Dragon' (RKO) (2d wk). Still healthy, $8,000. First week surprised with sweet $11,000.

Metropolitan (WB) (1,600; 28-44)— 'Kiss Boys' (Par) (2d run). Holding up to excellent $8,500. Last week, 'Plainsman' (Par) (revival), managed average $5,200.

Palace (Loew) (2,242; 28-55)— 'Bombay' (M-G) (2d wk). Gable-Russell draw should hold to good $10,000. Last week not up to hopes, but still highly profitable at $16,500.

Ft. Worth, Locale of Story, Nixes 'Blossoms'

Fort Worth, Texas, July 29.

'Blossoms in the Dust,' which had its southwestern premiere here in the home town of Mrs. Edna Gladney, whose life work among orphans inspired the film, was a boxoffice failure.

Off with a sellout on opening night with plenty of advance publicity, the attraction, rated here an artistic success, moved on Friday night (25), failing to get the expected consistent crowds.

First Runs on Broadway

(Subject to Change)

Week of July 31

Astor—'Sergeant York' (WB) (5th wk.).

Broadway—'Fantasia' (Disney) (38th wk.).

Capitol—'Ringside Maisie' (M-G).

Criterion—'Stars Look Down' (M-G) (2d wk.).

Globe—'Officer and the Lady' (Col) (2).

Music Hall—'Tom, Dick and Harry' (RKO) (3d wk.).

Palace — 'Reluctant Dragon' (RKO) (2d wk.).

Paramount—'Shepherd of Hills' (Par).

(Reviewed in VARIETY, June 18)

Roxy—'Charley's Aunt' (20th).

Rialto—'Lady Scarface' (RKO) (2).

Strand—'Bride Came C. O. D.' (WB) (2d wk.).

Week of Aug. 7

Astor—'Sergeant York' (WB) (6th wk.).

Broadway—'Fantasia' (Disney) (39th wk.).

Capitol—'Whistling in Dark' (M-G).

Criterion—'Stars Look Down' (M-G) (3d wk.).

Music Hall—'Here Comes Mr. Jordan' (Col).

Paramount—'Shepherd of Hills' (Par) (2d wk.).

Roxy—'Charley's Aunt' (20th) (2d wk.).

Strand—'Bride Came C. O. D.' (3d wk.).

'KISS BOYS' N.G. $15,000 IN HUB

Boston, July 29.

'Tom, Dick and Harry' and 'Met in Bombay' both hold over this week. Among the new entries, 'Mata Hari,' reissue, is showing class.

RKO, Metro and the Westboro summer theatre combined forces on opportunistic exploitation on Ramon Novarro, whose 'Mata Hari' opened few days before his personal appearance at strawhat.

Estimates for This Week

Boston (RKO) (3,200; 28-33-44)— 'Mata Hari' (M-G) (reissue) and 'Navy Blue and Gold' (M-G) (revival). Showing surprising strength, around $8,000. Last week, 'In Navy' (U) (8th week in town) and 'San Antonio Rose' (U) (3d wk), $7,500.

Fenway (M&P) (1,373; 28-39-44-55)—'Underground' (WB) and 'Three Sons o' Guns' (WB). Around $4,500, fair. Last week, 'Bride C.O.D.' (WB) and 'Nurse's Secret' (WB) (both continued from Met), $5,500, good.

Keith Memorial (RKO) (2,900; 28-39-44-55)—'Tom, Dick' (RKO) (2d wk) and 'Scattergood Strings' (RKO) (1st wk). Holding to good $15,000 pace. Last week, 'Tom, Dick' (RKO) and 'Beauty's Sake' (20th), $19,000, fine.

Metropolitan (M&P) (4,387; 28-39-44-55)—'Kiss Boys' (Par) and 'Shining Victory' (WB). Aiming at so-so $15,000. Last week, 'Shepherd Hills' (Par) and 'Get-Away' (M-G), $11,400, off.

Orpheum (Loew) (2,900; 28-39-44-55)—'Met Bombay' (M-G) and 'Sweetheart Campus' (Col) (2d wk). [illegible] week sweet $19,700.

Paramount (M&P) (1,797; 28-39-44-55) — 'Underground' (WB) and 'Sons o' Guns' (WB). Tepid $8,000 indicated. Last week, 'Bride C.O.D.' (WB) and 'Nurse's Secret' (WB) (both continued from Met), $7,500.

State (Loew) (3,800; 28-39-44-55)— 'Met Bombay' (M-G) and 'Sweetheart Campus' (Col) (2d wk). Heading for satisfactory $9,000. Initial stanza for same duo drew $15,000, very good.

Translux (Translux) (900; 15-25-44)—'Poison Pen' (Rep) and 'Hound Baskervilles' (20th) (revival). Pallid $1,500. Last week, 'Double Cross' (Prod) and 'Angels Wings' (Col) (revival), ditto.

'Tom' Strong $7,500 In Port.; 'Navy' H.O., 5G

Portland, Ore., July 29.

'Tom, Dick and Harry' is a winner for the big Paramount this week.

'In the Navy' still drawing at the Broadway.

Estimates for This Week

Broadway (Parker) (2,000; 35-40-50)—'In Navy' (U) and 'Flame New Orleans' (U) (2d wk). Good $5,000. First week, great $9,000.

Mayfair (Parker - Evergreen) (1,500; 35-40-50) — 'Blossoms Dust' (M-G) and 'Tight Shoes' (U). Moveover from United Artists satisfactory $3,500. Last week, 'Caught Draft' (Par) and 'Melody Three' (RKO), closed a fourth week for okay $3,600.

Orpheum (Hamrick - Evergreen) (1,800; 35-40-50)—'Shepherd Hills' (Par) and 'Thieves Fall Out' (WB). In line for okay $5,000. Last week, 'Man Hunt' (20th) and 'Time Out Rhythm' (Col), good enough $6,000.

Paramount (Hamrick - Evergreen) (3,000; 35-40-50)—'Tom, Dick' (RKO) and 'Ride Vaquero' (20th). Looks like strong $7,500. Last week, 'Moon Over Miami' (20th) and 'Reaching for Sun' (Par), nice $7,200.

United Artists (Parker) (1,000; 35-40-50) — 'Underground' (WB) and 'Out of Fog' (WB). Will probably take nice $5,500. Last week, 'Blossoms Dust' (M-G) and 'Tight Shoes' (U), good $7,000.

GINGER SNAPPY 11G IN HOT CLEVE

Cleveland, July 29.

Every stand but the Hipp, given a breeze by 'Tom, Dick and Harry,' is being fried by the 95 degree-in-the-shade temp. Ginger Rogers' comedy swept in briskly and holding up brightly despite ribbing reviews. State can't get going with 'Blossoms in the Dust,' and worried about it after spending heavy coin on promotion.

Estimates for This Week

Allen (RKO) (3,000; 30-35-42-55)— 'Moon Miami' (20th). Moveover from Hipp coasting for nice $4,500. Last week, 'Bride C.O.D.' (WB) (3d wk), first-rate $5,500.

Hipp (Warners) (3,700; 30-35-42-55)—'Tom, Dick' (RKO). With clientele displaying distinct shirt to comedies, this one coming through with good $11,000. Last week, 'Moon Miami' (20th), satisfactory $10,000.

Palace (RKO) (3,700; 30-35-42-55) —'Bad Men Missouri' (WB). Well exploited to overcome weak notices and marquee value; okay $8,000. Last stanza, 'Underground' (WB), a terrific surprise that justified all the house's circus ballyhoo by corraling fine $8,300.

State (Loew's) (3,450; 30-35-42-55) —'Blossoms Dust' (M-G). Just too heavy for local consumption in these dog-days and no more than fair $8,500 seems likely. Last week, 'Shepherd Hills' (Par), wound up with $10,000, all right.

Stillman (Loew's) (1,972; 30-35-42-55)—'Shepherd Hills' (Par). Moveover cantering along to around $4,500, fair. Last week, 'Caught in Draft' (Par), on third round, sweet $6,800.

'KISS BOYS' FINE $7,500 IN MEMPHIS

Memphis, July 29.

'Kiss the Boys Goodbye' is this [illegible] town's current pace-setter. Musical at the Malco is besting 'Tom, Dick and Harry,' Loew's State feature, by a healthy margin.

Trailing badly are Frank Buck's 'Jungle Cavalcade' at Loew's Palace and Warner's 'Bad Men of Missouri.'

Estimates for This Week

Warner (WB) (2,000; 10-33-44)— 'Bad Men' (WB). Lukewarm notices and lack of marquee name lure are keeping this to $3,300, fair. Last week, 'Underground' (WB), $3,100, so-so.

Palace (Loew) (2,200; 10-33-44)— 'Jungle Cavalcade' (RKO). Buck opus buckling to frail $2,200. Last week, 'Barnacle Bill' (M-G), $4,000, fair.

State (Loew) (2,800; 10-33-44)— 'Tom, Dick' (RKO). Mixed reaction to romantic fantasy, with Ginger Rogers' pull holding to none-too-good $5,400. Last week, 'Blossoms Dust' (M-G), $5,200, okay for this one.

Malco (Lightman) (2,800; 10-33-44) —'Kiss Boys' (Par). Natural title and raves upping this Dixie musical satire mebbe to fine $7,500. Last week, 'West Point Widow' (Par) and Dave Apollon revue on stage, five days, $10,000, whammo.

Strand (Lightman) (1,000; 10-22-33)—'In Navy' (U) (2d run) and 'Sign of Wolf' (Mono), split. Looks like average $1,600. Last week, 'Black Cat' (U), three days; 'Sweethearts Campus' (Col), two days; 'Strange Alibi' (WB), two days, $1,700, good.

Only Strong B'way Pix Hold Up in Heat; 'Tom,' 2d, Fine $90,000, 'Bride'-Harris Big $47,000, 'Stars Look' Nice 13G

Torrid weather over the weekend blasted Broadway takes, with only the sturdiest attractions holding an even keel. The beaches did absolute capacity both Saturday and Sunday, with Times Square deserted excepting for visitors on the Sabbath.

Best on the Street are 'Tom, Dick and Harry,' at the Music Hall, and 'Bride C.O.D.' plus Phil Harris' band at the Strand, former gleaning slick $90,000 on the second week. Harris' radio popularity helping Bette Davis-James Cagney starrer considerably in grabbing nearly $47,000 at the other spot.

Of the newcomers, 'Reluctant Dragon' at the Palace, with about $14,000, and 'The Stars Look Down,' at the Criterion, $13,000, are attracting most attention. New Walt Disney feature at the Palace apparently was not hurt by the picketing opening days.

'Parson of Panamint' is heading for a new low at the Roxy under the present management of the house, with only around $15,000 in sight. 'Barnacle Bill' at the Capitol also suffering, with sad $10,000 likely for single week.

'Fantasia,' at the Broadway, pulled a surprise by betterlng the previous week in topping $9,000 for its 37th stanza.

Estimates for This Week

Astor (WB) (1,012; 75-85-$1.10-$1.65-$2.20)—'York' (WB) (5th wk). Week ending Monday (28) night slipped a bit, decline being accentuated by terrific heat. Still robust at $20,000, after $22,500 on preceding week.

Broadway (Disney) (1,895; 55-75-$1.10-$1.65-$2.20) — 'Fantasia' (Disney) (38th wk). Still showing profit, with summer visitors making it a 'must' on their N. Y. list. Slightly over $9,000 for 37th week, an amazing improvement over previous week's $8,600.

Capitol (Loew's) (4,520; 35-55-85-$1.10-$1.25)—'Barnacle Bill' (M-G). Exodus from Broadway hurt this new Wally Beery film; not much over $10,000 in prospect, sad. 'Ringside Maisie' (M-G) comes in Thursday (31). Final week (3d) of 'Bombay' (M-G) nice $14,000.

Criterion (Loew's) (1,662; 35-44-55-75)—'Stars Look Down' (M-G) (2d wk). A. J. Cronin's story opened big, so will show $13,000 or thereabouts for first week ended last (Tuesday) night. 'In Navy' (U), in ahead, got $9,000 on final-sixth week.

Globe (Brandt) (1,180; 28-35-55)— 'Bullets O'Hara' (WB). Thriller may top $8,000, which is around recent weeks. 'Navy Blue and Gold' (M-G) (reissue) did $6,000 in previous week.

Palace (RKO) (1,700; 28-35-44-55-65-75) — 'Reluctant Dragon' (RKO). New Disney feature doing about same as 'Jungle Cavalcade,' previous attraction, on first week; $14,000, neat profit. 'Dragon' stays only two weeks, the original booking. 'Jungle Cavalcade' took $7,000 on third-final stanza.

Paramount (Par) (3,664; 35-55-85-99)—'Shepherd Hills' (Par) and Erskine Hawkins band, Four Ink Spots, Stump and Stumpy, others on stage. Opens today (Wednesday). 'Caught in Draft' (Par) (5th wk) and Joe Venuti band (1st wk) and same stage show that played previous four weeks here, $25,000, still a profit and [illegible] weeks.

Radio City Music Hall (Rockefellers) (5,980; 44-55-85-99-$1.85)—'Tom, Dick and Harry' (RKO) and stage show (2d wk). Ginger Rogers is the magnet here, with hefty $90,000 on second session, warranting a third. Zoomed to $104,000 on first week.

Rialto (Mayer) (750; 28-44-55)—'I Was Prisoner' (Col). Heading for nearly $8,000, not bad. 'Invitation to Murder' (Mono), $3,500 on four days, with 'Prisoner' brought in Saturday (28) to get back to week-end opening date. 'Getaway' (M-G), on previous full week, nice $8,000.

Roxy (20th) (5,835; 35-55-65-75-85) —'Parson of Panamint' (Par) plus stage show. New low for this theatre with miserable $15,000 or under. 'Charley's Aunt' (20th) in this week. 'Dance Hall' (20th) on previous week, thin $23,000.

State (Loew's) (3,400; 28-44-55-75-90-$1.10) — 'Uncertain Thing' (Col) (2d run) plus Harry Richman, Willie Hoppe, Jack Cole dancers, others. Feeling exodus to beaches, with meagre $14,000 in prospect. Last week, 'Lisbon' (Par) (2d run) and Ted Lewis band and revue, fair $19,000.

Strand (WB) (2,767; 35-55-75-85-99)—'Bride C.O.D.' (WB) and Phil Harris band on stage. Davis-Cagney picture plus popularity of Harris outfit boosting this to nearly $47,000. Stays a second round. 'Manpower' (WB) and Cab Calloway unit on stage (3d wk), $22,000, slick profit for third session.

B.B., for a Change, Helps Pitt Biz; 'Underground'-Rochester Fine 22G

Pittsburgh, July 29.

Heat's awful but biz isn't bad. Weekend, in fact, was better than average, despite 100 degrees, result of Pirate-Dodgers twin bill on Sunday (27), which attracted thousands of out-of-towners who cooled off in the air conditioned theatres after sweltering at the ball park all afternoon.

Stanley is rolling again after year or more of in-and-out takes and this week has Rochester, locally-popular Dick Stabiles (Gracie Barrie) and heavily-exploited 'Underground' working for another sock week at WB deluxer. 'Tom, Dick and Harry' disappointing at Penn.

Stanley p.a.'s had their guns oiled to hilt for 'Underground.' Distributed 185,000 house-to-house cards; put out a special newspaper distributed by army of messengers; got extra spots on radio; featured an unusual ad in which manager of another house, the Penn, recommended picture to local theatre-goers and held special screenings for steel company execs, which in turn resulted in plugging on defense factories' bulletin boards.

Estimates for This Week

Penn (Loew's-UA) (3,300; 25-35-50)—'Tom, Dick' (RKO). Two of the reviewers turned in raves, but a third thought it was one of the major sillies of the year and thought Ginger Rogers acted as if she had been conked on the head with her Academy Oscar. Will be lucky to wind up with $11,000, just fair. Last week, 'Shepherd Hills' (Par), pretty bad at under $10,000.

Ritz (WB) (800; 25-35-50)—'Shepherd Hills' (Par). Moved here from Penn but for no practical reason. Not much more than $1,800 in sight, if that. Last week, 'Bride C.O.D.' (WB), in third week downtown, around $2,500.

Senator (Harris) (1,750; 25-35-50)—'Navy Blue and Gold' (M-G) and 'First Beau' (Col). Reissue of early James Stewart starrer attracting considerable attention and giving house a very nice week. Should grab pretty close to $4,000. Last week, another reissue, Garbo's 'Mata Hari' (M-G), with 'Time Out Rhythm' (Col), okay $3,200.

Stanley (WB) (3,800; 25-40-60)—'Underground' (WB) and Rochester-Dick Stabile orch unit. Excellent combo, picture getting more credit here than usual as result of slick campaign, but stage responsible for the big draft. Looks like close to $22,000 at least, very good. Last week, 'Bad Men Missouri' (WB) and Phil Harris, $19,000, okay.

Warner (WB) (2,000; 25-35-50)—'Caught Draft' (Par) (2d wk). Third week downtown, Bob Hope-Dorothy Lamour starrer having recently done a week at Penn. Still has plenty of stuff left and should wind up current session with fine $5,500, which, on top of great $9,000 last week and $16,000 at Penn, makes comedy one of top grossers of summer locally.

Temp. Wilts Baltimore; 'Blossoms' OK $12,000

Baltimore, July 29.

Terrific heat slowing b.o.s all around.

Best of current crop is 'Blossoms in the Dust' at Century, attracting a steady femme draw to all right returns.

Estimates for This Week

Century (Loew's-UA) (3,000; 15-[illegible]—'Blossoms Dust' (M-G). Getting some steady action to possible $12,000. Last week, 'Barnacle Bill' (M-G), only fair at $9,200.

Hippodrome (Rappaport) (2,240; 15-28-39-44-55-66) — 'Tom, Dick' (RKO) (2d wk.) plus h.o. of vaude headed by Dinah Shore. Falling off rather sharply in heat after big opening round steamed up by extra ballyhoo about elaborate theatre remodeling. Should reach mild $10,000, after good opening round to $15,300.

Keith's (Schanberger) (2,408; 15-28-39-44)—'Shepherd Hills' (Par). Attracting some trade at possible $9,000. Last week, third of 'Caught Draft' (Par), held up in good style at $6,200.

New (Mechanic) (1,581; 15-28-35-44)—'Moon Miami' (20th) (3rd wk.). Ambling along to possible $3,500, after drawing steady total of $10,300 on previous brace.

Stanley (WB) (3,280; 15-28-39-44-55)—'Kiss Boys' (Par). Holding rather well considering bad weather break and reaching out for $10,000. Last week, 'Bride C.O.D.' (Par), in third round, got mild $5,100.

The Chase Is Over

Hollywood, July 29.

For years the romantic interest in the Marx Bros. zany pictures at Metro, Margaret Dumont moved over to Universal for the same sort of role in 'The Great Man.'

This time her glamour boy is W. C. Fields.

'Kiss Boys,' $3,800, Only Good Thing in Lincoln

Lincoln, Neb., July 29.

'Kiss the Boys Goodby' is kissing hello to the town's biggest take at the Stuart, lone emporium to retain its winter price scale. Otherwise biz is n.s.g.

Estimates for This Week

Colonial (Monroe-Noble-Federer) (750; 10-15) 'Plane Robbery' (Col) and 'Range War' (PRC), split with 'Medico Rides' (Col) and 'Face Behind Mask' (Col). Offish $800. Last week, 'Texas Marshal' (Mono) and 'Devil Commands' (Col), split with 'Phantom Sibmarine' (Col) and 'Desert Bandit' (Rep), ditto.

Lincoln (J. H. Cooper-Par) (1,503; 10-20-25) 'Ruggles Red Gap' (Par). Reissue bugaboo will keep take down to weak $2,000. Last week, 'Model Wife' (U), got only six days and $1,900.

Nebraska (J. H. Cooper-Par) (1,238; 10-15-20) 'Very Young Lady' (20th) and 'Scotland Yard' (20th). Might get par $1,800. Last week, 'Get Away' (M-G) and 'Nurse's Secret' (WB), anemic $1,300.

Stuart (J. H. Cooper-Par) (1,884; 10-25-40) 'Kiss Boys' (Par). Again the town's big winner for potent $3,800. Last week, 'Shepard Hills' (Par), near-terrific $4,300.

Varsity (Noble - Federer) (1,100; 10-20-25) 'Bad Men Missouri' (WB). Will garner $1,800 if kept seven days, which is red. Last week, 'Singapore Woman' (WB), split with 'First Beau' (Col), $1,900, poor.

K. C. ORPH REOPENS; 'BRIDE' FINE $10,000

Kansas City, July 29.

Biggest news of theatre row is the reopening of the Orpheum on Thursday (24). House had been closed since mid-May and in previous seasons has not reopened until Labor Day or thereabouts.

Heat has come in earnest and air-conditioning is the headliner at most theatres.

Estimates for This Week

Esquire-Uptown (Fox Midwest) (820 and 2,043; 10-28-44)—'Tight Shoes' (U) and 'Singapore Woman' (WB) dualled. Fairish pix and trade, $5,000. Last week 'Man Hunt' (20th), holdover, better than expected, $4,800.

Midland (Loew's) (4,101; 10-28-44)—'Blossoms Dust' (M-G) and 'Free and Easy' (M-G). 'Blossoms' reason for biz and will get good $10,000, but doesn't hold. Last week 'Barnacle Bill' (M-G) and 'Sweetheart Campus' (Col), better than average $9,500.

Newman (Paramount) (1,900; 10-28-44)—'Bride C.O.D. (WB). Bette Davis-James Cagney bringing this to strong holdover $10,000. Last week 'Shepherd Hills' (Par) (2d wk) and 'Kisses for Breakfast' (WB) (1st wk), $8,000, not bad.

Orpheum (RKO) (1,500; 10-28-44)—'Jungle Cavalcade' (RKO) with four Disney shorts. Reopen house after two months of darkness. Good $6,200 in sight.

Tower (Joffee) (2,110; 10-30)—'Mountain Moonlight' (Rep) and vaude. Light $5,700. Last week 'Too Many Blondes' (U) and vaude, $5,900.

H.O.s Flood Brooklyn; 'Miami' Quiet $11,000

Brooklyn, July 29.

Three holdovers in this torrid town and all doing tolerable biz.

Estimates for This Week

Albee (RKO) (3,274; 25-35-50)—'Moon Miami' (20th) and 'Accent Love' (20th). Quiet $11,000. Last week, 'Big Store' (M-G) and 'Girl News' (20th), mild $13,000.

Fox (Fabian) (4,023; 25-35-50)—'Manpower' (WB) and 'Angels Wings' (Rep) (2d wk). Quiet $12,000. Last week, fair $13,000.

Met (Loew's) (3,818; 25-35-50)—'In Navy' (UA) and 'Uncertain Feeling' (U) (2d wk). Nice $14,000. Last week, strong $20,000.

Paramount (Fabian) (4,128; 25-35-50)—'Caught Draft' (Par) and 'Poison Pen' (Rep) (3d wk). Satisfactory $13,000. Last week, splendid $15,000.

Piracy Suit Scuttled

Los Angeles, July 29.

Plagiarism suit filed by John Igual de Nontijo, Mexican writer, demanding $400,000 from 20th-Fox and the Sue Carroll agency, was dismissed by Judge J. F. T. O'Connor in U. S. District Court.

Writer charged the picture, 'Cisco Kid' and the Lady,' had been lifted from his own story, 'Vica Madero,' which he submitted to the agency in 1939.

B.O. OK in Cool Seattle; 'Manpower' Hefty $7,500

Seattle, July 29.

Cooler weather helping b.o. all around.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (850; 30-40-50) — 'Shepherd Hills' (Par) and 'Accent Love' (20th). Moveover from Fifth Avenue looks for fair $2,200. Last week, 'Moon Miami' (20th) and 'Getaway' (M-G) (2d wk), good $2,300.

Coliseum (Hamrick - Evergreen) (1,900; 21-35)—'In Navy' (U) and 'Hamilton Woman' (UA). Swell combination anticipates good $2,800. Last week, 'Love Crazy' (M-G) and 'American Broadcast' (20th), nice $2,700.

Fifth Avenue (Hamrick - Evergreen) (2,349; 30-40-50)—'Blossoms Dust' (M-G) and 'Sunny' (RKO). Paced at $6,300, very good. Last week, 'Shepherd Hills' (Par) and 'Accent Love' (20th), $8,800, excellent.

Liberty (J-vH) (1,650; 21-30-40)—'Naval Academy' (Col) and 'Sweetheart Campus' (Col). Anticipate good $3,600. Last week, 'This Way Please' (Par) and 'Medico Painted Springs' (Col), good $4,800.

Music Box (Hamrick-Evergreen) (850; 30-40-50)—'Caught Draft' (Par) and 'Monster Girl' (Par) (4th wk). Expect big $2,400. Last week, great $3,500.

Orpheum (Hamrick - Evergreen) (2,600; 30-40-50)—'Manpower' (WB) and 'San Antonio Rose' (U). Big campaign helping reach great $7,500. Last week, 'Bad Man Missouri' (WB) and 'Out Fog' (WB), big $6,700.

Palomar (Sterling) (1,350; 21-40)—'Man Timberland' (U) and 'Bachelor Daddy' (U), plus vaude. Good $4,000. Last week, 'Sunset in Wyoming' (Rep), 'Hit Road' (U) and vaude, $5,100, big.

Paramount (Hamrick - Evergreen) (3,039; 30-40-50) — 'Barnacle Bill' (M-G) and 'Uncertain Feeling' (UA) (2d wk). Headed for $3,800, okay. Last week, big $7,800.

Roosevelt (Sterling) (800; 30-40-50)—'Bad Man Missouri' (WB) and 'Out Fog' (WB). Moveover from Orpheum indicates okay $2,900. Last week, 'Bride C.O.D.' (WB), $2,600, good.

Winter Garden (Sterling) (800; 18-30)—'Ziegfeld Girl' (M-G) and 'The Penalty' (M-G) (2d run). Look for $1,900, fair. Last week, 'Men Boys Town' (M-G) and 'Free and Easy' (M-G) (2d run), $1,800, mild.

Eleanor Harris Will Exam Zanuck, Et al.

Eleanor Harris, author, has filed notice in N. Y. federal court on 20th Century-Fox that on Aug. 20 she will take depositions, before trial, of Darryl F. Zanuck, Jason Joy, Lamar Trotti, George F. Wassen, William Dozier and James G. Woolley in California.

Plaintiff, authoress of the original on which 'Brigham Young' was based, seeks damages of $50,000 for alleged failure to give her proper screen credit. She claims she worked with Louis Bromfield on the screen play, and all she received was research credit.

Dieterle Biogs Gompers

Hollywood, July 29.

Life of Samuel Gompers, founder of the American Federation of Labor, is the basis of the first of two films to be produced and directed by William Dieterle for the 1942 program under a new deal with RKO.

Under his old pact, Dieterle owes [illegible] Plays On,' for 1941.

May's $5,880,649 in U.S. Taxes Reflects B.O. Dip

Washington, July 29.

Uncle Sam wound up the first half of his calendar year taking $38,857,550 from amusements via the stiffer 10% boxoffice levy, the Treasury Department showed last week. The bite produced $70,973,089 during the fiscal year 1940-41, during 11 months of which the heavier tax was effective.

First half of calendar 1941 ended on another downbeat, the fourth time so far this year that the Treasury's take has been less than in the preceding month. June receipts, based on May grosses, were $5,880,849, which was $1,075,342 under collections in May but $4,235,048 fatter than in the corresponding month of 1940.

The June total was next to the lowest so far this year, though the drop from May levels was not as big as the slump between March and April. Only month-to-month rises in 1941 have been in March and May.

Collections for the first half-year, with the levy starting at 21c, were $27,489,722 fatter than, in the corresponding 1940 period, when the bite applied only to admissions over 40c. By dropping the starting point, the Treasury raked in during six months $17,500,000-odd more than ever was received during a full 12-month span under the old formula.

'Manpower,' $18,000, Abbott-Costello, 14G, Disney Festival, 7G, S. F. Clicks

Mont'l Hits Bottom, But 'Shepherd' Nice $6,000

Montreal, July 29.

Heat, holidays and the suburban playgrounds are slashing grosses in this town, with summer takes down to near-record lows.

Last week was one flop after another and currently there is only 'Shepherd of Hills' doing biz.

Estimates for This Week

Palace (CT) (2,700; 30-45-82) — 'Bride C.O.D.' (WB). Best hope is $5,000, poor. Last week, 'In Navy' (U), h.o., weak $3,500.

Capitol (CT) (2,700; 30-45-82) — 'Big Store' (M-G) and 'Passage Hong Kong' (20th). Pacing $4,500, weak. Last week, 'Dare Not Love' (WB) and 'Adventure Washington' (WB), poor $4,000.

Loew's (CT) (2,800; 35-53-87) — 'Shepherd Hills' (Par). Best in town at good $8,000. Last week, 'Reluctant Dragon' (RKO), $5,000, below expectations.

Princess (CT) (2,300; 30-40-53) — 'Time Out Rhythm' (U) and 'Under Age' (U). Pointing to poor $3,000. Last week, 'Mata Hari' (M-G) (reissue) and 'Wait for You' (M-G) weak $2,500.

Orpheum (Ind) (1,100; 30-40-80)—'Dictator' (UA) (8th wk). Still alive with good $2,000 ahead, after satisfactory $2,500 last week.

Cinema de Paris (France-Film) (600; 30-60)—'L'esclave Blanche' (4th wk). Killed by heat and will yield flop $800 at best. Last week, 'Feu de Paille,' fifth h.o. down to $500.

St. Denis (France-Film) (2,300; 30-40)—'Marche Nuptiale' and 'Jacques et Jacotte.' Down and out at $2,000. Last week, 'Beaux Jours' and 'Adhemar Aviateur,' $1,800, very poor.

'JUNGLE' FINE $4,000 IN BLISTERING L'VILLE

Louisville, July 29.

With some terrifically hot days to buck up against the last two or three days, downtown houses are pacing for typical midsummer grosses and none of them is heading for anything like a large figure.

Topper is the Rialto, with 'Tom, Dick and Harry,' which is getting an average play. 'Jungle Cavalcade,' at Strand, is getting good trade.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 15-30-40) — 'Moon Miami' (20th) and 'Ride Vaquero' (20th). Moveover from Rialto moving along toward good $2,300. Last week, 'Caught Draft' (Par) and 'San Antonio Rose' (U), second week and fourth downtown stanza, rang up good $2,400.

Kentucky (Switow) (1,200; 15-25)—'Wagons Roll' (WB) and 'Great American Broadcast' (20th). With thermometer around 98 on the street, theatre interiors are mighty inviting, regardless of the pictures. Looks to cop around $1,300. Last week, 'Penny Serenade' (Col) and 'Lady Cheyenne' (U), medium $1,200.

Loew's State (Loew's) (3,300; 15-30-40)—'Barnacle Bill' (M-G) and 'Dr. Kildare' (M-G). Only mild $8,000 in prospect. Last week, 'Big Store' (M-G) and 'Dare Not Love' (Col), excellent $8,500.

Mary Anderson (Libson) (1,000; 15-30-40)—'Bad Men Missouri' (WB) (2d wk). Lightweight $2,500. Last week, thin $2,500.

Rialto (Fourth Avenue) (3,400; 15-[illegible] 'Saints Vacation' (RKO), plus March of Time. Pacing for the town's best gross, but still nothing big. Looks like slightly better than average $7,500. Last week, 'Shepherd Hills' (Par) and 'Forced Landing' (Par), good $8,000.

Strand (Fourth Avenue) (1,400; 15-30-40)—'Jungle Cavalcade' (RKO) and 'Bringing Up Baby' (RKO) (reissue). Jungle pix have been scarce around here for quite a spell. Should knock off fine $4,000. Last week, 'Dance Hall' (20th) and 'Very Young Lady' (20th), so-so $2,700.

Film Workers' Pickup

Sacramento, July 29.

June was hotter than May, financially, too, in the film industry, according to figures compiled by the California Labor Statistics bulletin. Wage earners in pictures collected $38,388 more per week in June than in the previous month.

Total employed by the studios in June was 15,052, with average weekly payrolls of $681,398.

San Francisco, July 29.

Surprise of the week is the sock opening achieved by Emil Bondeson for 'Snow White' at the Geary. Disney Festival had a holdout within an hour of opening, first time that's ever happened in this situash. Fox off to a healthy start with 'Manpower,' but 'Underground' is only average at the Paramount. Dark this week is the United Artists, which stays that way until new UA product is available.

Major competish this week, in addition to the 'Ice Follies,' is the arrival of the Roller Derby in Civic Auditorium. Willkie rally also occupied attention of 15,000 Friscans, plus those who stayed home to listen in.

Estimates for This Week

Fox (F-WC) (5,000; 35-40-50)—'Manpower' (WB) and 'Kisses Breakfast' (WB). Plenty of pulling power here. Looks like a big $18,000. Last week 'Shepherd Hills' (Par) and 'Dance Hall' (20th), disappointing $15,000.

Geary (Curran) (1,288; 35-40-50)—'Snow White' (RKO) (reissue). Disney festival—all cartoon, save for a news—pulled a line clear around the corner for its opening. Will get big $7,000. House has been dark since roadshow of 'Citizen Kane.'

Golden Gate (RKO) (2,850; 39-44-55)—'Tight Shoes' (U), Major Bowes' ams and O'Neill kiddie revue. Just an average summer show, which will do well to get $13,500. Last week 'Scattergood Pulls Strings' (RKO) and Brenda and Cobina in person, finished with $13,500.

Orpheum (Blumenfeld) (2,400; 35-40-50)—'Hold Ghost' (U) and 'San Antonio Rose' (U). Abbott-Costello team means music at the b.o. here, with big $14,000 pouring into the till, assuring a holdover. Last (5-day) week, 'Monster Girl' (Par) and 'Hit Road' (U), sad $5,000.

Paramount (F-WC) (2,470; 35-40-50)—'Underground' (WB) and 'Wait for You' (M-G). With a good sales job, $12,500 is in sight. Last (2d) week 'Barnacle Bill' (M-G) and 'Getaway' (M-G), $8,000.

St. Francis (F-WC) (1,475; 35-40-50)—'Shepherd Hills' (Par) and 'Dance Hall' (20th). Moveover from Fox ought to pick up fair $4,800. Last (moveover) week 'Man Hunt' (20th) and 'Las Vegas Nights' (Par), healthy $5,800.

United Artists (Cohen) (1,200; 35-40-50)—UA showcase went dark this week. Last (2d) week 'Three Cockeyed Sailors' (UA), got under $3,500, poor.

Warfield (F-WC) (2,850; 35-40-50)—'Blossoms Dust' (M-G) and 'Accent Love' (20th) (2d wk). Held despite poor opening week. Getting only slim $7,500. First week $10,000.

'Tom,' 10½G, 'Fantasia,' $9,000, Big in Denver

Denver, July 29.

'Fantasia,' on roadshow, is filling the Aladdin and will h.o. 'Shepherd of the Hills' is nice in its third week.

Estimates for This Week

Aladdin (Fox) (1,400; 55-$1-$1.50)—'Fantasia' (RKO), roadshow. Fine $9,000 and holding. Last week, 'Bride C.O.D.' (WB), after week at Denver, good $5,000.

Broadway (Fox) (1,040; 25-35-40)—'Big Store' (M-G) and 'Getaway' (M-G), after week at Orpheum. Good $3,000. Last week, 'Met Bombay' (M-G) and 'Hurry, Charlie' (RKO), after two weeks at Orpheum, fair $2,600.

Denham (Cockrill) (1,070; 25-35-40)—'Shepherd Hills' (Par) (3d wk) and 'Forced Landing' (Par). Fine $7,500. Last week, nice $8,500.

Denver (Fox) (2,525; 25-35-40) — 'Man Hunt' (20th) and 'Dance Hall' (20th). Fine $10,000. Last week, 'Knew Answers' (Col) and 'Funzafire' on stage, big $14,000.

Orpheum (RKO) (2,800; 25-35-40)—'Tom, Dick' (RKO) and 'Wait for You' (M-G). Fine $10,400. Last week, 'Big Store' (M-G) and 'Getaway' (M-G), fair $8,000.

Paramount (Fox) (2,200; 25-40)—'Out of Fog' (WB) and 'Bachelor Daddy' (U). Fair $5,000. Last week, 'Kisses Breakfast' (WB) and 'Lady Louisiana' (Rep), ditto.

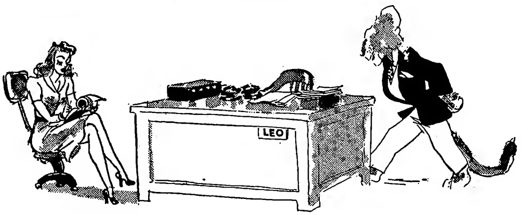
Rialto (Fox) (878; 25-40)—'Bride C.O.D.' (WB), after week at each the Denver and Aladdin, and 'Rich Man' (Col). Nice $2,300. Last week, 'Moon Miami' (20th), after week at each Denver and Aladdin, and 'Men of Timberland' (U), $2,000.

Booked Solid

Hollywood, July 29.

All Hopalong Cassidy stories written by Clarence Mulford for the next five years have been sewed up for filming by Harry Sherman.

In the last seven years Sherman has produced 41 features based on the Mulford character.



A MESSAGE TO M-G-M SALESMEN!

You will shortly be selling pictures under the Consent Decree.

There are years of friendly dealing with your customers behind you as you set forth.

It is significant that, just as a new era begins, there is continued evidence of your company's good faith with exhibitors—M-G-M's insistence that theatres must be served right now with important pictures, no holding back, a summer line-up of multi-million dollar proportions on the screen.

It was natural that M-G-M should do this. We pride ourselves on the fact that exhibitors looked to us above all others to answer their summer needs.

Under the happiest of circumstances you begin now to tell your customers what you have for them to commence the 1941-42 season.

The first three pictures that were trade-shown were:

"LADY BE GOOD" *(Eleanor Powell, Ann Sothern, Robert Young)*

"DR. JEKYLL & MR. HYDE" *(Spencer Tracy, Ingrid Bergman, Lana Turner)*

"DOWN IN SAN DIEGO" *(Action Drama of Uncle Sam's great defense base and fighting ships at sea. With Bonita Granville; Ray McDonald; Dan Dailey, Jr.; Leo Gorcey.)*

Your customers have now had the opportunity to see these pictures at trade-showings which we arranged for their convenience in 65 cities. No fuss. No frills. Just showings.

The trade echoes the praises that have followed the screenings of these great entertainments.

But this is just a beginning. Your studio is working day and night on other equally great attractions, some of which are listed to the right.

It is said that pictures talk, that nothing else matters, but something else *does* matter.

Confidence, faith, mutual understanding, security. Your customers have learned to expect these from M-G-M.

They will get them in full measure in 1941-42.

OTHER PICTURES IN THE MAKING AT M-G-M STUDIOS.

"THE CHOCOLATE SOLDIER"—*Nelson Eddy and Rise Stevens*; "FEMALE OF THE SPECIES"—*Rosalind Russell, Don Ameche, Kay Francis*; "HONKY TONK"—*Clark Gable, Lana Turner, Claire Trevor*; "MARRIED BACHELOR"—*Robert Young, Ruth Hussey, Felix Bressart*; "THE NEW YORK STORY"—*Edward G. Robinson, Laraine Day, Edward Arnold*; "SMILIN' THROUGH"—*Jeanette MacDonald, Brian Aherne, Gene Raymond*; "BABES ON BROADWAY"—*Mickey Rooney, Judy Garland*; "TARZAN'S SECRET TREASURE"—*Johnny Weissmuller, Maureen O'Sullivan, Philip Dorn*; "THE TWINS"—*Greta Garbo, Melvyn Douglas, Constance Bennett*; "WOMAN OF THE YEAR"—*Katharine Hepburn, Spencer Tracy*; "KATHLEEN"—*Shirley Temple*; "I'LL TAKE MANILA"—*Eleanor Powell*; "JOHNNY EAGER"—*Robert Taylor, Lana Turner*; "PANAMA HATTIE"—*Ann Sothern*; "SHADOW OF THE THIN MAN"—*William Powell, Myrna Loy.*

RKO Cancels Shortwave Publicity; Too Far Ahead of Pix Release And Results Bit on Vague Side

RKO tomorrow (Thursday) winds up a 13-week experiment in plugging its pictures in Latin-America by shortwave airings via NBC and placement of transcriptions of the shows on local longwavers in Latin countries. Results have been vague, as only two of the films ballyed have been released in S. A. to date.

Although RKO has a year's pact with NBC, it is exercising a 13-week cancellation privilege on the contention it has no films currently which lend themselves to the shortwave buildup. Whether RKO will return to the air in the fall is as yet undetermined.

Program has been aired twice a week over WRCA and WNBI. Tuesdays it has run 30 minutes with a dramatization of scenes from forthcoming films and Thursdays it has been 15 minutes with dramatization of the life of a leading player in the picture plugged the previous Tuesday. Both days it has aired at 9:15 p.m. EDST.

Principal purpose of the shows from RKO's viewpoint has been to obtain the transcriptions which were made at the time of the etherizing. Air plugs three or four months before a film's release are figured as of little value, assuming even a large audience.

'ET's Sent Out

ET's are sent out by RKO to its branch managers in South and Central America. They are then held until a day or two before the film's release in the particular territory, when they are placed on local longwavers. Most stations use them for free. Prior to granting of FCC permish for commercial shows to S. A., RKO had been sending out occasionally merely the discs, made by a private transcription-cutter.

Deal with NBC was a package arrangement, broadcasting company supplying time, actors, writer and director. Frank Ortega, director of Cine-Mundial, Spanish-language fan mag published in New York, has been writing and directing the shows under supervision of Mike Hoffay, RKO's foreign publicity chief.

One of the major difficulties has been in getting satisfactory Spanish-speaking players to handle the radio roles. There are quite a few announcers available, but few actors and it was necessary to eliminate many of them because their accents were 'too regional.'

Among pix which have been shortwave plugged by RKO during the 13 weeks were 'Girl, Guy and a Gob,' 'Devil and Miss Jones,' 'They Met in Argentina,' 'Citizen Kane' (Hollywood premiere, instead of usual dramatization), 'Hurry, Charley, Hurry,' 'Melody for Three,' 'Lady Scarface,' 'Parachute Battalion,' 'Jungle Cavalcade,' 'Reluctant Dragon,' 'Father Takes a Wife,' 'My Life With Caroline' and 'Here Is a Man.'

Players included Lucille Ball, Jean Arthur, Maureen O'Hara, Tim Holt, Anna Neagle, Ginger Rogers, Michelle Morgan, Anna Lee, Gloria [illegible] Shirley.

Iowa M.P. Editors Org. To Get Local WB Preem

Mason City, Ia., July 28.

The newly organized Motion Picture Editors of Iowa, consisting of state newspaper reviewers, has been organized, with David B. Kaufman, Mason City Globe-Gazette, (also VARIETY correspondent), president; Ted Hammer, Burlington Hawkeye-Gazette, v.p., Burton T. Burritt, Waterloo Courier, sec.-treas.

In its first official step the MPEI recommended that Warner Bros. hold the world-premiere of 'One Foot in Heaven' in Mason City when the flicker is released next fall. The story, authored by native Mason City and Hartzell Spence, a UP executive, is a biography of his father, the late Dr. William Spence, who was a Methodist pastor in Mason City.

Wolves Are Like That

Hollywood, July 29.

Columbia sent 'The Lone Wolf Double Cross' into production yesterday (Mon.) with Warren William in the title role and Ruth Ford, newcomer, as femme lead.

Edward Dmytryk directs the Jack Fier production.

NOT SO ALPHONSE-GASTON

WB-Loew Pool in Pittsburgh Explains Endorsement Ad

Pittsburgh, July 29.

Pittsburgh film-going public's eyes were opened big and wide when they picked up the newspapers last week and saw big ads in which Marty Burnett, manager of the Penn, endorsed a picture, 'Underground,' that was coming to the Stanley. Copy, in form of an Open Letter, went on to say that 'It isn't often a business man urges you to patronize his competitor' and then added, in signed statement by Burnett, 'In fact, if someone had told me I'd ever buy newspaper space to urge some of my patrons to attend a competitive theatre, I would have sent for a doctor.'

What general public didn't know, however, was that rather than being a competitor, Stanley is really a sister-house of Penn. Latter spot is controlled by Loew's, the Stanley by WB but both sites operate in Pittsburgh under a pooling agreement and have for years.

Films a 'Morale Necessity,' Miami Paper Plugs Pix

Miami, July 29.

Plea to city council to go easy on taxes on admissions, because a weekly visit to the neighborhood picture house is virtually a 'morale necessity' in the life of the underprivileged poor, was made last week in a widely-quoted column by Bob Fredericks in the Miami Herald.

'Before hanging any new taxes on the motion picture customer,' pillar-writer scrivened, 'I wish our city council would give thought to a letter which I received some time ago from a mother, who is pretty representative of the majority here.

'This letter pointed out that the aggregate income of her family wasn't sufficient to provide even the bare necessities of life, let alone any entertainment. But she said some entertainment is absolutely essential to a wholesome and healthy family atmosphere. And so they did without other necessities in order to take in a movie each week, which constituted about all the pleasure and entertainment they had.

'And so it is. People who are struggling to make ends meet don't encounter the laughs and joys that are mere incidents in the lives of the more privileged. On the contrary, [illegible] is more encumbered with cruelties and heartaches that make such entertainment as the movies doubly essential to the moral and spiritual growth of the communities in which they live.

'Thus a motion picture tax amounts to a starvation tax—it amounts to a tax that will deny them the nourishment that is needed to make them happy and contented and loyal citizens.'

Nat'l Screen's Merger

National Screen Accessories, Inc. and Advertising Accessories, Inc., have been merged into one corporation to be known as National Screen Service Corp.

In the future, it will be divided into three divisions, a trailer division, a specialty accessory division and a standard accessory division.

Waxman on USO Drive

Joseph Bernhard, chairman of USO Drive, Motion Picture Theatres Division, has appointed A. P. Waxman director of the campaign. Harry Goldberg, advertising manager of Warner Bros. theatre circuit, will be associate director of the campaign with Waxman.

The drive starts Labor Day, labeled USO Theatre Week.

WB ADDS 3 P.A.S

Kennahan, Davidson, Sember Join H. O. and Field Staffs

Three members were added to Warner Bros. h. o. and field publicity staff during the past week. They are Hollis Kennahan, Lou Davidson and Hank Sember.

Kennahan will handle trade papers, freeing Don Carle Gillette for an editorial post under press department head Mitch Rawson.

Davidson and Sember will work temporarily in the home office, but will later be assigned to the field for 'Sergeant York' roadshows and other top WB releases.

M-G ASKS CRIX TO 'ADOPT' 'STARS'

Campaign has been launched by Metro to have newspaper critics go 'all-out' in advance stories and columns on 'Stars Look Down,' similar to the way they support local appearances of concert stars and other music and art events.

'We're not suggesting a commercial crusade to swell the boxoffice of your local exhibitor,' memo to critics declares, 'because you'll never make 'The Stars Look Down' into another 'Boom Town.' But you can help to give it a satisfactory engagement and thus make possible the production of other pictures of this type in the future.'

Note suggested that crix 'discover' or 'adopt' the picture in their local territory 'if you are one of the editors who has been clamoring for better pictures these past few months; if you are interested in increasing the public's appreciation of worthwhile films; if you feel it is the responsibility of your newspaper to actively encourage and support artistic achievements in the cinema as well as in music and the other arts.'

Supplementary memo that went out to exhibs at the same time asked that they offer to screen 'Stars' for the critics. English-made film had its preem at the Criterion, N. Y., last week.

'YORK' MAY GRIND AT $1.10 IN N.Y., HOLLYW'D

National release admish scale of 75c to $1.10 is expected to apply on 'Sergeant York' when it moves on Aug. 11 from the Astor, N. Y., to the larger WB Hollywood. It will grind at the Hollywood instead of playing two-a-day at a $2.20 top, which has been the policy at the Loew's controlled Astor.

Pic, immediately after its tradeshowing next Tuesday (4), will go on general release at the advanced admish as a single offering, not part of a block of five, WB sales chief Grad Sears announced.

While Charles Einfeld, WB pubad head, flew to Washington from N. Y. over the weekend to supervise plans for 'Sergeant York' opening there, other members of the WB staff were dispatched to Asbury Park and Atlantic City for similar purposes. Handling the A.C. preem are Lee Blumberg, of the h.o. press staff, and Harry Goldberg, ad manager for WB theatres. Pic opens at the Warner there Aug. 8. Asbury Park opening has been advanced a week, with film unveiling tomorrow (Thursday) under aegis of exploiteers Blumberg, Phil Engel and Mort Brill.

Einfeld flew from Washington to Chicago for sales convention opening on Monday (28).

Washington Sendoff

Washington, July 29.

Plans for the preem of 'Sgt. York' at the Earle here July 31 are now complete. After the arrival of Sgt. Alvin C. York from Tennessee tomorrow (Wednesday), accompanied by Jesse Lasky, who produced the film for Warners, and Gov. Prentiss Cooper of Tennessee, they will be greeted by a contingent of congressmen. U. S. Marine band will be on hand at the station, being the first time the band has participated in a reception of this kind.

Berger's Lyceum, Duluth; Briefs From Key City Theatres-Exchanges

Minneapolis, July 29.

In a $150,000 deal Bennie Berger, independent circuit owner, has acquired the Lyceum theatre building in Duluth. Six-story structure includes showhouse, offices and stores.

At one time the town's legit roadshow house, Lyceum has been operated as a film theatre by the Paramount in recent years. Upon completion of the new Northshore theatre in Duluth, Par circuit gave up lease on Lyceum. Berger's plans for theatre haven't been decided yet.

New Buffalo Zone Houses

Buffalo, July 29.

Dunkirk will have a new 1,500 seater to be built by Clyde Lathrop.

Kellar & Blakely's new Grand, Westfield, opened.

George Biehler's Palace, Hamburg, remodeled and air-conditioned: likewise Avondale, at North Tonawanda.

Jane, daughter of George Roberts, 20th-Fox district manager, admitted to N. Y. State Bar this fall.

Eddie McBride, of Loew's New England division, formerly of the Great Lakes here, announced engagement to Lillian Degman of Providence, wedding to take place in fall.

Charlie Taylor, chief of publicity for the local Shea-Par chain, ill.

Lou Blumenfeld of RKO, Cleveland, former 20th-Fox Buffalo office manager, vacationing here with his family.

John Collins is student booker at Buffalo's Universal office for the summer.

E. K. (Ted) O'Shea, Metro division manager and Bry Stoner, manager Pittsburgh Metro office, in town with their wives to attend graduation of Ted O'Shea, Jr., from St. Joseph Academy.

Carlos Moore, UA representative in India, and his wife have been visiting friends here. Moore was formerly Buffalo UA branch manager. They return to India next month.

Daughter of Ben Wallerstein, Warners' district manager in Los Angeles, was married in California this month. Wallerstein formerly operated the Broadway here.

Shea, Bradford, Pa., reopens shortly under operation of Nick Dipson.

Philomena Cavanaugh, oldest member of the Shea-Buffalo staff, back on job following week's hospitalization due to a fall.

E. J. Sparks' Vacation Home

Spartanburg, S. C., July 29.

E. J. Sparks, who sold his 100-house Florida circuit to Paramount, has erected $50,000 home in Lake View Park, exclusive Asheville, N. C., residential section. Since 1937, Sparks, who was pioneer theatre owner in Asheville, has returned for vacations. Now plans to spend more time here.

New Park opened at Hot Springs, N. C.

R. B. Talbert, Spartanburg city manager, Wilby-Kincey theatres, named 1941-42 entertainment chairman of Spartanburg Lions Club. He and Suvern Allen, manager of State, will help Chamber of Commerce and Retail Merchants Council with August cotton sale and use promotion.

F.P.-Canadian Powwow

Executives, managers as well as partners of Famous Players-Canadian Corp. will huddle at Quebec in a four-day sales meeting starting Aug. 1, J. J. Fitzgibbons, prez, presiding.

Metro's Pitt Switch

Pittsburgh, July 29.

With transfer of Harry Fendrick, M-G salesman, to Philadelphia office, Eddie Moriarity, company's local office manager, and Tom Connors, Jr., upped to sales posts by Buck Stoner, Metro manager here. Other promotions as result of these shifts include: John Zomnir, from chief booker to office manager; Max Shabason, to chief booker's post; Irving Jacobs to second booker and Tony Semplice and Eddie Macinski, from student to full-fledged bookers.

Harry Feinstein, WB circuit's chief booker in this zone, placed in charge of all film buying for more than 70 houses in Pittsburgh territory, and in addition will supervise bookings generally. Actual booking chores, however, will be looked after by Tony Stern, Feinstein's assistant, and Saul Bragan, recently transferred here from Warner Cleveland office. Stern will handle houses in Pittsburgh, on the Main Line and in Eastern Ohio while Bragan will book in the Erie area and West Virginia.

Industry's annual corn roast, annually one of the big affairs of the year, staged this summer as usual at the farm of Dr. C. E. Herman, Carnegie exhib. Date is Aug. 24 and will be a star picnic, as per custom.

William Lampropolos, retired as exhib 15 years ago, back in the business again, having just acquired the Majestic, Phillipsburg, Pa. Lampropolos quit originally in 1926 when we sold his two Latrobe, Pa., houses, the Paramount and the Olympic, to Anthony Jim.

Briefies: Parents of Jimmy Balmer, general manager of Harris circuit, celebrated 60th wedding anniversary recently....Perry Nathan, NSS head here, and wife to Cape Cod for a vacation....Hayes Garbarino, former Clairton exhib managing one of the Dipson houses lately, now wearing khaki....Victoria Busch, Par exchange, now Mrs. Carl Kleemann.

Denver's Theatre Bldg.

Denver, July 29.

John Anderson and Sam Feinstein, longtime theatre and film men, are building a 600-seat stadium-type theatre on Welton street, across from the Orpheum. They will use what is possible of the present building, and expect to open about Sept. 28.

H. W. Eggert building 200-seat theatre at Upton, Wyo.

Civic Theatres moves up managers, necessitated by resignation of Herbert Thornbrough as manager of the Oriental to go with General Motors. Bill Slater moves to the Oriental job from the Egyptian; Lew Williams goes from Granada to Egyptian, and A. E. McMichael moves from the Rex, open part time, to Granada.

William C. Ritter, Universal salesman, moves here from Los Angeles, while Art O'Connell goes to the salesman job in L.A.

Promotions at the M-G exchange include the moving of Mike Cramer from office manager to salesman; Jimmy Michaletti from booker to office manager; Bernard Gold to booker with Frank Hale as assistant. Charles Dietz of N. Y., exploitation, added to the Denver office.

Cleveland's Shifts

Cleveland, July 29.

Shifting of Phil Harrington to special salesman's post last week boosted Dorsey Brown, head booker, to Harrington's former job as office manager of local M-G exchange. Four other men also moved up as result of this promotion. John Coyne made first booker; Jerry Whitsell, second booker; Ralph Landsmaes, third; and George Bailey from cashier to fourth bookers' position.

James Fred also arrived here from New Orleans, where he supervised Universal's exchange, to become branch manager of the company's Cleveland office. Frew takes place vacated by death of Joseph Kaufman last month. Herbert Hersteneier, booking films independently for 15 houses in Ohio up to now, appointed new head booker and office manager.

Joseph Unger, eastern division sales manager for Paramount, called sales meeting here last week attended by 95 reps of Par's branches in Cleveland, Indianapolis, Cincinnati and Detroit.

Jimmy Harris, new p.a. for Loew's State, wrecked new auto driving from St. Louis, but escaped with only a few pulled tendons. Harris last week succeeded Joe Long, who was transferred back to Boston as publicity director for its Loew houses. Harold D. (Chick) Evans from chain's St. Louis stand also replacing Maurice Drucker, State's manager, who goes to Memphis. Cecil Vogel, who handled Loew's house in Memphis for eight years, brought up to look after local Stillman following Ted Teschner's transfer to the Poli circuit in New England.

Norman Wheaton, with Warners [illegible] assistant under Charlie Burris at Telenews. . . . Sam Reider returning to local burlesoue field, where he once managed the old Prospect and Bandbox, to become Roxy's house manager.

Nat Holt, local RKO division manager, couldn't break his favorite habit of making long-distance calls to the RKO Palace gang even on his first vacation trip to Canada.

Although he was staying at an isolated summer lodge 200 miles north of Toronto, Holt drove 50 miles to have a 10-minute phone chat with his house manager and Clem Pope, p.a., in Cleveland.

Contrary to what they expected, only three or four minutes of his long-distance call was devoted to business questions. Rest of the time he spent telling them of the exciting tussle he had catching his first big fish.

Boucher Back to H.O.

Rochester, N. Y., July 29.

Frank Boucher, Schine city manager, here for the last three months, ordered back to the home office in Gloversville for a new assignment. Bud Silverman, manager of the Madison and former city manager, again takes the reins. Howard Helleburg, assistant manager of the Riviera, becomes acting manager.

Boucher, former zone manager, took temporary charge of the 12 Rochester Schine theatres during one of the lowest periods in local theatre history in effort to find ways and means to improve business.

THE FOUNTAIN OF PLENTY Flows on!
BUD ABBOTT and LOU COSTELLO
in
HOLD THAT GHOST
with
RICHARD CARLSON JOAN DAVIS MISCHA AUER
The ANDREWS SISTERS
TED LEWIS AND HIS ENTERTAINERS
Original Story by Robert Lees · Fred Rinaldo
Directed by ARTHUR LUBIN
Associate Producers: BURT KELLY · GLENN TRYON
A UNIVERSAL PICTURE
National Release to 16,000 Waiting Box offices–AUGUST 8th

Reveal U.S. Pix Cos. Have Followed Totalitarian Blacklist Even Before President Roosevelt OK'd Release

Buenos Aires, July 22.

President Roosevelt's proclamation of economic warfare against the Axis in this hemisphere, by issuance of a 'blacklist' of over 1,800 persons and business concerns in Latin-America as direct or indirect agents of Germany and Italy, permits VARIETY to reveal that such a list has been in quiet circulation by U. S. film representatives here for some time.

Existence of the boycott had to be kept hush-hush because of fear not only that publicity might crimp the works but that there was an actual danger of trouble with local government officials, some being suspected of pro-dictator leanings.

Announcement by F.D.R. that persons on the list were to be treated as though nationals of Germany and Italy means that U. S. film distribs located here are now backed by their government in refusing to deal with them and also serves as a guide for future dealings.

Film companies here have for some time been quietly putting the screws on any theatre handling the Nazi or fascist product and the word has been passed around that any exhib showing totalitarian propaganda would get no more Hollywood celluloid. In most cases it has worked but there have been plenty of holes in the program because some pro-Nazi firms would insist they weren't that way at all. Now if they're on the list it won't be up to the industry to guess—they'll have to convince Washington or stay boycotted.

'LADY BEHAVE' LONDON CLICK

London, July 29.

Jack Hylton's and William Mollison's presentation of 'Lady Behave,' musical scored a smash success in its opening last week at His Majesty's theatre after a provincial tryout tour. A long stay is anticipated for the show, which features Stanley Lupino, Sally Gray, Oriel Ross, Pat Kirkwood, Hartley Power and Bernard Clifton.

Another click opening of the week (22) was 'Quiet Weekend,' at Wyndham's, a sequel to the click of several seasons ago, 'Quiet Wedding.'

16 Mm. Competish Irksome to Exhibs In British Provinces

London, July 1.

Competish from 16 mm. stuff is proving irksome to hinterland exhibs, where neighboring troops get the miniature film-fare gratis. There have been occasions, according to reports, of canteen shows screening a feature playing the local house the same week. Trade fears the habit may grow, that current offerings will be playing the local town hall or schoolroom. Exhibs are appealing to renters to try to curb the habit.

This troop-camp entertainment is proving a tough one all along the line. Instances have been cited of direct disregard of the deal made between the army chiefs and film trade restricting screenings to camps far from cinema towns. It's not unlikely trouble will flare out once trade has future of the industry safely out of the hands of the draft.

Chas. Mayer Into N. Y. For 20th-Fox Talks

Charles Mayer, 20th-Fox manager in the Netherlands and Dutch East Indies, came into New York this week for home-office confabs. He had arrived in U. S. in time to attend the national sales convention in Los Angeles, coming east after a couple of stopoff visits on his way from the Coast.

Mayer probably will remain in N. Y. for a couple of weeks before heading back to his home post in Batavia, Java, E. I.

Havana Pic B.O. Off

Havana, July 22.

This week's grosses are considerably off. Possible addition of the Alcazar to the five original first release houses cut b.o. all around. However, America, with 'Buck Privates,' hit the top take.

Estimates for Week of July 3

Fausto—'That Night in Rio' (20th). $2,100, good.

Encanto—'Great American Broadcast' (20th). $1,200, poor.

America — 'Buck Privates' (U). $2,700, o.k.

Radio-Cine—'Lady From Cheyenne' (U). $1,500, has seen better.

Payret—'Mi Novio Busca a una Amante' ('My Boy Friend Is Looking for a Girl Friend') and 'Sendas del Destino' ('Paths of Destiny') (both Mexican). $1,500, poor.

Nacional—'Chamber of Horrors' and 'South of Panama.' $900, awful.

Alcazar—'Escape' (M-G). $1,700, fine.

NEW OFFER FOR MAXWELL CHAIN

London, July 29.

A new syndicate headed by Sir John MacTaggart, Scottish builder and financier, has opposed Warners in the bidding for the John Maxwell holdings in the Associated British Cinemas, Ltd., British theatre empire.

Understanding is that syndicate is prepared to top the Warner offer, but the Government is inclined to favor the American film company's offer (about $3,600,000), since the big part of the purchase would be made in dollars.

Milder to London

Max Milder, Warner manager in Great Britain, unable to hasten a visa to Lisbon from the Portuguese government, last week clippered to England from Canada via the northern route. He had been delayed more than a week attempting to secure a visa from Portugal, and finally decided the northern route would be much quicker under the circumstances.

It was stated prior to his departure that any agreement on the proposed Warner plan to buy into Associated British Cinemas, Ltd., would not be settled until his arrivel back in London.

LORDS LAUD PIX

House Acknowledges Films As Propaganda Aid

London, July 1.

Films as propaganda has been lauded highly by House of Lords in session.

Government's own Ministry of Information came in for hefty backslapping, and work its Films Division has been doing in educating citizenry was singled out by their Lordships for special merit. M. of I. films branch is run by two trade notables, Sidney Bernstein and Jack Beddington.

There have been some rumors recently that bigwigs would raid the setup, with the customary changes made. Plot fizzled and Bernstein is still tops.

Richard Greene Gets Army Leave For British Film

London, July 1.

Two Cities will follow up its 'Freedom Radio' ('Voice in the Night' for U. S.) with 'Story Unpublished,' starring Richard Greene, who'll get special military leave for the picture. Valerie Hobson has been okayed as the femme. Yarn is an original by A. Mackinnon and Havelock Allen; A. de Grunwald writing the screenplay. Harold French to direct.

Michael Spolianski writing and directing music for Tansa's production 'Jeannie.' He's using London Symphony Orchestra.

J. Arthur Rank will put 'Hard Steel' into work at Denham as soon as star Wilfrid Lawson can be cleared. Film is based on an original by Roger Datallas, Lydia Hayward is signed to do the screenplay, for Norman Walker's direction. George Carney and Betty Stockfield get featured roles.

British National's 'Seventh Survivor' washed up at Teddington. Company started immediate production plans for another 'Old Mother Riley' subject at its Rock studios. Thomas Bentley directing.

Louise Hampden, from legit, signed by RKQ for a featured role in new 'Saint' subject, 'Meet the Tiger.'

Leslie Howard does the narration on Concanen's documentary, 'Nation in Exile,' made in collaboration with the Polish government.

U.S. Distribs in Move For Antip Exhib Peace

Sydney, July 18.

Feelers are said to be going out from a certain section of the Motion Pix Distribs Assn. to the Exhibs' Assn., seeking to bring about unity between distrib-exhib.

Continuous bickerings have been going on for a long time between the two.

Record Tourist Influx (Mostly Yanks) Boost Amusement Business in Mexico

Mexico City, July 29.

Record influx of tourists, the great majority of them Americans, who this summer are arriving at the average rate of 500 to 600 daily, the biggest trade of the kind that Mexico and this city has enjoyed in several years, is benefitting practically all branches of local show business.

Theatres are being helped out of the red to a considerable extent by what is called 'curiosity attendance' by the visitors. While the bulk of this trade goes to the revue houses, with their international lingo of music, song and dance, and a good deal of it to the tent shows, the legit playhouses are getting a credible play. Though hardly any of the American tourists understand anything of what the players say, they go for a look-see, to get a slant on theatre going here. Expressive Latin gestures tell a lot, on the stage and in the audience, the U. S. trippers explain. And it costs very little to see a show here.

The niteries are getting the biggest trade. They had long been in a slump.

MEX FILM PROD. UP

Five Pix Being Made, Pointing to '41 Topping '40

Mexico City, July 29.

Picture production here, slow for some time, has taken an upward swing which promises to at least round out 1941 with an output considerably in excess of that of last year, 23 films, the lowest in any 12 months since 1930, when Mexico made a definite start with the production of her first talker.

Five features are currently in production in local studios.

White Back to Cuba

Herbert White, 20th-Fox manager in Cuba, has returned to his home post in Havana after about two months spent in the U. S., largely in homeoffice confabs.

White attended the company's sales convention in Los Angeles, and then sailed for Cuba shortly after he got back to N. Y. last week.

Jap-U.S. Asset Freezing Creates Diverse Problems for Yank Films

Freezing of Japanese assets by the U. S., followed by the freeze order by Japan against American funds, is the latest headache for American film company foreign managers.

Monetary freezing orders have developed three separate problems for American picture executives to consider. First, and most important, covers the status of nearly $1,000,000 in Japanese notes falling due in part next September. These are in the Yokohama Specie bank, San Francisco, representing revenues due the eight major film companies from business covering about 18 months, ending late in 1938, in Japan. Major companies made the agreement with the Japanese government in order to maintain a comparatively steady flow of new pictures into Japan and to have some assurance that they would be paid off on past business at somewheres near parity.

While a Japanese spokesman in N. Y. said his government would pay its obligations as far as possible, Wall Street did not place much faith in this, and sold down Japan bonds sharply. Whether the funds in the film company note agreement would be frozen safely in U. S. under the order in Washington is not known definitely, but the impression in film circles is that the money on these notes would be forthcoming. Final payment (about four such are due starting in September) is due next February.

The second problem concerns revenues of American distributing companies frozen in Japan. Estimated that these, covering 1939-1940 and up to the present, amount to about $2,000,000. However, they have been frozen since early in 1939; hence, the Japanese freeze order is largely a re-iteration of the former Jap government edict.

The other problem is the issue as to whether U. S. distributors will be able to continue doing business in Japan. In recent months, American distribs have been able to distribute only at the rate of about 40 features per year. Previously, yearly 120 had been shipped to Japan by the eight majors while the normal market is around 240 features.

The single bright spot in the complex picture is that Japanese cinema patrons continue to evidence a strong desire to see American films.

Fete Weiner's 20 UA Yrs.

Havana, July 29.

Federation of Cinema and Theatrical Writers of Cuba will present Henry Weiner, United Artists manager in this country, with a gold medal on Saturday (2). Award will be made at a testimonial dinner by the entire industry for Weiner, dean of American distribs in Cuba.

Occasion will also mark 20 years' service with United Artists.

Other UA Vets

Three other members of UA's foreign staff, in addition to Weiner, are rounding out two decades of service with the company. They are Enrique Baez, general manager in Brazil; Harald Tstrom, manager in Sweden, and Emilio Betran, exchange manager in Bilbao, Spain.

In Brazil, entire UA organization is participating in a special 13-week sales drive during July, August and September to commemorate Baez's 20 years of service.

MEX CINEMAS FACE STRIKE THREAT

Mexico City, July 29.

All of Mexico's 851 active cinemas face closure or, at best, a sharp curtailment of service early in August, because of a strike move being made by the national picture workers union against the eight American distributors in this country to enforce its demands for a new labor contract to replace the one that has just expired.

The industry here generally concedes that the strike will materialize, though as yet no formal notice of it has been served upon the distributors and the Federal Board of Conciliation and Arbitration, as the law demands. The required new pact features an average wage upping of 50%. Opinion is that the distributors will not meet that demand because they consider it excessive.

It is considered the union will make formal demand upon the distributors on Aug. 1, and then file its demand with the Conciliation Board. The opinion along film row is that unless the distributors, Par, 20th-Fox, Metro, Columbia, RKO, Warners, Universal and UA, meet this demand forthwith, the strike will be called for Aug. 6.

There are hints that the Government may act to avert the strike, for currently American pictures dominate this market by around 98% and afford the national treasury a good deal of revenue.

Pratchett Recalled

Although American film company foreign managers have reached no agreement regarding action on the proposed new tilt in wages for exchange workers in Mexico, A. L. Pratchett, Paramount's manager in Central America, planed back to Mexico City last Thursday (24). He had been called to N. Y. hurriedly to outline the demands of the Mexico unionists at a Hays office huddle earlier in the week. Pratchett, veteran in Latin-American affairs, is regarded as a keen observer of developments in Mexico and Cuba. Hence, his advice was requested by foreign chiefs.

This latest wage scale demand is one of a long series which have proved an increasing headache to U. S. distributors in Mexico. The new demands were given an Aug. 1 readline.

Hutchinson Recupes

W. J. Hutchinson, 20th-Fox foreign sales chief, who has been ill at his home in N.Y. for the last two weeks, will likely be back at his desk at the end of the week.

Hutchinson's illness is reported a recurrence of previous poor health he suffered in recent years.

Foreign Coin

Continued from page 5

new methods which would enable a saving on cans and reel spools.

While no major companies thus far were reported as especially affected just now by the blacklist of Axis firms in the Latin-Americas, the foreign chiefs decided that a complete check will be made in the future to see that no supplies go to the blacklisted firms.

Proposed extra taxes in Cuba and new regulations and restrictions in Ecuador were brought before the session. More definite info is being sought on the changes in Ecuador.

Possible Readjustment Seen Slated for Aussie

Sydney, July 29.

Possible readjustment of import restrictions is envisioned by American film distributors, seeking to ease the rental coin freeze now set at 62½% of total revenue, as a result of Customs Minister W. Harrison's announcement that some readjustment may be made shortly for sterling exchange countries. Harrison made the statement prior to the departure of a special government delegation to U. S.

Anzac delegation, headed by Assistant Commerce Secretary McCarthy, is seeking an inside looksee on the setup under the U. S. lease-lend law. Will huddle with Australian Ambassador Richard G. Casey and other high officials in Washington regarding the unsouring of the Aussie market.

U. S. Chiefs Annoyed

Foreign department heads of film companies in N. Y. were annoyed by earlier cable dispatches which quoted Minister Harrison as denying reports that the U. S. government had asked any reduction in Australian duties in consideration of aid given under the lease-lend bill. U. S. picture companies repeatedly have tried to have customers duties in Australia materially reduced.

WIN WITH SHOWMANSHIP

TEN VACATION TRIPS TO SUN VALLEY!

TWO-WEEKS! ALL EXPENSES PAID! Winter or Summer

FOR THE FIVE SHOWMEN WHO DO THE BEST COMBINED PROMOTION IN THEIR LOCAL COMMUNITIES OF "SUN VALLEY SERENADE", THE 20th CENTURY-FOX PICTURE, AND SUN VALLEY, THE FAMED IDAHO RESORT!

As an incentive to all theatre managers and advertising men, 20th Century-Fox is offering TEN SUN VALLEY VACATION TRIPS to five winners—two trips to each winner—in a great showmanship contest!

The awards will be made for the five best local campaigns combining promotion of "SUN VALLEY SERENADE"—the 20th Century-Fox picture starring Sonja Henie and John Payne with Glenn Miller and his Orchestra — AND SUN VALLEY, the glamorous American vacationland!

The contest is to be judged strictly on the merits of your advertising, publicity and exploitation. And by participating you will be cashing in on 20th's tremendous UNION PACIFIC TIE-UP FOR "SUN VALLEY SERENADE"!

Get a copy of the special press-book supplement describing this contest and tie-up at your local 20th Century-Fox Exchange. Read the complete details. Remember that campaigns do not necessarily have to be based on material in the press-book—original ideas are encouraged. And get started NOW!

CONTEST RULES

1. The contest is open to all theatre managers and advertising men in the United States whose theatres play "Sun Valley Serenade."
2. Prizes will be awarded for the five best campaigns which combine promotion of "Sun Valley Serenade," the 20th Century-Fox picture, and Sun Valley, the resort.
3. Ten all-expense two-week vacation trips to Sun Valley, Idaho, will be awarded to the five winners. Two trips will be awarded each winner and may be taken either winter or summer.
4. Judges will be: Maurice Kann, Editor of "Boxoffice"; Charles Lewis, Publisher of "Showmen's Trade Review"; Sam Shain, Editor of "Motion Picture Daily"; Jay Emanuel, Publisher of "Exhibitor"; A-Mike Vogel, Editor of Managers' Round Table Section of "Motion Picture Herald"; John Flinn, of the editorial staff of "Variety"; Jack Alicoate, Editor and Publisher of "Film Daily" Decisions of the judges shall be final.
5. Prizes will be awarded strictly on the merits of the advertising, publicity and exploitation campaigns, regardless of the size of communities.
6. In the event of ties, duplicate prizes will be awarded.
7. Contest begins August 29, 1941 and continues to and including November 15, 1941. The contest applies to all "Sun Valley Serenade" engagements opening within this period.
8. All entries must be postmarked no later than midnight, November 15, 1941.
9. All material should be placed in books. Campaign books will not be returned and no responsibility is assumed for entries.
10. Entries must be sent to "Sun Valley Serenade" Contest Editor, 444 West 56th Street, New York City.

H. Aldrich for President

(Continued from page 8)

'Henry Aldrich for President.' Continuing the frantic predicaments and triumphs of Clifford Goldsmith's teen-age stalwart, this film sequel contains numerous fantastic, yet believable, situations and lots of solid laughs. It should do fairly well in first-runs and potently in neighborhood duals.

Story deals with Henry's campaign for president of the highschool student body. Nominated as a political trick by the snobbish rich boy to split the opposition votes, he becomes a real threat in the election when the other candidate, the cute girl who bas a crush on him, resigns in his favor. There are successive complications, in which Henry is accused of stealing his rival's speech, stuffing the ballot boxes, etc., but he and his cronies, Dizzy and pert little Phyllis Michael, save his cause in a hectic and overly-farcical climax.

Latter part of the picture could be profitably trimmed. Airplane ride stretches credibility and is trite Class B film stuff, anyway. Sequence showing Henry's disgrace, particularly a tragic scene with his father, could also be cut. Latter is sincere and genuine, but it's out of character with the rest of the film and will probably make amusement-seeking audiences uncomfortable. Deletion of some of that footage would reduce the running time to nearer dual-bill requirements—and 'Henry for President' is plainly a dualer.

With those isolated exceptions, the picture is shrewdly and skillfully put together. It's an audience-satisfier, as Henry and his pals, despite his all-too-boyish blundering, invariably triumphs, while the bullying classmate, the two-faced blonde siren and the odious science teacher are all properly humiliated. There are innumerable realistic and diverting juvenile touches, several ingratiatingly drawn characters and plenty of undeniable comedy.

Film is expertly, if economically, produced. It is directed with keen sense of character and laugh values and a nice feeling for pace. James Lyden is excellent as Henry, while Charles Smith is an acceptable Dizzy, Mary Anderson is an appealing Phyllis and Vaughan Glaser again achieves an attractive blend of wry humor as the barried principal. John Litel and Dorothy Peterson are convincing as Henry's parents, while Lucien Littlefield and Kenneth Howell are rightly hateful as the science teacher and the 'other' boy, respectively. June Preisser overplays as the schoolgirl siren.

There are three brief, informal song numbers, all arising logically from situations. One is a swing vocal well handled by Miss Preisser. Another is a realistic-seeming school anthem sung in assembly. Third is a comedy 'campaign song.' sung by Henry's supporters. Authorship of the tunes isn't credited in the billing, nor is the expressively-arranged background and cue music. *Hobe.*

PRIVATE NURSE

20th-Fox release of Sol M. Wurtzel production. Features Jane Darwell, Brenda Joyce, Sheldon Leonard, Robert Lowery, Ann Todd, Kay Linaker. Directed by David Burton. Original screenplay by Samuel G. Engel; camera, Virgil Miller; editor, Al DeGastano. Reviewed at tradeshow, N. Y., July 24, '41. Running time, 60 MINS.

Miss Adoms	Jane Darwell
Mary Malloy	Brenda Joyce
John Winton	Sheldon Leonard
Henry Hoyt	Robert Lowery
Barbara Winton	Ann Todd
Helene	Kay Linaker
Eddis	Frank Sully
Mrs. Ooldberg	Ferike Boros
Manager Flower Shop	Claire Du Brey
Smitty	Leonard Carey
Miss Phillips	Clara Blandick
[illegible]	Myra Marsh
Messenger Boys	George Chandler Steve O'Brien

Any connotation in the label, 'Private Nurse,' with the life of a modern-day Florence Nightingale is strictly coincidental. This is a poor one.

Yarn is not only lacking in plot substance but also romantic interest. Brenda Joyce makes a delectable nurse, but a pretty gal without a feller—so what? Two preposterous (even for films) cases in the life of a pair of angels of mercy don't make a picture—not even a 60-minute one.

Scripter Samuel G. Engel picks up Miss Joyce in New York broke. She runs into a hard-bitten but soft-hearted oldtimer, Jane Darwell, and together they go out on cases. First is a wack (Robert Lowery) who gets drunk and gives crazy parties; all he requires is a cold bath and some sleep. Next is a kid (Ann Todd) whose father (Sheldon Leonard) is a mobster who is separated from his wife; all he needs is strong language from Miss Darwell to effect a reconciliation with the frau (Kay Linaker) for the benefit of the child. That's all, there ain't no more.

Dialog goes along with the plot. Fadeout line is: 'As Mrs. Goldberg says, 'It shouldn't happen to a dug'.' You can work backwards from there.

Brenda Joyce looks lovely in white. Miss Darwell looks—and acts—very efficient. Little Ann Todd is a bit too much the 10-year-old actress. Others in the cast—except for a Western Union singing telegram messenger with a croaky voice—are standard line-deliverers. That Western Union boy (either George Chandler or Steve O'Brien, according to the cast credits) is delightful. *Herb.*

BUY ME THAT TOWN

Paramount release of Sol C. Siegel production. Features Lloyd Nolan, Constance Moore, Albert Dekker. Directed by Eugene Forde. Screenplay by Gordon Kahn; story, Harry A. Gourfain, Murray Boltinoff, Martin Rackin; camera, Theodore Sparkuhl; editor, William Shea. Previewed in Projection Room, N. Y., July 28, '41. Running time, 68 MINS.

Rickey	Lloyd Nolan
Virginia	Constance Moore
Louie	Albert Dekker
Chink Moran	Sheldon Leonard
Henriette	Barbara Allen
Ziggy	Ed Brophy
Crusher	Warren Hymer
Fingers	Horace MacMahon
Constable Sam Smedley	Olin Howland
Judge Paradise	Richard Carle
Gerard	Rod Cameron
Tom	Jack Chapin
Harry	Keith Richards
George	Trevor Bardette
First Heckler	John Harmon
Second Heckler	Si Jenks
Woman	Jane Keckley
Carlton Williams	Pierre Watkin
Norton	Guy Usher
Moffett	Broderick O'Farrell
Buckley	J. W. Johnston
Nancy	Lillian Yarbo
Malcolm (FBI Man)	Russell Hicks

Tricky plot idea whipped up by three New York boys in their initial effort for the screen will probably rack up 'Buy Me That Town' as one of the most entertaining B entries of the season. Lack of b.o.-powerful monikers in the cast and the padding necessary to make the film run even 68 minutes, preclude it from top rank, but it will serve as an excellent supporter in the duals. Its laugh-provoking burlesque of gangsterism should make it a particularly effective teammate for heavy drama at the top of the bill.

Paramount has reached into cinemaland's racketeer-type grab-bag and come forth with every specimen extant for this tongue-in-cheek treatment of a handful of smart-money lads who realize that the Deweys and FBI's have made beer-running, 'protection' and the rest of the muscle games as corny as a bistro brawl. So they buy themselves a town and go into the business of 'making it pay.' Overly-bright femme among the bucolic gentry catches on, however, and forces the top man—through a combination of blackmail and romance—to go straight and continue making the town pay, but for the benefit of the citizenry. The boys find, of course, that they can even get to like this honest-John operation.

Lloyd Nolan's the love-taicbed rodman with Constance Moore the voice of his conscience. Both are okay, but suffer in the comparison with the motley characters who make up the townsfolk and the members of the Nolan mob. There's Albert Dekker as the 'boss's' dumbo assistant; Ed Brophy, who becomes police chief because of his great personal knowledge of 'the ins and outs of the law'; Warren Hymer, who is named fire chief because his value as a member of the mob had always been his ability to glance at a building and judge its potentialities for a judiciously-placed match, and Richard Carle as justice of the peace.

Eugene Forde has directed to obtain an unbelievably speedy pace, but lets the film down into occasional bogs with efforts to make it somewhat longer than the story concocted by Harry A. Gourfain (former stageshow producer at the Strand, N. Y.), Murray Boltinoff and Martin Rackin warrants. Gordon Kahn did the screenplay. Most noticeable of the lapses in editing is the effort to paint Barbara Jo Allen ('Vera Vague' of radio) as a 'gangster-fan' who recognizes the boys from postoffice wanted cards.

Paramount has given the pic a nicely-dressed production. *Herb.*

1940-41 Releases

NEW WINE

(WITH SONGS)

Hollywood, July 29.

United Artists release of Gloria (William Sekely) production; associate producer, Douglas MacLean; stars Ilona Massey and Alan Curtis; features Binnie Barnes, Albert Basserman, Billy Gilbert. Directed by Reinhold Schunzel. Original screenplay, Howord Estabrook and Nicholas Jory; camera, John Mescall; music director, Arthur Gutmann; editor, James E. Smith. Previewed in studio projection room July 2, '41. Running time, 82 MINS.

Anna	Ilona Massey
Franz Schubert	Alan Curtis
Countess	Binnie Barnes
Beethoven	Albert Basserman
Poldi	Billy Gilbert
Bookkeeper	Sterling Holloway
Hasslinger	Richard Carle
Clerk	John Qualen
Duke	Barnett Parker
Maestro	Sig Arno
Principal	Gilbert Emery
Mitzi	Marion Martin
Moritz	Forrest Tucker
Peppi	George O'Hanlon
Wilhelm	Maynard Holmes
Karl	Erno Verebes
Foreman	Paul Sutton
Soldier	Lou Merrill
Young Girl at Carnegie Hall	Ann Stewart
Young Man	Kenneth Ferrill

Picturing a brief biog.aphical episode in the life of Franz Schubert, 'New Wine' takes fullest advantage of the noted composer's musical works for both incidental presentation and background accompaniment. Result is a display of fine music aimed at class and musical audiences particularly. Key spots catering to carriage trade will catch profitable reaction with proper exploitation; subsequent runs will find it good programmer with proper exploitation. Although story is an incidental framework on which to display the Schubert symphonies and lighter pieces, it holds together well without stress on dramatic punch.

Struggling Composer Schubert (Alan Curtis) escapes from Vienna to Hungary to avoid conscription. Ilona Massey, managing the estate of Countess Binnie Barnes, falls in love with Schubert and loses her job in trying unsuccessfully to get him attention at a musicale. The pair journey to Vienna, bent on recognition for the composer, and finally Miss Massey herself tries to persuade publishers of Schubert's abilities. She even reaches the great Beethoven, who insists a symphony be finished, but Schubert turns to schoolteaching instead of composing so he might properly support her as his future wife. Girl returns to Hungary to allow Schubert financial freedom necessary to continue his musical work. Interwoven are slight cutbacks of a Schubert concert at Carnegie Hall, where a romance between a boy and girl blossoms during the program through mutual appreciation of mu ic.

Familiar comedy by Billy Gilbert and Sig Arno and flustery blusterings of Binnie Barnes, help to lighten the proceedings considerably for general audiences.

Picture presents eight Schubert compositions, including 'Ave Maria' and a production finale, in addition to other numbers as background music during the action. Much of the latter is provided by small groups of instruments in various arrangements, rather than holding to full force and volume of symphonic aggregations. It catches attention neatly. Sound recording of the music is one of the best tracks heard in many months.

Miss Massey sings two numbers solo in fine voice and 'Ave Maria,' latter with boy's choir. Miss Massey and Curtis play the two leads with restraint, and only a tinge of romance. Standout is a brief part by Albert Basserman as Beethoven. Picture is first production effort of William Sekely, with able associate duties in hands of Douglas MacLean. Direction by Reinhold Schunzel carries narrative along at leisurely pace, making most effective presentation of the musical numbers displayed. Technical contributions achieve an artistic production mounting, with John Mescal's photography of high rating. *Walt.*

Here Comes Mr. Jordan

Hollywood, July 23.

Columbia release of Everett Riskin production. Stars Robert Montgomery, Claude Rains, Evelyn Keyes. Directed by Alexander Hall. Screenplay by Sidney Buchman and Seton I. Miller; from play, 'Heaven Can Wait' by Harry Segall; camera, Joseph Walker; editor, Viola Lawrence; Asst. director, William Mull. Previewed at Alexander, Glendale, July 22, '41. Running time, 93 MINS.

Joe Pendleton	Robert Montgomery
Bette Logan	Evelyn Keyes
Mr. Jordan	Claude Rains
Julia Farnsworth	Rita Johnson
Messenger 7013	Edward Everett Horton
Max Corkle	James Gleason
Tony Abbott	John Emery
Inspector Williams	Donald MacBride
Lefty	Don Costello
Sisk	Halliwell Hobbes
Bugs	Benny Rubin

'Here Comes Mr. Jordan' with plenty of explosive laughs geared for widest audience appeal. It's compactly-packaged entertainment and a strong money attraction for the late summer solo bookings. Picture requiries intensive advance exploitation to get it away from the barrier, but will build strong through the favorable word-of-mouth to generate holdovers in many spots.

A foreword warns the audience that this is a fantastic tale, but fascinating to listen to. Harry Segall's play (which hit a detour for Broadway production) then proceeds to do as promised—with an abundance of laughs tossed in for good measure. Result is a neat blending of expert direction, excellent performances throughout, an ingeniously-devised script that takes fullest advantage of the entertainment factors, and one of the top displays of smooth-flowing film editing seen in some time.

Story humorously poses the theory of reincaranation of a personality and soul that has been snatched from its earthly body 50 years before the cosmic schedule. Robert Montgomery is an aggressive prize-fighter, determined to be champ, with an airplane and saxaphone as hobbies. Flying from training camp to New York, the plane crashes, and Montgomery is snatched by Heavenly messenger Edward Everett Horton from his earthly body, and taken to Heaven for celestial registration. When it is found Montgomery's arrival is premature, and his earthly body has already been cremated to prevent replacement, it's up to registrar Claude Rains (Mr. Jordan) to secure another body suitable to Montgomery. Latter wants a good physical specimen so he can still become champ, and agrees to try one of a rich playboy just murdered by latter's wife and conniving secretary. In this body, retaining his own soul, Montgomery falls in love with Evelyn Keyes, daughter of a duped financial agent. Montgomery saves the girl's father from jail by returning millions to investors, but then has to get out of that body into another—as the secretary shoots him. After wandering for weeks in search of another landing, under guidance of Rains, Montgomery lands permanently in the body of a contender for the championship who is murdered in the ring by gamblers—and miraculously gets off the floor to win the title. From clues dropped along the way, both Montgomery's manager, James Gleason, and Miss Keyes recognize his personality and soul in the new body, and it all ends well.

Montgomery hits a peak with a new characterization of the fighter and victim of a Heavenly mistake. His portrayal is a highlight in a group of excellent performances, and will do much to add brilliance to his marquee voltage. Miss Keyes displays plenty of charm, personality and ability as the girl, and role will get her both audience and critical attention.

Rains and Gleason click effectively with standout performances. Former is the amused director who is invisable to all except Montgomery and the audience, with the major assignment of getting Montgomery back on earth in accord with cosmic requirements.

Gleason scores as the fast-gabbing fight manager, who is bewildered by the proceedings. His performance can be compared with his stage appearance in 'Is Zat So?'. Throughout, Gleason hits comedy peaks for laughs that drown out dialog of following scenes. Donald MacBride, as the police investigator, also gets tangled up in the maze of weird happenings; and Horton adds comedy to his role of the Heavenly Messenger. Rita Johnson and John Emery are good in minor appearances.

Direction by Alexander Hall sustains a fast pace throughout, concentrating on a straight line presentation of the tale with expert handling of characters and wringing utmost interest out of every scene. Script prepared by Sidney Buchman and Seton I. Miller is excellently contrived.

Photography by Joseph Walker is topnotch throughout; and picture resorts to process work for minimum amount of footage. Producer Everett Riskin has assembled and dovetailed one of the most entertaining pictures to be issued from Columbia in some time. *Walt.*

RINGSIDE MAISIE

(ONE SONG)

Metro release of J. Walter Ruben production. Stars Ann Sothern; features George Murphy, Robert Sterling. Directed by Edwin L. Marin. Original screenplay by Mary C. McCall, Jr.; camera, Charles Lawton; music, David Snell; editor, Frederick Y. Smith. Previewed in projection room, N. Y.; July 23, '41. Running time, 95 MINS.

Maisie Ravier	Ann Sothern
Skeets Maguire	George Murphy
Terry Dolan	Robert Sterling
Virginia O'Brien	Virginia O'Brien
Cecelia Reardon	Natalie Thompson
Mrs. Dolan	Margaret Moffat
Chotsie	Maxie Rosenbloom
Ricky Du Prez	Jack La Rue
Vic	'Rags' Ragland
Conductor	Oscar O'Shea
Peaches	John Indrisano
Jitterbug	Roy Lester
Jackie-Boy Duffy	Eddie Simms
Dr. Kramer	Jonathan Hale
Dr. Taylor	Purnell Pratt

This is fifth in the series of 'Maisie' pictures from Metro, featuring Ann Sothern in the characterization of a young Brooklyn miss trying to get along the hard way. It follows the groove and pattern of its predecessors as conceived by Mary C. McCall, Jr., and produced by J. Walter Ruben. It is probably typical of the least pretentious type of films made by Metro and carries some small boxoffice value because of the continuity. Removed from the series, 'Ringside Maisie,' on its own, is a low budgeted production and exhibition filler.

Miss Sothern is a capable comedienne, distinctly pleasant to gaze upon, and talented far beyond the material handed to her in the current release. 'Ringside,' as the title suggests, is comedy about the prize fight racket. It is high school fiction, a symposium of familiar cliches. Moreover, it's the story about a young battler and his money-mad manager. Maisie is just a training camp second.

To brighten the action, several personality players have a round or two with the camera and then disappear from the film: 'Rags' Ragland, late of 'Panama Hattie' on Broadway, does a short piece of sparring with the audience as a small time vaudeville agent. He is knocked out quicker than Firpo, after contributing a telephone scene. Virginia O'Brien sings a dead-pan version of 'Gilded Cage' in a cabaret set, and that lets her out. Maxie Rosenbloom, as the young hero's fight trainer, rates more footage than the others, but not nearly enough. Maxie gives the idea that there's a wisecrack coming any moment, but he never gets a chance.

In a costume cut much lower than kindly nature demands, Miss Sothern strives valiantly with some slangy lines to gain a few chuckles. There's a touch of romantic interest between her and George Murphy, who plays the fight manager. Robert Sterling is the boy scrapper who takes a very realistic pushing around in the ring. Best acting bit in the piece, because it is sincere, is provided by Eddie Simms, a pug.

The next 'Maisie' ought to be about Maisie. *Flin.*

HOLD THAT GHOST

(WITH SONGS)

Hollywood, July 26.

Universal release of Burt Kelly and Glenn Tryon production. Stars Bud Abbott and Lou Costello; features Ted Lewis, Andrews Sisters. Directed by Arthur Lubin. Screenplay by Robert Lees, Fred Rinaldo, John Grant; original by Lees and Rinaldo; camera, Elwood Bredell and Joseph Valentine; editor, Philip Cahn; dialog director, Joan Hathaway; asst. director, Gilbert J. Valle. Previewed at Alexander, Glendale, July 25, '41. Running time, 85 MINS.

Chuck Murray	Bud Abbott
Ferdinand Jones	Lou Costello
Doctor Jackson	Richard Carlson
Camille Brewster	Joan Davis
Gregory	Mischa Auer
Norma Lind	Evelyn Ankers
Charlie Smith	Marc Lawrence
Soda Jerk	Shemp Howard
Bannister	Russel Hicks
Moose Matson	William Davidson

Ted Lewis and His Entertainers
The Andrews Sisters

Projecting Bud Abbott and Lou Costello against the background of a haunted house, with the usual comedic and thrill situations engendered via such a setting, 'Hold That Ghost' catches effective audience reaction. Picture, third in starring series for the comedy duo, will hit a merry and profitable stride in boxoffices of the regular runs, and rate general holdovers in the summer key bookings.

'Hold That Ghost' was originally produced prior to general release of 'Buck Privates,' and after Universal took a gander at b.o. reaction of the latter, was held over until 'In the Navy' weighed anchor for a tour of the theatres. Originally slated as a comedy programmer, added time allowed studio to rewrite start and finish for inclusion of Ted Lewis and his band, and the Andrews Sisters for two songs. Burt Kelly piloted the original production as producer, but after click of the comedy pair in 'Buck Privates,' and departure of Kelly to Paramount, Universal execs decided that 'Hold That Ghost' (already in the cutting room) needed added b.o. values to raise it to a major attraction—so Glenn Tryon was delegated to handle the added material at start and finish with Ted Lewis and the Andrews Sisters. That's the reason for the dual producer credits.

Although the story utilizes mechanical devices and foolproof situations for Abbott and Costello to play with in the spooky atmosphere of a deserted tavern, it depends on its own dialog and situations to get across the laughs without inclusion of the Abbott-Costello routines that have already become familiar and threadbare in the comics' previous film appearances.

Despite the eerie setting, which is a familiar one for the haunted house formula, situations are neatly set up to make Costello and Joan Davis the major victims of the surprise happenings. As result, episodes fall on top of each other with crazy and ridiculous happenings that are still good for hefty laughs despite audience familiarity and forewarning of what's coming.

Opening finds the two comedians as waiters in a night club operated by a mobster. This allows for presentation of the Ted Lewis aggregation and the Andrews Sisters, and some broadly sketched comedy by Abbott and Costello. Fired from that job, the pair operate a gas station to become beneficiaries of the gang leader's will when they accompany him on his last ride. Major asset is a deserted tavern in the country, which they visit with a young doctor, girl and former radio performer. From there on it's a crazy quilt of zany situations and wild scampers through the hostelry; with other mobsters essaying the synthetic ghost to drive the group out so the secreted fortune of the leader can be found. Costello stumbles on the cache, and the two boys turn the place into a roadhouse for a satisfactory finish.

Post-production insertion of musical and song interludes by Ted Lewis and the Andrews Sisters gets the picture away to a flying start, but the finale with the entertainers on again is nothing more than an anti-climax. Lewis is in great form, opens with his old theme song, 'When My Baby Smiles at Me,' and then swings into his standard rendition of 'Me and My Shadow.' The Andrews then deliver a socko arrangement of 'Sleepy Serenade,' which is geared for pop attention. Finale brings on the band and trio again, with the Andrews Sisters singing 'Aurora' (already a pop tune in the juke-boxes) with male chorus accompaniment.

Abbott and Costello romp merrily through the various situations set up, the latter bearing the brunt of the weird situations set up for maximum laugh reaction. Miss Davis also clicks in major fashion with her comedic surprise throughout the proceedings, and is an excellent laugh teammate for Costello.

Richard Carlson is the serious young doctor, while Evelyn Ankers is the girl who falls in love with him during the night of weird happenings. Marc Lawrence, Russell Hicks, William Davidson and Mischa Auer provide adequate support in minor roles.

Arthur Lubin, director of the two previous duo starring pictures, carries this one along at a fast pace, highlighting every possible situation available for laugh purposes. Script provided by Robert Lees, Fred Rin-

(Continued on page 20)

TRADE SHOWINGS

(From July 30-Aug. 9)

(Alphabetically arranged according to Exchange City, and chronologically sequenced according to calendar date and hour of screenings. A ready reference for all exhibitors, embracing ALL the five major distributors under one table. This will be brought up to date each week, listing the schedule of releases for the ensuing 10 days from VARIETY's date of publication. Legend: T. for Theatre; P. R. for Projection Room.)

ALBANY

WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Delaware T.
MON., AUG. 4 (1 p.m.), 'Sergeant York' (WB), 79 N. Pearl St.

ATLANTA

WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par). Par. Exchange.
WED., JULY 30 (11 a.m.). 'Down in San Diego' (MG), Rhodes Center T.
FRI., AUG. 1 (2 p.m.), 'Down in San Diego' (MG), Belmont T., Nashville.
MON., AUG. 4 (11 a.m.), 'Sergeant York' (WB), RKO P.R.

BOSTON

WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Paramount Exchge.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

BUFFALO

WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Niagara T.
THURS., JULY 31 (11 a.m.), 'Down in San Diego' (MG), Regent T., Syr'c'se.
MON., AUG. 4 (11 a.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

CHARLOTTE

WED., JULY 30 (10:30 a.m.), 'Down in San Diego' (MG), State T., Asheville.
WED., JULY 30 (10:30 a.m.), 'Down San Diego' (MG), Wayne T., Goldsboro.
WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par), Par. Exchange.
MON., AUG. 4 (10 a.m.), 'Sergeant York' (WB), Par. Exch. P.R.

CHICAGO

WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par), World Pl'yhouse.
MON., AUG. 4 (10:30 a.m., 2 p.m.), 'Sergeant York' (WB), Warner P.R.

CINCINNATI

WED., JULY 30 (10 a.m.), 'Down San Diego' (MG), Capitol T., Charleston.
WED., JULY 30 (2 p.m.), 'Hold Back the Dawn' (Par), Forest T.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), RKO Scr. Rm., Palace T.

CLEVELAND

WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Lake T.
THURS., JULY 31 (2 p.m.), 'Down San Diego' (MG), Uptown T., Yo'ngst'n.
THURS., JULY 31 (2 p.m.), 'Down in San Diego' (MG), Ohio T., Toledo.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), Warner Exch. P.R.

DALLAS

WED., JULY 30 (9:30 a.m.), 'Down San Diego' (MG), Texas T., San Antonio.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), White T.
FRI., AUG. 1 (10 a.m.), 'Down in San Diego' (MG), Broadway T., Lubbock.
MON., AUG. 4 (10:30 a.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

DENVER

WED., JULY 30 (10 a.m.), 'Henry Aldrich for President' (Par), Par. Ex.
WED., JULY 30 (2 p.m.), 'New York Town' (Par), Paramount Exchange.
MON., AUG. 4 (8 p.m.), 'Sergeant York' (WB), Paramount P.R.

DES MOINES

WED., JULY 30 (1 p.m.), 'Buy Me That Town' (Par), Ingersoll T.
WED., JULY 30 (2:30 p.m.), 'Nothing But the Truth' (Par), Ingersoll.
MON., AUG. 4 (12:45 p.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

DETROIT

WED., JULY 30 (1:30 p.m.), 'Down San Diego' (MG), E'st'wn T., Gr. Rapids.
WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Vogue T.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), Detroit Film Bldg.

INDIANAPOLIS

WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Hamilton T.
MON., AUG. 4 (10 a.m.), 'Sergeant York' (WB), Paramount P.R.

KANSAS CITY

WED., JULY 30 (12:30 p.m.), 'Aldrich for President' (Par), Uptown, Wichita.
WED., JULY 30 (1 p.m.), 'Buy Me That Town' (Par), Vogue T.
WED., JULY 30 (2:30 p.m.), 'New York Town' (Par), Uptown T., Wichita.
THURS., JULY 31 (12:30 p.m.), 'Buy Me That Town' (Par), Uptown, Wichita.
THURS., JULY 31 (2:30 p.m.), 'Nothing But Truth' (Par), Uptown, Wichita.
MON., AUG. 4 (4:20 p.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

LOS ANGELES

WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Paramount Exch.
MON., AUG. 4 (1:30 p.m.), 'Sergeant York' (WB), Paramount P.R.

MEMPHIS

WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Paramount Exch.
MON., AUG. 4 (10:30 a.m.), 'Sergeant York' (WB), Paramount P.R.

MILWAUKEE

WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Colonial T.
MON., AUG. 4 (2:30 p.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

MINNEAPOLIS

WED., JULY 30 (2:30 p.m.), 'Hold Back the Dawn' (Par), Rialto T.
MON., AUG. 4 (1 p.m.), 'Sergeant York' (WB), Warner P.R.

NEW HAVEN

WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Whitney T.
WED., JULY 30 (2:30 p.m.), 'Down in San Diego' (MG), Lawrence T.
MON., AUG. 4 (10:30 a.m.), 'Sergeant York' (WB), Warner T. P.R.

NEWARK

THURS., JULY 31 (11 a.m.), 'Down in San Diego' (MG), Cameo T.

NEW ORLEANS

WED., JULY 30 (10:30 a.m.), 'Hold Back the Dawn' (Par), Paramount Ex.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

NEW YORK CITY

WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Normandie T.
WED., JULY 30 (10:45 a.m.), 'Down in San Diego' (MG), Astor T.

OKLAHOMA CITY

WED., JULY 30 (9:30 a.m.), 'Down in San Diego' (MG), Majestic T., Tulsa.
WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Paramount Exch.
MON., AUG. 4 (1 p.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

OMAHA

WED., JULY 30 (1:15 p.m.), 'Buy Me That Town' (Par), Dundee T.
WED., JULY 30 (3 p.m.), 'Nothing But the Truth' (Par), Dundee T.
MON., AUG. 4 (1 p.m.), 'Sergeant York' (WB), 1502 Davenport St.

PHILADELPHIA

WED., JULY 30 (2 p.m.), 'Buy Me That Town' (Par), Aldine T.
WED., JULY 30 (3:30 p.m.), 'Nothing But the Truth' (Par), Aldine T.
MON., AUG. 4 (10:45 a.m.), 'Sergeant York' (WB), 1220 Vine St.

PITTSBURGH

WED., JULY 30 (11 a.m.), 'Down San Diego' (MG), Morgan T., M'rg'nt'wn.
WED., JULY 30 (11 a.m.), 'Down San Diego' (MG), Academy, Meadville.
WED., JULY 30 (2 p.m.), 'Buy Me That Town' (Par), Shadyside T.
WED., JULY 30 (2 p.m.), 'Down in San Diego' (MG), Rivoli T., Altoona.
WED., JULY 30 (3:30 p.m.), 'Nothing But the Truth' (Par), Shadyside T.
MON., AUG. 4 (2:30 p.m.), Sergeant York' (WB), Warner T. P.R.

PORTLAND, ORE.

WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Esquire T.
WED., JULY 30 (1:30 p.m.), 'Down in San Diego' (MG), Esquire T.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), Star Film Exch.

ST. LOUIS

WED., JULY 30 (10:30 a.m.), 'Buy Me That Town' (Par), S'Renco P.R.
WED., JULY 30 (1:30 p.m.), 'Nothing But the Truth' (Par), S'Renco P.R.
MON., AUG. 4 (2:15 p.m.), 'Sergeant York' (WB), S'Renco, P.R.

SALT LAKE CITY

WED., JULY 30 (1 p.m.), 'Hold Back the Dawn' (Par), Paramount Exch.
THURS., JULY 31 (2 p.m.), 'Down in San Diego' (MG), Fox T., Butte.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), 20th Cent.-Fox P.R.

SAN FRANCISCO

WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Paramount Exch.
MON., AUG. 4 (1:30 p.m.), 'Sergeant York' (WB), Republic P.R.

SEATTLE

WED., JULY 30 (1:30 p.m.), 'Hold Back the Dawn' (Par), Egyptian T.
MON., AUG. 4 (2 p.m.), 'Sergeant York' (WB), Jewel Box P.R.

WASHINGTON

WED., JULY 30 (10 a.m.), 'Hold Back the Dawn' (Par), Sylvan T.
WED., JULY 30 (10 a.m.), 'Dawn' (Par), Rialto T., Baltimore.
WED., JULY 30 (10 a.m.), 'Dawn' (Par), Capitol T., Richmond.
WED., JULY 30 (10 a.m.), 'Down in San Diego' (MG), Park T., Roanoke.
WED., JULY 30 (1 p.m.), 'Down in San Diego' (MG), Circle T.
THURS., JULY 31 (10:15 a.m.), 'San Diego' (M-G), Rialto T., Baltimore.
FRI., AUG. 1 (11 a.m.), 'Down in San Diego' (MG), Capitol T., Richmond.
MON., AUG. 4 (10:30 a.m.), 'Sergeant York' (WB), Earle T. P.R.

Notice of
TRADE SHOWINGS
For Exhibitors

'SERGEANT YORK'
(Warner Bros.)

ALBANY . . . . AUG. 4
1:00 P. M., 79 N. Pearl Street

ATLANTA. . . . AUG. 4
11:00 A. M., RKO Scr. Rm.

BOSTON . . . . AUG. 4
2:00 P. M., 20th Cent.-Fox Scr. Rm.

BUFFALO. . . . AUG. 4
11:00 A. M., 20th Cent.-Fox Scr. Rm.

CHARLOTTE . . AUG. 4
10:00 A.M., Paramount Exch. Scr. Rm.

CHICAGO. . . . AUG. 4
10:30 A. M. and 2:00 P. M., Warner Scr. Rm.

CINCINNATI . . AUG. 4
2:00 P. M., RKO Scr. Rm., Palace Theatre

CLEVELAND . . AUG. 4
2:00 P. M., Warner Exch. Scr. Rm.

DALLAS . . . . AUG. 4
10:30 A. M., 20th Cent.-Fox Scr. Rm.

DENVER . . . . AUG. 4
8:00 P. M., Paramount Scr. Rm.

DES MOINES . . AUG. 4
12:45 P. M., 20th Cent.-Fox Scr. Rm.

DETROIT . . . . AUG. 4
2:00 P. M., Detroit Film Bldg.

INDIANAPOLIS . AUG. 4
10:00 A. M., Paramount Scr. Rm.

KANSAS CITY . AUG. 4
4:20 P. M., 20th Cent.-Fox. Scr. Rm.

LOS ANGELES . AUG. 4
1:30 P. M., Paramount Scr. Rm.

MILWAUKEE . . AUG. 4
2:30 P. M., 20th Cent.-Fox. Scr. Rm.

MINNEAPOLIS . AUG. 4
1:00 P. M., Warner, Scr. Rm.

MEMPHIS . . . AUG. 4
10:30 A. M., Paramount Scr. Rm.

NEW HAVEN . . AUG. 4
10:30 A. M., Warner Thea. Scr. Rm.

NEW ORLEANS . AUG. 4
2:00 P. M., 20th Cent.-Fox Scr. Rm.

OKLAHOMA CITY AUG. 4
1:00 P. M., 20th Cent.-Fox Scr. Rm.

OMAHA. . . . . AUG. 4
1:00 P. M., 1502 Davenport St.

PHILADELPHIA. AUG. 4
10:45 A. M., 1220 Vine St.

PITTSBURGH . . AUG. 4
2:30 P. M., Warner Thea. Scr. Rm.

PORTLAND, ORE AUG. 6
2:00 P. M., Star Film Exch.

SALT LAKE. . . AUG. 4
2:00 P. M., 20th Cent.-Fox Scr. Rm.

SAN FRANCISCO AUG. 4
1:30 P. M., Republic Scr. Rm.—221 Golden Gate Ave.

SEATTLE. . . . AUG. 4
2:00 P. M., Jewel Box Scr. Rm.

ST. LOUIS . . . AUG. 4
2:15 P. M., Screnco Scr. Rm.

WASHINGTON . AUG. 4
10:30 A. M., Earle Thea. Scr. Rm.

Early Legit

Continued from page 3

son. Around 40 new shows of all types are in various stages of production, some being tried out in summer spots, but the majority being more carefully readied. The list of producers and shows includes:

Herman Shumlin: 'The Mazda Minds'; Theatre Guild: 'Candle in the Wind' (with the Playwrights), 'Hope for a Harvest,' 'Love in Our Time'; Shuberts: 'Crazy House,' 'Mardi Gras,' 'Thracian Horses'; Max Gordon 'New Orleans' and an untitled play by George S. Kaufman and Edna Ferber; Guthrie McClintic: play by Bertram Block and Isobel Leighton, 'Mary Poppins'; George Jessel, 'The High Kickers,' 'The Sun Field'; Gilbert Miller: 'Anne of England'; George Abbott; 'Young Man's Fancy,' 'Not for Love'; Brock Pemberton; 'Two Story House'; Aldrich Myers: 'Western Union, Please,' 'John Burgess, Berlin'; John C. Wilson: 'Blithe Spirit' (Noel Coward), 'Peep Show'; John Tuerk; 'The Distant City'; Billy Rose: 'Clash by Night'; George S. Kaufman: 'Mr. Big'; Warners: 'Banjo Eyes' (Eddie Cantor); Dwight Deere Wiman: 'Solitaire'; Mr. and Mrs. Julian Olney: 'Village Green'; Vinton Freedley: 'Let's Face It,' 'Family Honeymoon'; William Saroyan: 'Jim Dandy' (and others); Luther Greene: 'Walk Into My Parlor'; Arthur Hopkins: 'Zulmira'; Metro: 'Mr. Wookey' ('We Fought at Arques'); Otto Preminger and Norman Pincus: 'The Great Whitewash'; 'Women Aren't Angels,' Lee Ephriam-Morris Saranoff: 'Keep Covered'; Oscar Serlin; 'A. P.,' 'Dutch Vet,' 'Nijinski'; Albert Lewis: 'The Walking Gentleman'; Maurice Evans: 'Macbeth'; William A. Brady: 'Miss Nelly of N' Orleans' (revival); John Meehan: 'Friend for a Nickle'; 'Dollar Top Theatre: 'Nine Day Wonder.'

BE CAREFUL, KIDS

Hollywood, July 29.

Nancy Kelly, on loanout from 20th-Fox, is assigned to co-star with Richard Carlson at Paramount in 'Dangerous Holiday.'

Spy melodrama rolls this week with Robert Siodmak directing.

New York Theatres

2ND WEEK
JAMES CAGNEY
BETTE DAVIS
In a New Warner Bros' Hit
'The Bride Came C.O.D.'
IN PERSON PHIL HARRIS
and His Orchestra
STRAND B'way & 47 St.

NOW PLAYING
GARY COOPER
—In—
'SERGEANT YORK'
A NEW WARNER BROS. HIT
ASTOR BROADWAY and 45TH ST.
AIR-CONDITIONED

NEW YORK'S FUN CHAMP
Air-Cooled Capitol Broadway 51st Street
"RINGSIDE MAISIE"
starring
ANN SOTHERN
A Metro-Goldwyn-Mayer Picture

RADIO CITY MUSIC HALL
HELD OVER
GINGER ROGERS in
'Tom, Dick and Harry'
Spectacular Stage Productions

LOEW'S State TIMES 10
Last Times Wed. "THAT UNCERTAIN FEELING"
In Person Harry RICHMAN Willie HOPPE
Starts Thur., July31 "ADVENTURE IN WASHINGTON" Herbert Marshall • Virginia Bruce
In Person Barry WOOD Larry ADLER Cass DALEY Joe RINES and His Orch.

PARAMOUNT
John Wayne Betty Field Harry Carey in Harold Bell Wright's "THE SHEPHERD OF THE HILLS" A Paramount Picture in Technicolor
IN PERSON THE FOUR INK SPOTS ERSKINE HAWKINS AND BAND

"COMPLETELY DELIGHTFUL" Sun
FANTASIA
38th WEEK
AIR-CONDITIONED
Twice daily 2:40 & 8:40 BROADWAY 53 & B'way Ci 6-5353
Extra Show Sunday at 5:40 P. M.

Film Reviews

Continued from page 18

HOLD THAT GHOST

aldo and John Grant takes full advantage of Abbott and Costello's special talents, providing the pair with socko material that eliminates recourse to their familiar routines of previous pictures. As result, picture is a slam-bang and knockabout comedy, silly and ridiculous, but a laugh-creator and audience-pleaser. *Walt.*

Dangerous Moonlight

(BRITISH-MADE)

London, June 27.

RKO (British) production and release. Stars Anton Walbrook, Sally Gray. Directed by Brian Desmond Hurst. Screenplay and original story by Shaun Terence Young. Camera, Georges Perinal. At Cambridge theatre, London. Running time: **90 MINS.**

Stefan Radetzky	Anton Walbrook
Carole Peters	Sally Gray
Mike Carroll	Derrick de Marney
De Guise	Keneth Kent
Bill Peters	Percy Parsons
Physician	J. H. Roberts
Specialist	Cecil Parker
Shorty	Guy Middleton
British Commander	John Laurie
Polish Commander	Frederick Valk

A simple yarn adequately handled, 'Dangerous Moonlight' will get wide playing here, aided by the marquee value of Anton Walbrook and Sally Gray, its star pair. Minus that pull overseas, possibilities of big-time bookings are restricted abroad. Feature has some loose footage, difficult to tighten due to method of piloting.

Bill Sistrom has given unusual production polish to this British entry from RKO. Treatment covers up faults somewhat and the slick handling, along with standout camera work, will do much for picture's earning power. Terence Young's screenplay glosses a lot, dialog is okay, but plot is short on action apart from a zingy air battle in last few hundred feet. The same prosaic line is taken by Brian Desmond-Hurst in directing tale of a young Polish composer with the hands of a musician and the heart of a flyer. Piloting is slow and methodical, sans highlights.

Fighting a losing air battle when Nazis invade Poland, Stefan Radetzky (Anton Walbrook) is fixed for an escape to Roumania since fellow pilots deem his music-making of more use to their country. Prior to winging he meets Carole Peters (Sally Gray), a newsgirl from the U. S. When booked later for a fund-raising concert tour of America, the pair's paths cross again. This time they marry, but Walbrook is unable to repress the pilot urge. They break when he leaves for England and the Polish Squadron of Royal Air Force. His buddy, Mike Carroll (Derrick de Marney), gets himself killed after an argument in trying to straighten the domestic tangle. Figuring he's to blame for the mess, Walbrook deliberately flies into a Nazi bomber when his ammunition runs out. Happy ending has the girl succeeding in giving him back his memory and his music.

Walbrook enacts with his customary under-playing, this time almost to a point of self-suffocation. Similarly, Miss Gray is screened for glamor that palls after too much of such footage. She's a nifty looker, but over-poses. Effect is something like a series of screentests. Remainder of the cast does well; Keneth Kent, as a French impresario, clicks. De Marney garners a number of laughs as the wild Irisher. Carroll, but his brogue is muffed here and there to spoil the job. Sound is remarkably poor; ear has to strain in the early footage. Photography of Georges Perinal captures exquisitely the panissimo mood of soft-lighted interiors; air stuff is also tops from his department.

BULLETS FOR O'HARA

Warner Bros. production and release. Features Joan Perry, Roger Pryor, Anthony Quinn, Maris Wrixon. Directed by William K. Howard. Screenplay, Raymond Schrock, from story by P. J. Wolfson; camera, Ted McCord; editor, James Gibbon. At Globe, N. Y., July 26, '41; dual. Running time, **50 MINS.**

Patricia Van Dyne	Joan Perry
Mike O'Hara	Roger Pryor
Tony Van Dyne	Anthony Quinn
Elaine Standish	Maris Wrixon
Wicks	Dick Purcell
Judge	Hobart Bosworth
McKay Standish	Richard Ainley
R. Palmer	DeWolf Hopper
Marjorie Palmer	Joan Winfield
Bradford	Roland Drew
Maxwell	Joseph King
Stevo	Victor Zimmerman
Swartzman	Hank Mann
Jim	Kenneth Harlan
Weldon	Frank Mayo
G-Man	Jack Mower
Lamson	Sidney Bracey
Police Matron	Leah Baird

There's little to be said for a picture as bad as 'Bullets for O'Hara.' It's too feeble to do its share at the boxoffice, even as a lower-decker in neighborhood duals. Intended as an action meller, its basic premise is implausible, its action is spotty and its climax is obvious from the start. It has negligible marquee value and even its title is meaningless. At least it runs only 50 minutes.

Story is unbelievable from the opening shot. Audiences are expected to accept the idea that a society girl could be married to a gangster for a year without ever suspecting his criminal activities. Yet the husband is Anthony Quinn, whom any regular film-goer would instantly recognize as a mobster from the first glimpse. In fact, he's been rightly type-cast in scores of hoodlum parts.

But that isn't all. In order to trap the gangster, the detective-hero has her acquitted of complicity in her hubby's crimes and she gets a divorce. Then the hero carries on a phony romance with her and they even go through a mock marriage (which unaccountably turns out to be the McCoy) and even go on a honeymoon just to draw the culprit out of hiding. It's all painfully transparent and rather preposterous.

Joan Perry, apparently being given a minor buildup by Warners, gets top featured billing as the wife. She's pretty and refreshingly direct, but there's nothing in the part to indicate her acting ability one way or the other. Roger Pryor is acceptable as the detective, although the part is silly. Quinn is, of course, sadly miscast as the pseudo-society gunman and Maris Wrixon has little to do as a handsome young blonde society matron. Others aren't notable. William K. Howard's direction lacks pace or variation. Couple of the sets are rather good for a Class C effort. *Hobe.*

Murder By Invitation

Monogram release of A. W. Hackel production. Stars Wallace Ford; features Marian Marsh, Sarah Padden. Directed by Phil Rosen. Story and screenplay by George Bricker; camera, Marcel LePicard; editor, Martin G. Cohn. At Rialto, N. Y., week July 23, '41. Running time, **67 MINS.**

Bob White	Wallace Ford
Nora O'Brien	Marian Marsh
Aunt Cassie	Sarah Padden
Sheriff Boggs	George Guhl
Judge Moore	Wallis Clark
Garson Denham	Gavin Gordon
Maxine Denham	Minerva Urecal
Trowbridge	Arthur Young
Eddie	Herbert Vigran
Mary Denham	Hazel Keener

Looks like a remake of all whodunits produced in recent years. Even in the most mystifying mystery thrillers a certain amount of credibility is expected; this one rings in sliding panels, hidden passage-ways and secret doors in such corny proportions it will have to struggle holding onto the lower rung of a dualer.

'Murder by Invitation' again spots Wallace Ford as a newspaper writer, this time invited to spend a week at the estate of an eccentric spinster, one Cassie Denham. When the Denham clan gathers at midnight in the old homestead, the murders begin, and with no rhyme or reason. Per usual suspicion is fastened on the elderly estate owner, though nobody cares particularly excepting the newspaperman and his photographer.

It later develops that said spinster has some $3,000,000 in cash hidden about the big mansion, and that some relatives are trying to uncover the fortune. After the third slaying, Cassie decides to smoke out the real culprits. So, she burns down the old dwelling. And, sure enough, the two guilty parties come forward. Then Cassie reveals that the millions are in Confederate money, and tosses the bills into the air. Very droll.

Sarah Padden, highly competent, nearly makes her eccentric characterization of Aunt Cassie amount to something. Wally Ford, cast as the newspaper columnist, impresses as being annoyed more than mystified by all the queer goings-on. Marian Marsh, his secretary, is pert, but doesn't add much to the plot. Herbert Vigran adds a bit of comedy as the prowling photographer.

There's one 'gem' at the fadeout where the photog, watching Ford and Miss Marsh in a lengthy kiss-clinch, says. 'The Hays office ain't going to like that kiss.' George Bricker is held responsible both for the story and screenplay. *Wear.*

I Was a Prisoner On Devil's Island

Columbia release of Wallace MacDonald production. Features Sally Eilers, Donald Woods, Edward Ciannelli. Directed by Lew Landers. Screenplay by Karl Brown from story by Otto and Edgar Van Eyss; camera, John Stumar; editor, Richard Fantl. At Rialto, N. Y., week July 27, '41. Running time, **71 MINS.**

Claire	Sally Eilers
Joel Grant	Donald Woods
Dr. Martel	Edward Ciannelli
Guissart	Victor Kilian
Commandant	Charles Halton
Jules	Dick Curtis
Gerault	John Tyrrell
Brisson	Eddie Laughton
Quarry Guard	Edmund Cobb
Governor	Robert Warwick

This one exudes melodramatics. If the audience doesn't laugh at the wrong times, or exclaim (as they did at this theatre) 'what a story!' at the conclusion, it may get by as a mild programmer. Aside from the overdone dramatics and slipshod yarn, exhibitor has nothing with which to decorate his marquee. A slim dualer at best.

Young Yank, first officer on a tramp freighter, gets into a fight over his wages and his captain dies during the tussle. This sends him to Devil's Island for a three-year stretch. To make the fable more complicated he meets the girl of his dreams, the one he met at a French port. She's still wed to her villainous hubby, a crooked physician. Said medico is chiseling on the island's medical supplies, selling surplus amounts to the mainland druggist, even though the prisoners are neglected.

Per routine, the young American wangles his way into the island's hospital, where he manages to prove hero in going through a blinding storm to the mainland for supplies needed to squelch an impending fever epidemic. That should have brought him a pardon and glory at once, but the scripters couldn't overcome the old yen for a prison break climax. Hence, he has to wade through that first. It's the most exciting thing in the film, if totally unnecessary, and as phoney as the other implausible events which are done in almost serial story fashion.

Performances of Donald Woods, as the Yank skipper; Sally Eilers, the much abused wife and his sweetie; and Charles Halton, the island's commandant, are jerky. Lew Landers' direction is very stilted. However, Edward Ciannelli, as the island's doctor married to the American's sweetheart, and Victor Kilian, cast as the French Legion war vet and assistant commandant, are splendid in their characters, while Robert Warwick is forceful in a minor role. *Wear.*

Thunder Over the Prairie

(WITH SONGS)

Hollywood, July 25.

Columbia release of William Berke production. Stars Charles Starrett. Directed by Lambert Hillyer. Screenplay by Betty Burbridge, based on book by James L. Rubel; camera, Benjamin Kline; editor, Burton Kramer; Asst. director, Milton Carter; songs, Cal Shrum, Billy Hughes. Previewed in studio projection room July 24, '41. Running time, **59 MINS.**

Steven Monroe	Charles Starrett
Bones Malloy	Cliff Edwards
Nona Mandan	Eileen O'Hearn
Roy Mandan	Stanley Brown
Timmy	Danny Mummert
Clay Mandan	David Sharpe
Hartley	Joe McGuinn
Taylor	Donald Curtis
Dave Wheeler	Ted Adams
Clayton	Jack Rockwell
Judge Merryweather	Budd Buster

Cal Shrum and His Rhythm Rangers

This is the second of Columbia's new series of westerns, with Charles Starrett carrying through as a wandering young medico of the west, who is destined to stop in a new frontier town to clean things up before he moves along for another adventure. Utilizing trite dramatics of western concoction, picture aims to inject as much action and rough-and-tumble encounter as possible to compensate somewhat for the wild hokum projected by the writers. Picture is strictly a filler for the action houses and juve matinees.

Starrett leaves post-graduate work in the east to hit for the wide-open country, does a fullsome quota of good deeds for the citizens in the dust bowl district, and hangs around long enough to clear an Indian—a former medical student — from charges of cattle rustling and dynamiting of a dam. Villains in this instance are officials of the construction firm who handle the Indian workers as peons, but finally suffer exposure by the young doctor.

Starrett is okay as the hero, picking up Cliff Edwards here for what looks like addition of latter's comedy and strumming-humming for succeeding issues of the series. Cal Shrum and his Rhythm Rangers provide several cowboy tunes for nominal attention. Best part of Lambert Hillyer's direction is recourse to fights of various sorts at every opportunity. *Walt.*

WIDE OPEN TOWN

Hollywood, July 25.

Paramount release of Harry Sherman production; Associate producer, Lewis J. Rachmil. Stars William Boyd. Directed by Lesley Selander. Screenplay by Harrison Jacobs and J. Benton Cheney, based on characters created by Clarence E. Mulford; camera, Russell Harlan; supervising editor, Sherman A. Rose; editor, Carroll Lewis; Asst. director, Frederick Spencer. Previewed in studio projection room July 24, '41. Running time, **77 MINS.**

Hopalong Cassidy	William Boyd
Lucky Jenkins	Russell Hayden
California Jack	Andy Clyde
Belle Langtry	Evelyn Brent
Steve Fraser	Victor Jory
Jim Stuart	Morris Ankrum
Tom Wilson	Kenneth Harlan
Joan Stuart	Bernice Kay
Ned	Roy Barcroft
Ed Stark	Glenn Strange
Brad Jackson	Ed Cassidy
Rancher	Jack Rockwell

Hopalong Cassidy and his pals ride again to clean up another town in the western sector—and despite the familiarity of the tale it's told in an interesting and actionful manner to satisfy the western and action audiences. Harry Sherman's production, mounting, and usual scenic backgrounds identified with this series make 'Wide Open Town' a good supporting attraction in the family houses.

William Boyd, Russell Hayden and Andy Clyde are on the trail of cattle rustled from the Bar-20 when they hit the town dominated by Evelyn Brent. Latter is the shrewd and calculating proprietor of the combo bar and gambling joint, used as headquarters for the gang led by Victor Jory. Boyd decides to investigate the mob by tarrying awhile, and is inducted as sheriff to preserve law and order. This precipitates a series of fast-unfolding episodes in which he maneuvers the gang to destruction, discovers the Bar-20 missing cattle, and finishes with Miss Brent off to prison for a stretch.

Boyd continues as the resourceful Hopalong, aided by Hayden and Clyde. Latter provides comedy relief sketched in broadest fashion for juvenile attention. Miss Brent turns in a fine performance as the brains of the gang, and advances considerably in her comeback attempt. Adequate support is provided by Jory, Morris Ankrum, Kenneth Harlan and Bernice Kay.

Script neatly mixes the various ingredients of gun and fist fights, wild rides, chases and general action expected from a western. Lesley Selander's direction holds a steady and fast pace throughout. Exceptional photography by Russell Harlan takes fullest advantage of the scenic vistas of the district at the base of Mt. Whitney, which is being used as location for the series, and which Sherman identifies in a subtitle. *Walt.*

FILM BOOKING CHART

(For information of theatre and film exchange bookers VARIETY presents a complete chart of feature releases of all the American distributing companies for the current quarterly period. Date of reviews as given in VARIETY and the running time of prints are included.)

COPYRIGHT, 1949, BY VARIETY, INC. ALL RIGHTS RESERVED

Key to Type Abbreviations: M—Melodrama; C—Comedy; CD—Comedy Drama; W—Western; D—Drama; RD—Romantic Drama; MU—Musical. Figures herewith indicate date of VARIETY's review and running time.

WEEK OF RELEASE—6/20/41

Time Out for Rhythm (Col) 5/28	MU	74	R. Vallee-R. Lane
Hands Across the Rockies (Col)	W		Bill Elliot-M. Daily
The Big Store (M-G) 6/11	C	84	Marx Bros.-T. Martin
West Point Widow (Par) 6/11	CD	63	A. Shirley-R. Carlson
Reluctant Dragon (RKO) 6/11		73	Disney Cartoon
Nevada City (Rep) 7/16	W	58	R. Rogers-G. Hayes
Man Hunt (20th) 6/11	D	100	J. Bennett-W. Pidgeon
San Antonio Rose (U) 6/25	MU	62	R. Paige-J. Frazee
Passage from Hongkong (WB)	D		K. Douglas-L. Fairbanks

WEEK OF RELEASE—6/27/41

Sweetheart of the Campus (Col) 6/25	MU	64	R. Keeler-O. Nelson
Medico of Painted Springs (Col) 6/25	W	59	C. Starrett-T. Walker
Wanderers of the West (Mono)	W		T. Keene-B. Miles
They Met in Bombay (M-G) 6/25	D	92	C. Gable-R. Russell
The Parson of Panamint (Par) 6/25	W	84	E. Drew-C. Ruggles
Jungle Cavalcade (RKO) 7/9	M	76	F. Buck
A Very Young Lady (20th) 4/30/41	CD	80	J. Withers-N. Kelly
Poison Pen (Rep) 7/2	D	66	F. Robson-R. Newton
Puddin' Head (Rep) 7/2	C	80	J. Canova-F. Lederer
Kansas Cyclone (Rep)	W		D. Barry-L. Merrick
Hit the Road (U) 7/9	D	62	G. George-B. MacLane
Underground (WB) 6/25	D	95	J. Lynn-K. Verne

WEEK OF RELEASE—7/4/41

I Was a Prisoner on Devil's Island (Col)	D	70	D. Woods-S. Eilers
Barnacle Bill (M-G) 7/2	CD	90	W. Beery-V. Weidler
Murder by Invitation (Mono)	D		W. Ford-M. Marsh
Caught in the Draft (Par) 5/28	C	82	B. Hope-D. Lamour
Tom, Dick and Harry (RKO) 7/16	C	85	G. Rogers-G. Murphy
Moon Over Miami (20th) 6/18	MU	92	D. Ameche-B. Grable
Bachelor Daddy (U) 7/2	C	6	Baby Sandy-E. E. Horton
Kisses for Breakfast (WB) 7/23	C	81	D. Morgan-J. Wyatt

WEEK OF RELEASE—7/11/41

Two in a Taxi (Col)	D	62	A. Louise-R. Hayden
Navy Blue and Gold (M-G) (reissue)	D	95	R. Young-J. Stewart
Father Steps Out (Mono)	D		F. Albertson-L. Grey
Forced Landing (Par) 7/9	M	63	R. Arlen-E. Gabor
They Meet Again (RKO)	D		J. Hersholt-D. Lovett
Gangs of Sonora (Rep) 7/16	W	56	3 Mesquiteers
Mountain Moonlight (Rep)	CD		Weaver Bros. Elviry
Accent on Love (20th)	D	61	G. Montgomery-O. Massen
Hello, Sucker (U) 7/2	C	60	H. Herbert-T. Brown
Bride Came C.O.D. (WB) 7/2	CD	94	B. Davis-J. Cagney

WEEK OF RELEASE—7/18/41

Blondie in Society (Col) 7/2	C	77	P. Singleton-A. Lake
Son of Davy Crockett (Col) 7/9	W	59	B. Elliott-I. Meredith
Stars Look Down (M-G) 1/3/40	D	104	M. Redgrave-M. Lockwood
Arizona Bound (Mono)	W		B. Jones-T. McCoy
Shepherd of the Hills (Par) 6/18	D	98	J. Wayne-B. Field
Hurricane Smith (Rep)	D		R. Middleton-J. Wyatt
Sunset in Wyoming (Rep)	W		G. Autry-S. Burnette
Dance Hall (20th) 7/23	D	73	C. Romero-C. Landis
Raiders of the Desert (U)	W	60	R. Arlen-A. Devine
Rawhide Rangers (U)	W		J. M. Brown
Bullets for O'Hara (WB) 6/30	D	50	J. Perry-R. Pryor

WEEK OF RELEASE—7/25/41

The Officer and the Lady (Col) 7/16	D	59	R. Hudson-R. Pryor
Ringside Maisie (M-G) 6/30	C	95	A. Sothern-G. Murphy
The Deadly Game (Mono)	D		J. Lang-C. Farrell
Hurry, Charlie, Hurry (RKO) 7/9	C	65	L. Erroll-K. Howell
Ten Nights in a Bar Room (Rep)	M		R. Armstrong-L. Hayes
Bad Men of Missouri (WB)	D		J. Wyman-D. Morgan

WEEK OF RELEASE—8/1/41

Thunder Over the Prairie (Col)	W		C. Starrett-E. O'Hearn
Blossoms in the Dust (M-G) 6/25	D	98	G. Garson-W. Pidgeon
Bowery Blitzkrieg (Mono)	D		W. Hull-L. Gorcey
Fugitive Valley (Mono)	W		R. Corrigan-M. Terhune
Kiss the Boys Goodbye (Par) 6/25	CD	83	M. Martin-D. Ameche
My Life With Caroline (RKO) 7/16	C	78	R. Colman-A. Lee
Rags to Riches (Rep)	M		A. Baxter-M. Carlisle
Charley's Aunt (20th)	C		Jack Benny
Cracked Nuts (U)	C		M. Auer-U. Merkel
Three Sons o' Guns (WB)	CD		W. Morris-T. Brown

WEEK OF RELEASE—8/8/41

Ellery Queen and Perfect Crime (Col)	M	68	R. Bellamy-M. Lindsay
Mary Names the Day (M-G)	D		L. Ayres-L. Barrymore
Dynamite Canyon (Mono)	W		T. Keene-E. Finley
Wide Open Town (Par)	W		W. Boyd-R. Hayden
Six Gun Gold (RKO)	W		T. Holt-L. White
Dressed to Kill (20th)	M		L. Nolan-M. B. Hughes
Hold That Ghost (U) 6/30	C	85	Abbott-Costello
New Wine (UA) 6/30	MU		I. Massey-B. Barnes
Manpower (WB) 7/9	D	103	E. Robinson-M. Dietrich

WEEK OF RELEASE—8/15/41

Tillie the Toiler (Col)	C		K. Harris-W. Tracy
Medico Hits the Trail (Col)	W		C. Starrett
Life Begins for Andy Hardy (M-G)	C		M. Rooney-A. Rutherford
Doctors Don't Tell (Rep)	D		J. Beal-F. Rice
Ice-Capades (Rep)	C		J. Ellison-D. Lewis
Wild Geese Calling (20th) 6/30	D	78	H. Fonda-J. Bennett
This Woman Is Mine (U)	D		F. Tone-C. Bruce

WEEK OF RELEASE—8/22/41

Whistling in the Dark (M-G)	D		C. Veidt-A. Rutherford
World Premiere (Par)	C		J. Barrymore-F. Farmer
Scattergood Baines No. 3 (RKO) 4/12	CD	69	Guy Kibbee
Under Fiesta Stars (Rep)	W		Gene Autry
Bad Men of Deadwood (Rep)	W		Roy Rogers
Private Nurse (20th)	M		J. Harwell-B. Joyce
A Dangerous Game (U) 3/5	M	69	A. Devine-R. Arlen
Highway West (WB)	D		B. Marshall-A. Kennedy

WEEK OF RELEASE—8/29/41

Our Wife (Col)	C		M. Douglas-R. Hussey
When Ladies Meet (M-G)	C		J. Crawford-R. Taylor
Aloma of the South Seas (Par)	RD		D. Lamour-J. Hall
Sun Valley Serenade (20th) 7/23	CD	86	S. Heine-G. Miller
Lydia (UA)	RD		M. Oberon-A. Marshal
Major Barbara (UA) 5/7	D	115	W. Hiller-R. Morley
Dive Bomber (WB)	D		E. Flynn-F. MacMurray

SUDDEN RADIO TAX SOCK

How Ways & Means Members Figure

Congressional Committee Thinking in Terms of 'Free Use of Public Domain' by Broadcasters

Washington, July 29.

Predicting a yield of about three times the maximum industry people think can be realized, the House Ways & Means Committee Saturday (26) laughed off thoughts the tax on radio's gross receipts will be hard to stand. The formal committee report denied such a levy is unfair or discriminatory and remarked on broadcasters' earnings from use of the public domain? Yield is figured at $12,500,000.

'The desirability of a special tax on radio broadcasting (distinct from a tax on advertising, one medium of which is radio) is indicated by several considerations,' the revenue-finders declared.

'Radio broadcasters are the possessors of a valuable privilege awarded to them free of charge, on the condition that they operate in the public interest. Because of the technical limitations of the broadcasting band, the number of commercial broadcasters at any one time is for all practical purposes limited. In consequence, the right to operate a broadcasting station in particular areas carries with it a measure of monopolistic privilege and the opportunity for an extremely profitable investment. Through the exercise of that privilege and the exploitation of that opportunity, many broadcasters make substantial profits and virtually all broadcasters derive less tangible benefits in the form of publicity and goodwill.

'The principal operators in commercial broadcasting earn high rates of return on relatively small investments. They possess unusual taxpaying ability which, in view of the Government's present revenue requirements, can properly be subjected to special taxation.

'Radio broadcasting requires public regulation. Such regulation is provided at public expense, with great benefit to the industry but without any special costs to that industry.

'The tax imposed is to be equal to a given percentage of net time sales made during the year. A net time sale is in effect defined as the gross amount received or accrued from the sale of radio time, not including the amount of any commission (not to exceed 15% of the gross amount) paid to or deducted by an advertising agency, and minus any amount paid by the taxpayer, pursuant to the sale by him, for broadcasting time to other persons operating radio stations or engaged in network broadcasting.

'The rate prescribed with respect to each class of taxpayer is applicable to the entire amount of the net time sales for the taxable year. The act provides, however, that the liability of a taxpayer in one classification cannot exceed the maximum liability under the next lower classification, plus the amount of the taxpayer's net time sales in excess of the maximum net time sales taxable under the lower classification.

'For example, the tax in the case of a taxpayer with net time sales of $500,000 would be at the rate of 5% of the net time sales or $25,000. Except for the above notch provision, if the net time sales were $500,001, the rate would be 10% of the net time sales, or $50,001.10. By reason of the notch provision, the tax in the latter case would be $25,000 plus the net time sales in excess of $500,000, or $1, making the latter case $25,001.'

Or, figure it out for yourself.

WICC, Bridgeport, as Is

Bridgeport, July 29.

John Shepard has decided against long-mulled plan to move his Bridgeport-based 600-kilocycler, WICC, to a new upstate location at this time.

Change of address would have taken NBC-Blue basic station out of metropolitan radius.

Leonard Erickson Watches Detroit for CBS From Chi

Columbia's sales office in Detroit, heretofore a separate entity, has been placed under the supervision of Leonard F. Erickson, western sales manager of the network. His headquarters will continue to be Chicago. Ultimate idea is to appoint a Detroit manager again, however.

Shift of the office under Erickson's supervision follows by several months the resignation of Al Steele as Detroit manager to join the D'Arcy agency.

Albert N. Williams, NBC, New Radio Director For Council of Democracy

Albert N. Williams, writer-director at NBC, is leaving the network as of Aug. 1 to become radio director of the Council of Democracy in New York. Council has not previously had a regular salaried radio director.

Williams has been with NBC some years, part of the time acting as casting director and also attracting attention for his public service program technique pioneering in new techniques. His best known effort of the latter character was a collaboration with Harold Lasswell, the social scientist, on 'Human Nature in Action' which NBC broadcast a year ago.

Dolan Buys Out Doane

Hollywood, July 29.

Ken Dolan has bought out his partner, James Doane, and will operate the radio agency on his own.

Payoff reported at around $10,000.

INDUSTRY BLOW STUNS LEADERS

House of Representatives Committee Singles Out Broadcasting for Dollar Volume Assessment—Legislature Desperate for Defense Revenue — Only Chance of Stopping Measure Is in Senate

PRINTERS' IDEA?

Washington, July 29.

Unless protests carry enough weight, the radio industry appears destined to pay over some proportion of its gross income to the Federal Government through the medium of a special broadcast dollar volume tax adopted hastily by the House Ways and Means Committee late Wednesday (23) and immediately denounced by the industry as outrageous discrimination. The industry, caught by surprise, is making frantic efforts to bring about a legislative somersault but the outlook is not too encouraging at this writing.

The emergency tax bill, with the provisions levying from 5% to 15% on stations' time sales over $100,000 per annum, goes before the House of Representatives in a way that practically wipes out any hope of killing the committee proposal. In consequence pressure is being concentrated on the Senate Finance Committee, which will have a chance to rewrite the entire legislation.

Broadcasters are in the position of having been swapped for candy bars and chewing gum. Under fire from confectionery makers, the house committee suddenly junked an excise on such articles and then, in casting around for an alternative source of revenue, hit on radio as a

(Continued on page 28)

Mark Goodson, Spieler, Quits Frisco for N.Y.C.

Mark Goodson, formerly an announcer at KFRC, San Francisco, has moved to New York for permanent residence and work.

He was regularly announcer and m.c. on Noxzema's 'Quiz of Two Cities,' over KHJ, Los Angeles, and his own station.

Hal Peary's 'Gildersleeve' Character Going Solo For Kraft Cheese Acct.

Hollywood, July 29.

Hal Peary, who plays 'Gildersleeve' on the 'Fibber McGee and Molly' program, gets his own show next month built around that character. Kraft (Parkay) will sponsor half-hour comedy piece titled 'The Great Mr. Gildersleeve.' Cecil Underwood, who produces 'Fibber' for Needham, Louis & Brorby, will be at the controls for the same agency.

Program airs on Sundays over NBC's western string of stations.

MIRIAM WOLFE ENCORES AS NEW YORK WITCH

Buffalo, July 29.

Miriam Wolfe being penciled out of 'I'll Find My Way,' WGR's soap opera to Mutual, this weekend to go back to Gotham to act in NBC-Blue's 'Star Spangled Theatre' Sunday (3). Latter will revive one of 'Witches Tales' which ran four years on Mutual with young Miriam as the witch.

Nila Mack also setting spot for her in Saturday's (2) 'Let's Pretend' on CBS. Nineteen-year-old actress was one of CBS' regular juves until she came to WGR-WKBW.

N.A.B. Hires Alvord & Alvord

Washington Firm Specializes on Tax Pleadings Before Government Bodies

Washington, July 29.

The National Association of Broadcasters tacitly agreed Monday (28) that outside wirepullers are desirable and necessary if the industry is to stave off the 5 to 15% levy on gross income provided in the new defense tax bill. Expert assistance was hired about the time the first grumbles were becoming audible from the N.A.B. dues-payers, who had been lulled into slumber by reports that everything was all right atop Capitol Hill.

The lobbying firm of Alvord & Alvord, which for years has done high-calibre tax-yelping for big business, was hired to swing its weight, at the time the House Rules Committee agreed to let the revenue measure come up in a way that prevents a direct attack on the radio levy.

Legislative engineers were retained soon after William Green, President of the American Federation of Labor, stirred up a hornet's nest with a letter to Chairman Robert Doughton of the House Ways & Means outfit saying the levy is not approved by the labor crowd. Green's letter provoked mumbling from the printing trades, which intimated there may be repercussions the next time the Federation's executive council gathers. It seems that Green tried to knock down impressions the levy was an official AFL idea but in doing so stepped on the toes of the 'autonomous' members of the family.

Green technically appeared in the clear, since there never has been any decisive action by the high command. Furthermore, high chiefs of the American Federation of Radio Artists, the American Federation of Musicians, and the International Brotherhood of Electrical Workers—who know what side their bread is buttered on—have come to radio's support. The wheels within wheels of the labor organization have confused lots of observers, including Congressmen, who thought the printing crowd was advocating Federation policy.

Broadcasters are making the most of the confusing AFL political divisions. They note that the Allied Printing Trades Association does not include one of the most potent unions in this line, the typographical unit, suspended three or four years ago for refusing to pay the special assessment imposed to help fight John L. Lewis and the C.I.O., and at least one of the group is on the fringe of leaving the Green fold.

MARION YOUNG BECOMES NEW MARTHA DEANE

'Martha Deane,' femme comment show on WOR, New York, returns to the air Monday (4) as a participating series. New spieler using the Martha Deane tag will be Marion Young, for the last six years women's editor of the NEA syndicate and former foreign correspondent. Show will have the 2 p.m. spot Monday through Friday.

Mary Margaret McBride, who first had the 'Martha Deane' series, gave it up about a year ago to go on CBS for Florida Citrus, under her own name. Bessie Beatty, who next had the 'Martha Deane' show, didn't use that title much and has since dropped it altogether in favor of her own name.

O'Hara of KWK Weds

St. Louis, July 29.

Johnny O'Hara, sports gabber at KWK, who was divorced last May, eloped with Kathryn Stapleton, a junior in the Fine Arts School of the Washington University here and was wed in St. Charles, Mo. News of the wedding was kept secret for a week.

O'Hara gave his age as 36 while the bride said she was 21.

BLUSHING UNNOTICED

The Ways and Means Committee of the House of Representatives last week reminded the broadcasting industry—again—of its (radio's) greatest failure—public relations. Both in the proposal to inflict discriminatory taxes upon broadcasting and in the reasoning of the committeemen it is sun-clear that the legislators have been largely exposed to the propaganda of enemies of radio and very little, if at all, instructed in the facts of this industry.

It is a stupendous oversight by broadcasting to have blindly allowed men of influence to build up in their imaginations a completely untruthful picture of how radio stations and networks survive. Radio did not, like Topsy, just grow. It was built. It suffered all the pangs and disadvantages of newness. For ten years it suffered the strongest kind of telling rivalry from newspapers and magazines who had been in business for years, hundreds of years in the case of the press.

Broadcasting was painfully achieved, not miraculously produced, full grown like an Olympian god. The only trouble is that radio forgot to tell the world and forgot to tell Congress and forgot to sell its audience as smartly and as resourcefully as it sold its customers. The flop of radio's public relations consists in this: that it fought for the means and the right to survive without making adequate provision to picture to outsiders the walls of opposition and obstruction it had to get around.

Radio faces, belatedly, a world in which influential men are prepared to believe that radio is a spectacular soft touch, an easy-come-easy go world made possible not by brains and energy and patience and striving but by—and only by—the generosity of the public authorities in dispensing licenses.

Other advertising media seem about to escape substantial taxation although not one of them is expected, as is radio, to plow back millions of dollars in public service, in experiment, in such government pets as shortwave radio and such far-off, unknown quantities as television and frequency modulation. The justification for the new tax sock against radio is the hobgoblin of the 'free license.' And because this something-for-nothing connotation has been allowed to flourish, unchallenged and unweeded, it now becomes necessary for radio to organize a panic-inspired last-minute counterdrive.

The radio share of the total advertising expenditures in the United States is approximately $200,000,000 out of a 1940 estimate for all advertising of $1,600,000,000. Through the years broadcasters had to fight for those dollars, now only a very nominal percentage of the grand figure. In the process of building up its ability to be self-supporting (a great democratic virtue!) the radio industry has provided the practical operating conditions for Government, Public and Industry to recognize mutual responsibilities and give the United States the world's finest system of programming free of tyranny, bureaucracy and subversive tendencies.

Congress seems prepared to penalize radio in the hard fight for revenue on the fallacious assumption that getting business is easy for radio, hard for others. That such a fantastic and cockeyed notion is apparently so widely held is, however, basically nobody's fault but radio's. Its public relations couldn't qualify for a Major Bowes unit.

FOURTH—AND FINAL—INSTALLMENT

HOW TO LEAD INTO SALES COPY

We have shown in previous sections of these reports, that every radio program sets up a gestalt, or reaction pattern, of its own in the listener's mind. Whenever the program violates that gestalt the listener's interest drops, or he tends to stop listening.

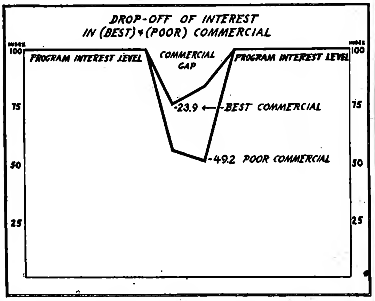
Commercial announcements are part of radio programs. Therefore, whenever the commercial announcement interrupts the gestalt of the program the listener will lose interest and tend to stop listening.

The basic rule then for getting more people to listen to your commercial is to make your commercial a part of the program. That is, to fit your commercials into the spirit of the program.

The fact that many commercials do disturb the gestalt of the program and are, therefore, resented, is indicated by comments at the the gestalt of the program and, therefore, interrupt it—radio listeners have, in general, gotten the habit of not listening to commercial announcements. A simple example may make this clearer.

If every time you entered your home you kicked your dog, he would soon learn to duck whenever you entered. Much the same thing has happened to radio listeners. Therefore, the second consideration to be remembered is that a commercial should not signal its coming—rather it should be placed so that the audience does not expect it.

The promiscuous violation of this principle is undoubtedly one of the major weaknesses of radio commercials. Commercial programs studied for one week in New York revealed that over 60% of the programs flagged their commercials with such openings as: 'Friends,' 'Now Friends,' 'Well,' 'And now we will



GRAPH 'I'—Illustrating what happens to an entertainment's interest level when the commercial is injected. A poor commercial (poor for any number of possible reasons) will drop the audience interest nearly twice as much as a 'good' commercial.

Spector agency—WOR Radio Listeners' Conferences where over 1,000 people were questioned as to their likes and dislikes of commercial announcements.

One of the outstanding spontaneous criticisms was that 'commercials interrupt the program.'

A survey of *34,000 Indiana families showed that 31% of the listeners flatly stated that they resent radio commercials.

DON'T SIGNAL AHEAD

One other consideration should be noted. Because most commercial announcements are not fitted in to

*Indiana State Radio Survey—Indiana University, 1930.

hear,' etc. Here the sponsor is inviting the audience to turn psychologically deaf. Avoid it.

Another simple device for assuring greater listenership to commercials is to change the position of the commercials with respect to time. That is to say don't have the middle commercial appear in the same position in each program. Move it closer to the opening or closer to the end commercial so that the audience does not anticipate a let down.

GOOD AND BAD LEADS

It should now be apparent that the first few words or phrases of your commercial are the most important in determining what percentage of the program audience will listen to your commercial. Where the lead of a commercial fits into the gestalt, or total pattern of the program, a larger listening audience will be obtained.

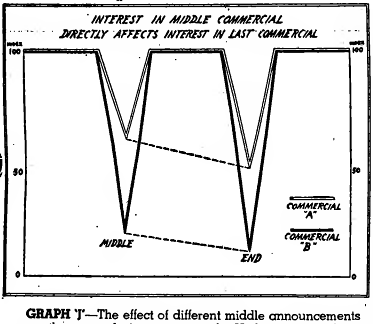
The accompanying chart 'I' shows how the audience reacted to one of the best and to one of the poorest news commercials of a certain sponsor.*

It will be noted that the poorest commercial lost about twice as much interest as the best commercial. That difference in loss of interest is shown relatively in the graph opposite.

The better of the two news commercials tied into the gestalt or total pattern of the program with the opening: 'News is the story of change....'

The poorer commercial disrupts the program gestalt with the opening: 'How often have you heard it said that what you don't know will never hurt you?....'

*One thousand subjects of carefully selected characteristics constituted the sample for this experiment.



GRAPH 'J'—The effect of different middle announcements upon the same closing commercial. Under one set of circumstances a piece of copy can be very good, under another set of circumstances same copy is poor.

Dullness

Voluntary public comment that sales copy is 'too long' need not always be taken as literally a question of length. Rather it may more accurately suggest that the copy is 'uninteresting'. Research men should take such complaints as a doctor relates symptoms. Of course 'many complaints' are a storm warning to investigate what really is amiss. Mere length of commercials is not necessarily the source of trouble.

HOLDING AUDIENCE

In a series of investigations conducted on radio groups at WOR, the audience was asked to name the commercials they liked, and to tell why they liked them. Invariably the preference lay with those commercials which were:

—'part of the program'
—'worked in cleverly'
—'were slipped in'

It should be noted that there is a significant difference between the reaction of the mass audience and that of what might be termed the class or higher-incomed audiences. In the latter groups there is an aversion to having commercials 'slipped-in.' This group is resentful of what they term 'being fooled.' On the other hand surveys show that about 80% of radio audiences consist of people in the two lower income groups—the masses. These people have exactly the opposite reaction, they like to have commercials eased in, they dislike commercials only insofar as they disrupt their mood.

The run-of-mill WOR audience gives as examples of programs whose commercials they really like:

Jack Benny
Martha Dean
Gabriel Heatter

It will be noted that each one of these commercials conforms to the basic pattern of its individual program.

In the Jello program, the commercial is generally worked in as a clever stunt. In addition, the commercial announcer is a part of the cast of the show.

Martha Dean's commercials, too, are generally an integral part of the program.

Kate Smith was also reported favorably—the commercial being a dialog between herself and the commercial announcer.

It is easier for a commentator, who is expressing opinions, to tie his commercial into the program—than it is for a newscaster.

Gabriel Heatter, a commentator, always reads the middle commercial himself. By continuing the same inflection and the same enthusiasm in his manner of speaking, he manages to slip the commercial into the program. Another device, which he often employs, is to start the commercial as though it were a news item.

THE CARRY-OVER EFFECT

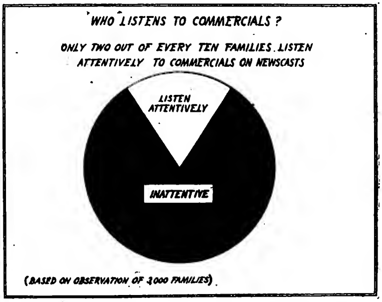
We have already seen that the lead into a commercial is extremely important because it determines in the main how large a percentage of the program audience will continue to listen.

Because of the carry-over effect which we have described before, the lead has additional importance in your commercial. The 'carry-over' effect causes the reaction to a particular point in a program—favorable or unfavorable—to be carried over to the following portion of the program. It is obvious, therefore, that if the first part of your commercial is well received, that favorable reaction will tend to raise the level of the rest of the commercial. Therefore, it is always wise to place your most favorable items as early as possible in the commercial.

Another effect of this carry-over phenomenon may be seen in the treatment of closing commercials. Extensive tests which we have made gleaned from this report is that closing commercials are characteristically poorer because the mechanical structure is often inferior.

Without delving into the reasons why most writers have written closing commercials which are so much poorer than their middle commercials, we observe that the middle commercials are generally written to fit into the basic pattern of the program. On the whole, they tend better to maintain the mood and channel of thought which is set up by the program. Closing commercials, however, are generally abrupt resumes and, as such, fail to fit into the basic pattern of the program. The result is that they receive poorer audience reaction, and are not listened to as attentively.

This is probably one of the reasons why Neilson's audiometer shows that many people turn off their radio or change the station as soon as the closing commercial



GRAPH 'K'—A basic reminder to sponsors and advertising agencies that there is a constant menace of inattention to commercials which remains a fixed problem of programming.

on commercials in news programs indicate that the closing commercial generally obtains less listener interest than the middle.

There are several probable reasons for this:

A. To some extent, the audience anticipates a commercial. The end commercial is more readily anticipated than the middle commercial since generally the leads to both the middle and closing commercials have the same characteristics.

B. Several of our studies show that people resent having the same material in the middle commercial repeated in the closing.

Not only does the middle commercial force the interest of the closing commercial down, but it forces it down proportionately. (See graph 'J'.) That is, the poorer the middle commercial—the poorer the closing. The better the middle commercial, the better the closing. In the accompanying exhibit we see examples of this effect.

The effect of two different middle commercials on the identical closing commercial will be seen. The better the middle—the higher the interest in the end commercial.

This principle could not be accepted unless we had the opportunity of studying the reaction on the same closing commercial produced by two different middle commercials, each having the same level of interest.

Exhibit following shows that where the interest in the middles are the same, the reaction to the end commercial is the same.

Thus we find a direct carry-over effect from the middle to the end commercial.

Because of this effect, it is desirable to have the hottest commercial items appear as far forward in the program as possible. The hotter the first items—the more favorable will be the reaction to the items which follow.

USUALLY POORER

Another practical fact to be comes on. If closing commercials followed the same pattern as middle commercials, they would have a lead which would affect a delicate transition from the program to the commercial message.

When properly handled, this technique holds the interest of most of the people and good closing commercials will tend to keep people listening to the program.

To our simple rules designed to increase the efficiency of commercials we can add:

To avoid disturbing the gestalt, to maintain the spirit of the program, it is highly preferable to have a member of the program's cast give the commercial.

This means that in news programs the commercials are best received when given by the newscaster.

In commentator programs greater listening will result if the commentator gives the commercials.

AS TO LENGTH?

Length of a commercial in itself is not an important consideration; rather it is a question of how well the commercial fits into the gestalt. It is important to note that, at our Radio Listener Conference, the longest commercials were often chosen as the shortest; the shortest commercials as the longest.

In other words, from a selling standpoint (without giving any consideration to the N.A.B. Code or network and station policy) commercials can be as long as they are interesting.

This is particularly noteworthy since most commercials are criticized by listeners as 'too long.'

A note about the position of closing commercials: In several studies on the subject we have found that particularly in newscasts closing commercials get significantly greater interest when followed by one or two news items, than when they conclude the program.

HOW TO DIAGNOSE YOUR RADIO COMMERCIALS AND PROGRAMS

By HORACE SCHWERIN
SPECTOR AGENCY

How to Make Commercials Sell To a Higher Percentage of People

Just because people listen to commercials is no indication that they will buy. We have just discussed methods of getting a larger audience to hear your commercials. We now take up the problem of getting a larger percentage of that listening audience to actually buy your product.

In writing commercials that sell successfully there are two principal considerations to be kept in mind:

1. **Present your most powerful sales arguments and**
2. **Place those arguments in the most effective verbiage possible.**

Of these two considerations the correct sales arguments are relatively the most important.

BASIC SALES ARGUMENTS

The basic sales arguments may be defined as those arguments which most effectively and most easily persuade the public to buy your product. For every product there are certain selling points which are more effective than others. Every advertiser should know his basic selling argument. Otherwise he will spend his money wastefully and ineffectively. In a study of commercial announcements, we took 10 commercials for a single product. After extensive testing we were able to rank these commercials in the order of their sales effectiveness.

After this last order had been obtained we studied the commercials to see how much emphasis each one gave to what we already knew to be the two basic sales arguments for the product. The graph opposite shows that the best commercials contained the greatest emphasis on these two basic sales arguments. The worst commercials contained the least.

These tests indicate the importance of your basic sales arguments, for no consideration was given in the test just quoted to the effect of the lead or of the verbiage in these commercials. The first rule, therefore, in writing a commercial that will sell is to include your basic sales arguments. Methods of determining your *basic sales arguments are available and* should be used before any attempt is made to solve your radio problem.

* This subject is covered in the author's 'Spotting of Primary Market': Printer's Ink, September, 1940.

VERBIAGE

Words are a method of communicating ideas. The choice of words in a commercial determines how effectively you will present your ideas. Therefore, the choice of words is important.

However, we should like to emphasize here that, though important, the choice of words should be your last consideration in creating a commercial. Advertisers often attach an undue significance to minor changes in verbiage. Our tests, both in visual advertising and in radio commercials, show conclusively that the choice of words is seldom of primary importance. It does not usually matter too much whether you use 'buy' or 'purchase,' 'real' or 'genuine.' Far more important than the precise word is the basic, underlying idea—your sales argument.

There are, however, certain words and phrases which produce definitely favorable or unfavorable reactions when used in a specific context. It should be understood that people tend to think in extremes. Things are either good or bad. People are either devils or saints. Colors are black or white.

Stuart Chase, in his testimony before the temporary National Economic Committee, pointed out that in a political contest there are definitely good and bad words. 'Economy,' he said, was a good word, 'radical' a bad word.

The phrase 'System of Free Private Enterprise' produces favorable reactions in the hearer because it is associated with freedom, with the right to carry on a private life, and with the idea of constructive enterprise. If, however, one uses the phrase 'System of Unrestricted Competition' the reactions produced are unfavorable. This phrase brings to mind thoughts of price-cutting, of unethical business and of economic chaos. With such samples as these, Chase showed that there is a definite importance in the words chosen by a political speaker.

Likewise, in your radio commercial you will find that certain words are more effective in selling your product than others. You will find that the words which may be used in reference to your product are divided into three groups—those words which produce favorable reactions—those producing unfavorable reactions and those which tend to confuse the listener.

The first group—words to which the listeners react favorably—should be used as much as possible. Some of the words which we have found to be effective when used in reference to the products of certain specific clients are 'clean,' 'wholesome,' 'pure' and 'mild.'

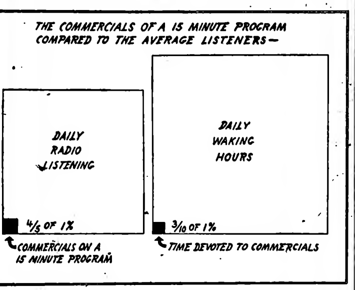
Words to which the listener reacts unfavorably should generally be avoided. They may at times be effectively used, however, as a foil for good words. If, for example, you have found that for a particular product, 'mild' is a good word and 'strong' is a bad word, then it may prove wise to use some such phrase as 'not strong but mild.'

Finally, there is a third group of words which tends to produce confusion in the listener's mind. This confusion results from one of two things. Either the listener is not sure just what the word means, or, as is more common, he is unable to slip the word conveniently into one of the pigeonholes of his mind. In other words, he has never decided whether he approves of that particular idea or not. He finds it impossible to label the word 'good' or 'bad.'

The word 'tablet,' for example, produces a confused reaction. Some people are not sure of just what the word means; more people are unable to decide whether or not they approve of it.

The word 'pill,' on the other hand, produces an immediate unfavorable reaction. People tend to associate this word with the thought of narcotics and of strong, undesirable drugs.

A word of caution is in order here. As with a radio program itself, it is never wise to simply make 'guesses' as to how your public reacts. To find out which words are good and which ones bad, it is necessary to study the reactions of your primary audience. This may be done in two ways—through a careful study of the comments made by your audience and of the words which they use, and by means of word association tests, in which the words are presented in the context of your product. *(The End)*



GRAPH 'L'—Another reminder to sponsors and advertising agencies of the tiny ratio of their radio commercials to the total of radio listening hours and the total of humanity's waking hours.

GESTALT DEFINED

Gestalt, a term of psychologists, is employed throughout these reports as indicating 'the total pattern of emotional and intellectual reactions which the listener experiences while listening to a radio program.'

A Critique of Commercials

In order to illustrate what fitting a commercial into the gestalt of a program means in actual practice, we present criticism of news commercials chosen at random from current programs. These commercials have not been tested. All we have done is to attempt to apply the general rules which we have indicated heretofore.

Example 1: Approximate lead into middle commercial—(newscast).

'There are plenty of good reasons why thousands of motorists are for— (gasoline brand).'

(Followed by change in voice and tempo to super-sales talk).

This is an exceptionally bad tie-in. Though the same announcer gives the news and the commercial, much of the benefits of this continuity is lost by a change in manner, in emphasis and in tone.

Moreover, the announcement violates the entire mood and thought of the news. There can be no continuity between 'There are plenty of good reasons why thousands of motorists are for....,' and the mood and thought pattern produced by a news broadcast.

Example 2: Approximate lead into middle commercial—(newscast).

'The army's new tanks cruise at about 45 miles per hour.' (A tie-in with gasoline brand Driving Test' follows).

In contrast to the previous lead this gasoline uses an excellent tie-in. The news mood of the listener is maintained with news about the Driving Test. The transition is natural and easy. The channel of thought is maintained, from speeding tanks to speeding autos. Finally, since the announcer gives the commercial himself, that part of the mood which flows from the voice and the personality of the commentator is maintained.

Example 3: Approximate lead into middle commercial—(newscast).

'Occasionally you have a bad night and wake up feeling tired. At times like this it's good to know about' (headache remedy).

This is a bad tie-in. There is no attempt to maintain mood. The listener is interrupted in the emotions and thoughts that were induced by hearing the news, and suddenly confronted with a statement unrelated to the preceding part of the program, and not even presented in the same sort of voice, with the same sort of phrasing, or with the same sort of emphasis. Jarred from his mood, he recognized the approach of a commercial.

Example 4: Approximate lead into middle commercial—(Kate Smith) noontime.

Program personality—'Say Ted—would you buy something if I gave you one good reason?'

Announcer: 'I don't know.'

Personality: 'Well, would you if I gave you 17 good reasons?'

Announcer: 'Sure.'

The commercial then continues to explain reasons for buying—breakfast food. This is an effective tie-in. In the first place, the personality of the program's key figure is continued into the commercial. In that respect, then, the mood is maintained. In addition, on a program of household hints and news items, the entire pattern of the commercial is one of information, of bringing in another useful hint.

The second voice in the dialogue is that of the announcer, who is not only the announcer, but is also an integral part of the program. He is not merely an extra voice which does nothing but give commercials.

Here is a commercial lead that appears to fit the gestalt of the program. It is an excellent example of the technique of making a larger percentage of listeners listen to the commercial.

Example 5: Approximate opening of middle commercial—(newscast).

'Two words that mean a lot to buyers, Economy and Value—a dog food has always been the lowest priced dog food in the market.'

It would be difficult to imagine a news commercial that more violently contradicts the mood and channel of thought of the program. A phrase like 'two words that mean a lot to buyers' has no relation whatsoever to the pattern of a news program.

Rules for Commercials

To help get a larger listening audience for commercials a few simple rules can be laid down.

1. The sentence structure of commercials should follow the style, tempo, and pattern of the program.

Probably one of the major weaknesses of the average commercial programming set-up is that commercials and program are treated as independent units. It is not uncommon to find independent departments for each of these functions. Producers who have coordinated the two have found the results encouraging.

2. The lead of the commercial should produce the same type of reaction in the listener's mind as does the program itself. It should fit the gestalt of the program.

For example, the lead to a news commercial can refer directly to the news itself, even if the reference is a general one.

Among the newsleads that tested very highly were: 'All the news of war and blockade these days'—and 'news is the story of change.'

Among the types of leads that violate the spirit of a newscast are axioms. Among the poorest tested we have: 'How many times have you heard it said that what you don't know will never hurt you?'

It is important to note that the crucial consideration is not whether or not the lead simulates a news item. The important point is to avoid shocking your audience by a sudden change in the manner of presentation. Many types of leads serve this purpose.

In a series of tests conducted on a musical program it was found that the public had the greatest interest in the commercials when they had a musical background. On the other hand commercials with musical backgrounds would be ineffective in an all-talking program.

3. There should never be a pause or change of tone in delivery before the beginning of a commercial.

Addenda: Questions and Answers

Answers to a few of the questions which we have been asked most frequently may prove interesting:

Question: **What effect is produced by a speaker reading letters or citing testimonials?**

Answer: We cannot give a categorical answer. However, we found that these messages were often not taken at face value by the audience. Their general attitude is typified by these comments: 'I have never heard of the towns they come from.' 'You'd think I'd know at least one person whose letter was read over the radio.' 'I don't believe they were ever sent.'

Question: **What is the public's attitude toward radio contests?**

Answer: On this point we can only contribute impressions gained from speaking to large groups of radio listeners.

We would estimate from our comments that approximately one-half of the radio audience believes that most radio contests are 'not completely on the level.' Invariably the evidence submitted for this attitude is that the speaker has never known of anybody who won a prize—or at least a big prize. Furthermore, many people in the poorest income group cannot visualize a prize as large as many offered and hence are not apt to believe the offer.

One person typically commented: 'I heard of a contest where they promised to give $1,000 a year for the rest of the winner's life. How could that be possible? Why, the man might live for 20 years.'

For both testimonials and prize contest names and detailed addresses were found to convey a feeling of being genuine.

Under any circumstances it seems wise to test the believability of testimonials and offers before using them.

Question: **Are spot announcements attentatively listened to by a reasonably large percentage of the audience waiting for the next program?**

Answer: Good spot announcements generally get more attentive listening than comparable middle commercials. On the other hand our evidence shows that poor spot announcements receive practically no attention. In other words a spot announcement tends to get an exaggerated reaction—very favorable or very poor.

Question: **What effect does a poor one-minute spot have on the following program?**

Answer: Our work on this problem is far from complete. In our work to date we have found no serious injury to the following program.

This, however, does not mean that a station break, one minute spot together may not adversely affect the following program. We just do not know.

Park Bd. Sez Goodman Theatre, Chi, May Not Be Used for Radio But Court Stays Enforcement Until Sept.

Chicago, July 29.

NBC got into a jam last week when the Park Board put through a ruling banning the network from using the Goodman theatre, in Grant Park, as a studio origination point for three coast-to-coast shows, notably the Holland Furnace 'Housewarming' show for which special scenery has been built.

NBC rents the Goodman from the Chicago Art Institute, renting the house for four weeks with options for four more, with the theatre being used at this time as replacement for the NBC Studio A in the Merchandise Mart where NBC is currently involved in considerable structural remodeling work.

But the Art Institute and the Goodman theatre are both on Park Board property and the Park Commissioners notified the Art Institute that the Goodman couldn't be rented for such purposes, calling these purposes commercial. Overlooked, evidently, is the fact that the Goodman (and the Institute, too, for that matter) have often been used for so-called 'commercial' purposes.

Will Be Argued

NBC went to bat immediately in the courts and was immediately granted a temporary injunction restraining the Park Board from interfering with the broadcasts at this time. Case is scheduled to come up for a hearing on Sept. 15, and NBC expects to have its own new Merchandise Mart audience studio ready by Sept. 1.

NBC is using the Goodman at present for the Monday night Carnation show, the Tuesday night 'Hap Hazard' show for Johnson's floor wax and the Wednesday night 'Housewarming' show for Holland Furnace.

WTAG News 85% Sold

Worcester, July 29.

Addition of two new sponsors last week for WTAG newscasts puts station's news periods on an approximate 85% commercial basis, according to Commercial Manager George H. Jaspert.

Bieber Polar Company, manufacturers of beverages, signed for early morning five-minute 'Central New England News' program. Mechanics Savings Bank has contracted for Sunday afternoon 15-minute spot on a 26-time basis.

Other WTAG news sponsors include Roma Wine, Socony Vacuum Oil, Corn Products Refining, Studebaker Co., and Worcester Baking.

Uses Soldier Amateurs

El Paso, Texas, July 29.

'The Fort Bliss Amateur Hour,' sponsored by the Feder Jewelry Co. on KROD once weekly for 30 minutes, is using soldier talent at Fort Bliss.

Prizes of $5, $3 and $2 are awarded to winners each week.

STYLE SHOWS ON TELEVISION

Series of sponsored half-hour weekly television fashion shows will be aired Thursday afternoons, starting Sept. 4, by NBC. Will be bankrolled by several manufacturers of style merchandise. Norman D. Waters & Associates is the agency.

Initial contract calls for 13 weeks, with possibility that the show may be expanded to a full hour after that time. Previous NBC television sponsors are Bulova watch, Adam hat and Botany mills.

MARK HAWLEY ON WABC

Mark Hawley, who left an announcing-newscaster job at WOR, New York, last week, shifts to a similar chore on WABC locally, Aug. 4, bankrolled by Socony-Vacuum. He'll relay news bulletins six nights weekly, 10:45-11 p.m., on WABC only.

Hawley was with WOR six years.

New Local Cut-In Policy Of Columbia's 'Country Journal'

By LEON LEVINE
(CBS Asst. Director of Education)

A farm program for a network presents a unique problem for the broadcaster. The task is to give the American farmer—with his family numbering some 35,000,000 people—a coast-to-coast radio picture of his own varied activities in supplying the nation's food, combined with an equally large scale view of what the Federal Government, States and other agencies are doing to improve the farmer's livelihood and his use of the soil.

Spread out the agricultural map of the United States. First there is a four hour change of time from coast-to-coast (made more complex by Daylight Saving); there is a variation of agricultural activities from the potato farmer of Maine to the cotton and tobacco growers of the south, to the wheat, corn and dairy belts of the mid-west, the cattle ranges of the western states and the fruit products of the west coast. Interspersed are many other commodities raised by farmers—farmers who may have a few acres of land, or who may operate farms of thousands of acres on a corporate scale.

What do the citrus grower of Florida and the rancher in Montana have in common? What will interest their wives—as farm women? What is the common denominator which will have a basic appeal to a farm audience and incidentally to a very large urban listening public, who have a nostalgia for the farm? The answer is complicated by the fact that fully three-fourths of the stations in the CBS network have their own local farm broadcasts. Our job at CBS has been to plan a farm program which will not supplant but supplement the activities of the local stations—a program containing national agricultural information, yet with human interest. There is no lack of material but the selection must be such that the truck farmer in New Jersey driving to the New York market, and the South Dakota farmer with a radio installed in his combine both find it worthwhile listening.

CBS farm activities are centered in St. Louis, where its agricultural director, Charley Stookey, maintains his headquarters. Each summer he tours the various agricultural regions of the country, and reports, through on - the - spot broadcasts, problems common to the farmer. To St. Louis a staff of regional farm reporters—farm editors of affiliate CBS stations—report by telegraph items of special interest to be included in the weekly edition of Columbia's 'Country Journal,' broadcast each Saturday (12:00 to 12:30 P.M. E.D.T.) on an eighty station network.

Last week CBS inaugurated a new project—one we hope will remove a criticism often leveled at network agricultural programs. In brief it calls for any station carrying the 'Country Journal' to leave the network for five minutes to fill locally with farm news pertinent to that area. In New England this is being done on a regional basis with WEEI in Boston feeding the five minute spot to the CBS New England network—a method that is particularly helpful in an area where one crop dominates.

The distribution of agricultural information of importance only to definite areas is thus simplified. Local market reports, weather conditions, etc., may be given locally now, following similar country-wide information presented on the network show. Some 30 of the stations regularly carrying the 'Country Journal' have undertaken the local cut-out plan; others intend to do so soon. The schedule is planned well in advance so that, whatever happens to be the chief feature is publicized to all the stations, giving the station farm editors an opportunity to obtain the local angle from his county agent, land grant college State Department of Agriculture or other source.

Cooperating closely with the United States Department of Agriculture, the leading farm organizations, the youth farm groups—and with its weekly Washington summary of national-farm news presented by Eric Severeid—Columbia's 'Country Journal' enters its third year with assurance that the American farmer will be listening.

GEORGE BRENGLE BACK TO ACTING CAREER

George Brengle, who last week left the Compton agency radio department to take several technical sources at Northwestern University [illegible] service with the navy, has since learned he will not be called because he is over 28. He was already contemplating leaving the production end of the business, however, so he has decided to resume an acting career.

As successor to Brengle, the Compton agency brought in Walter Gorman, formerly of the Yankee network, in Providence. He has been assigned to supervisa 'Vice and Sade' and 'The O'Neills.'

Griffin's Radio Deal

Marcus Griffin, N. Y. Sunday Enquirer columnist, is en route to Los Angeles on a radio deal. Griffin, with William J. Redford (of the one-time vaudeville team of Maker and Redford) have the Hoot Gibson radio show scheduled for fall presentation, through the Shaffer & Walbel Agency. They have also written the Legion of Valor radio show for the veterans' group.

Redford will join him on the coast late in August.

FTC Skeptical on 'BonKora Cocktail'

Consolidated Drug Trade Product Draws Complaint on Its Advertising Representations

Washington, July 29.

Joys of drinking 'KonKora cocktails,' while losing 'from seven to 67 pounds' and reducing bust measurements 'from three to 11 inches,' were frowned upon Saturday (26) by the Federal Trade Commission in a complaint against two drug companies. Battle Creek Drugs Inc., of Battle Creek, Mich., and Consolidated Royal Chemical Corp., of Chicago, doing business as Consolidated Drug Trade Products and as BonKora Co., were spanked by the FTC for misleading fatties in radio programs and printed advertising. Respondents, it was charged, misled the listening and reading public by claims that 'drinking a glassful of chilled orange juice with a tablespoonful of BonKora, two times a day' would restore the girlish figure. 'T'ain't so,' Commish declared.

In representing BonKora as a 'popular cocktail,' the drug companies made extravagant statements to the effect that '. . . the thing one finds is many a fashionable New Yorker drinking everywhere you go these days a BonKora Cocktail made from Orange Juice and BonKora.' Commish—which, after all, gets around—apparently was unable to find the reducing cocktails in great demand. Also quarreled with respondent's claims that BonKora cocktails would permit slimming even while drinkers 'were 'eating their fill of delicious foods.'

Actually, the reducing preparation is 'a saline cathartic containing magnesium sulphate, supplemented by the laxative action of buckthorn bark and cascara bark,' the complaint alleged. 'It may be used with safety only for the temporary evacuation of the bowels,' Commish added, unfeelingly, 'and its repetitious use may be habit-forming.'

HAROLD HIGGINS QUITS WOR CHI OFFICE

Chicago, July 29.

Harold Higgins is resigning as chief of the WOR sales office in Chicago, effective as of Sept. 1.

Has been with WOR here for four years and as head of the office for some three years since the death of R. J. Barrett. Higgins was previously with Paul Raymer.

It is understood that WOR sales office will be operated directly from New York, with no overseer of activities 'n Chi. Instead, the two salesmen remaining will report directly to the home office on all deals and for instructions on agency and sponsor calls. Continuing as salesmen here are John Shelton and Robert Wood, both of whom have been with WOR sales office here for several years.

Higgins is understood going with a radio station as sales chief.

MISS REYNOLDS A.W.O.L. FROM HUMMERT PLANT

Stelle Reynolds, recent author of 'John's Other Wife,' is due back from the Coast in the next few days, but probably won't resume scripting the serial for Blackett-Sample-Hummert. She dropped the show to take a Hollywood motor trip-vacation with her husband, actor Arnold Moss, after the agency refused to give her time off for the jaunt. Understood she is mulling an offer from another agency, received by wire and phone after it became known she had left B-S-H. Ruth Borden is now authoring 'Wife.'

Written out of 'Against the Storm' during his trip, Moss will go back into that serial and the other programs on which he has spot parts. He also has a legit show tentatively set for fall. Last Broadway appearance was in 'Flight to the West.'

Kansas City.—Miller Robertson new assistant sales director at KMBC under Sam Bennett.

HERB SHERMAN OUT OF WJJD AFTER 9 YRS.

Chicago, July 29.

Ralph Atlass' latest switch at WJJD finds Herb Sherman resigning as sales manager for the station after nearly nine years with WJJD. Sherman is going into the station rep field with Whythe Walker.

With Sherman exiting from WJJD outfit, the post of general sales manager is being handled personally by Ralph Atlass. New sales chief has not yet been signatured though Atlass has been contacting some of the key men in the business. However, it is likely that a deal will be made late this week that will bring a nationally known key radio man into the post.

Tables Turned

Chicago, July 29.

For years Fritz Blocki was a press agent around the loop and as such presided over many a cocktail party rushing about to supervise the waiters. Now he's a radio director for the Holland Furnace programs and he went to the NBC cocktail shindig for Joan Bennett last week as a guest.

Couldn't enjoy himself worrying if everything was going all right.

James Saphier Doubling

Hollywood, July 29.

James L. Saphier, an independent agent, has joined the Sam Jaffe agency to head its new radio department. It will be his only film agency affiliation, but he will retain his own Hollywood office.

He was formerly with Music Corp. of America.

Henry Johnston, general manager of WSGN, Birmingham, vacationing in Guatemala.

AFRA Rules Identical Commercials On Different Shows Classify Separately

American Federation of Radio Artists has ruled against the Compton agency in a question involving classification of repeat broadcasts. Union's national board turned down the agency's request after George Heller, associate executive secretary, had already given a tentative ruling to the same effect. Union's previous stand, given in a letter by Heller when the commercial code was first adopted, permitted a reverse interpretation.

Compton, which handles two serials, 'Against the Storm' and 'The O'Neills' for the same Procter & Gamble product (Ivory soap), frequently uses identical commercial announcements the same day on the two different programs. In cases where an AFRA actor is called in for the same dramatized commercial on the two shows the same day, Compton figured the rate should be for a regular broadcast and a repeat, rather than for two regulation broadcasts.

That was the arrangement permitted under Heller's previous letter. However, the union recently notified the agency it would no longer permit the practice and, when Compton appealed, the board turned it down.

Davis, Pearson Splitup

Hollywood, July 29.

Don Davis has bought out the interest of Richard Pearson, who joins Cesana & Associates.

Davis & Pearson have been active in food and beverage accounts for radio on the Coast.

Lee Bland, program director of WFMJ, Youngstown, is recovering from an appendectomy at St. Elizabeth's Hospital.

A LITTLE BIRD TOLD US...

(P.S. It Was an Early Bird!)

When the sun's still low in the East ...when the dew's still damp on the grass and many an advertiser's still in his downy bed—that's the time when 28 striking shows on 16 great NBC stations are amazingly *low* in cost, amazingly *high* in listener loyalty. And amazingly *productive!*

Maybe it's because folks who get up early are just naturally alert. Or because your message reaches morning minds still clear and uncluttered. Maybe it's because these programs are master-minded by sales-minded *showmen*...Maybe it's because each of these great NBC stations so thoroughly dominates a rich market...

Whatever the reason, these tested morning stars have demonstrated their ability to do a terrific job on these stations so consistently preferred by leading spot and local advertisers. Check the list at the right. Then call your nearest NBC Spot Sales office for the *whole* story!

"EARLY BIRD SPECIALS" ON 16 SALES-LEADING STATIONS

Put *your* product on thousands of morning shopping lists in the country's richest markets. Follow through with your nearest NBC Spot Sales Office.

WEAF . . . . . NEW YORK
"Morning in Manhattan" with Pat Barnes, 6:35 to 7:30, Monday through Saturday. "Studio X" with Ralph Dumke and Bud Hulick, 8:30 to 9:00 (E.D.T.) Monday through Friday.

WJZ . . . . . . NEW YORK
"Breakfast in Bedlam" with Ed East and Polly, 7:00 to 7:55 (E.D.T.) Monday through Saturday.

KGO . . . . . SAN FRANCISCO
"Musical Clock" with Archie Presby, 6:00 to 7:00—7:15 to 7:30 (P.S.T.) Monday through Saturday.

KPO . . . . . SAN FRANCISCO
"Your Timekeeper," Joe Gillespie, 6:00 to 7:00, Monday through Saturday. "Coffee Corner," 7:15 to 7:45 (P.S.T.) Monday through Saturday.

KOA . . . . . . DENVER
"Alarm Clock Club," 5:30 to 6:30, Monday through Saturday. "Musical Clock," 7:15 to 7:30 (M.S.T.) Tuesday, Thursday and Saturday.

WGL . . . . . . FT. WAYNE
"Roundsman" (Musical Clock), 6:00 to 7:30, Monday through Saturday. "Time to Go to Work," 8:30 to 8:45 (C.D.T.) Monday, Tuesday, Thursday and Friday.

WOWO . . . . . FT. WAYNE
"The Morning Roundup," 6:00 to 6:30 (C.D.T.) Monday through Saturday.

WMAQ . . . . . CHICAGO
"Morning Jubilee," 6:30 to 6:45 (C.D.T.) Monday through Saturday.

KYW . . . . . PHILADELPHIA
"R F D 1060," with John Thorpe, 6:30 to 7:00: "KYW Musical Clock" with LeRoy Miller, 7:00 to 9:00 (E.D.T.) Monday through Saturday.

WBZ-WBZA . . . NEW ENGLAND
"Sunrise Rodeo," 6:00 to 6:55. "Musical Clock," with Malcolm MacCormack, 7:10 to 7:45. "Morning Toast," 8:15 to 8:45 (E.D.T.) Monday through Saturday.

WMAL . . . . . WASHINGTON
"Today's Prelude," 6:00 to 7:00. "Kibitzers," 7:05 to 7:45—8:00 to 9:00 (E.S.T.) Monday through Saturday.

WRC . . . . . . WASHINGTON
Gordon Hittenmark, 6:00 to 7:00—7:10 to 8:00—8:05 to 8:45 (E.S.T.) Monday through Saturday.

WGY . . . . . SCHENECTADY
"Musical Clock," 6:45 to 8:30 (E.D.T.) Monday through Saturday.

WTAM . . . . . . CLEVELAND
"Sun Up," 6:00 to 6:30. "Pie Plant Pete," 6:30 to 7:00. "Musical Clock," 7:30 to 7:45—8:00 to 8:30 (E.S.T.) Monday through Saturday.

KDKA . . . . . PITTSBURGH
Farm Program, 6:00 to 6:30. "Musical Clock," 7:15 to 8:00. "Melody Time," 8:05 to 8:15. "Musical Clock," 8:30 to 8:45 (E.D.T.) Monday through Saturday.

HANSON ASSAILS FCC 'IMPERTINENCE; FLY REBUKES CHALLENGE OF POWER

A.N.P.A. Counsel Says Witnesses Will Defy FCC Subpoenas—Sessions Otherwise Mild—Mortality of Newspapers Given

Washington, July 29.

Acrimony, generalizations, reminiscences, defiance, and statistics characterized the first phases of the FCC inquiry begun last week to determine whether any special rules are needed relating to newspaper ownership of radio stations. Another oratorical marathon is in prospect, with a recess likely after the regulators have put in preliminary evidence. Adjournment through August is generally anticipated, with resumption of the hearings after Labor Day.

Non-appearance of four newspaper people invited to testify set the affair off as an outright test of Commish authority with the American Newspaper Publishers Association staging a walkout and defying the kilocycle cops to compel attendance of persons wanted as Commission witnesses. The regulators expect to force a showdown by issuing formal subpoenas and then—in case of continued stubbornness—to launch contempt proceedings via the courts.

Not Much Information Or Action Otherwise

Except for the first-hour brushes over authority, the initial sessions produced no excitement. And very little information of any consequence except personal opinions that are open to challenge by one side or the other. The Commish sat only Wednesday (23) and Thursday (24) before suspending until Wednesday (tomorrow). Schedule for the present week probably will not involve more than two days of testimony.

The ANPA motion to call off the whole affair was junked as the first development, with the Commish taking the stand 'it is inconceivable to us that any argument could be seriously advanced against the inherent power of any administrative agency . . . to conduct general hearings of the type involved here.' After the rebuff, Elisha Hanson, general counsel for the publishers, was slapped down by FCC Chairman James L. Fly when he attempted to argue the question, and Thomas D. Thatcher, former U. S. Solicitor General appearing as counsel for the Press-Radio Committee, also was roughed up in similar circumstances. Hanson, however, forced on the Commish a lengthy statement before stomping out of the auditorium followed by reporters and growling about 'high-handed, arbitrary' procedure.

'Impertinent Effort To Inquire Into Newspapers'

In his statement, Hanson assailed the FCC's 'impertinent effort . . . to inquire into the newspaper publishing business, the business policies of newspapers, the editorial polices of newspapers, the advertising practices of newspapers, the promotional activities of newspapers, the news policies of newspapers, the nature of the work performed by newspaper employees, and the business connections of newspapers over none of which does this Commission have any authority whatsoever.' This was in reference to the sweeping questionnaire which the regulators sent all license-holders and networks in preparation for the hearings. He bolstered his challenge of Commish authority with references to court rulings in the El Paso and Dubuque cases and recalled that former General Counsel Hampson Gary years back held any rules forbidding newspapers to own or operate transmitters would violate the Constitution.

The Press-Radio Committee, though miffed, took its setback more gracefully than did the A.N.P.A. and stood on its rights to participate. Thatcher occasionally bobbed up to cross-examine witnesses or register mild objections, though it is understood this group, led by Harold V. Hough of WBAP, Fort Worth, won't present evidence at this stage. Hough, however, issued a statement telling of the 'keen disappointment' at the Commission's 'denial of a fair hearing' about the question of statutory right to go forward with the proceeding or to differentiate between publishers and any other citizens seeking radio franchises.

As spokesman for 120 newspapers with radio connections, Hough rebuked the regulators for not listening to statements regarding 'the basic legal question which underlies this entire inquiry.' He emphasized the Gary opinion in agreeing with the ANPA that the kilocycle cops are 'wholly without power to group newspaper publishers into a class of persons who were less entitled to individual consideration of their applications than persons in other legitimate fields of enterprise.'

Witnesses the first two days included two FCC staff employees (accountant and lawyer), two professors, a Fortune magazine statistical wizard, and the publisher of the farm publications and daily newspapers owned by Senator Arthur Capper, Kansas Republican. The pedagogs, Commish hired hands, and Fortune representatives unloaded bundles and bales of figures, personal opinions, and theories, while the Kansas journalist added more personal opinions and reminiscences.

The defiance of Commish authority—based on Hanson's contention the proceeding is thoroughly illegal—involves Arthur Robb, managing editor of Editor & Publisher; James T. Stahlman, publisher of the Nashville Banner and now on active duty with the Navy; Edwin S. Friendly, New York Sun business manager; and William A. Thomson, director of the ANPA bureau of advertising. Hanson declared the quartet 'positively will not appear' but the Commish intends to try out its statutory powers. Stahlman was the only one actually served with summons at the outset—he was ordered to show up Friday (25) but no session was held—though the others had been advised they would receive similar commands to appear Monday (28).

Fly Denies Any Prejudice In Advance of Hearings

Fly denied at the outset any idea of snooping into newspapers' private affairs and insisted the Commish has no idea of bothering the press beyond its relation to broadcasting. There are no preconceived ideas whether the publishers should be allowed to operate stations, either, he maintained, and the entire object of the inquiry is to find out whether ties between the press and radio promote public interest.

About the only testimony directly bearing on the fundamental question was the series of opinions by Marco Morrow, for 30 years associated with the Capper organization. It was his view that broadcasting is a natural adjunct of journalism, newspaper people are better fitted than anyone else to run radio stations, it is physically impossible to give every group interested in public questions an approach to the public mind that will satisfy each crowd, publishers have public welfare at heart all the time, a good radio station combined with a good newspaper is far better than independent ones of poor quality, and the concern about joint interest is much ado about nothing.

Prof. Alfred McClung Lee of New York University, a marketing expert and 'propaganda analyst,' submitted tables concerning the mortality rate of newspapers and the trend toward one-rag towns and delivered a dissertation on free speech during which he quoted a wide range of 'authorities,' including Socrates, William Randolph Hearst, Thomas Jefferson, John Milton, Prof. Zachariah Chaffee, Jr., of Harvard, Col. Robert R. McCormick, and John Adams. He skipped over two centuries with considerable ease and registered the belief that in most instances the only real competition between newspapers was in the rivalry for comics and features.

Thatcher, Caldwell Probe Some of Prof's Facts

Prof. Lee, tossed around somewhat by Thatcher and Louis G. Caldwell, attorney for the Chicago Tribune and WGN, was of the opinion that since 1929 there has been a far more 'scientific use' of advertising and that several factors—including fewer papers, fuller understanding of psychology, and popularity of radio—are responsible for the decline in newspaper lineage during the last decade. His compilations, which Thatcher questioned in various respects, showed the number of places with 'allegedly competing dailies' slumped from 288 in 1930 to 181 in 1940, the number with 'admitted or known local monopolies' mounted from 1,114 to 1,245, and the one-paper communities grew from 1,002 to 1,092. At the same time, the number of cities with newspapers increased from 1,402 to 1,426, although in 1941 the number of cities with dailies was less than in 1940, 1938, 1937, 1936, and 1935.

The professor presented an elaborate study showing the size of cities with daily sheets and got into a wrangle with Chairman Fly by pointing out that in recent years the most important mortalities were in large cities, like Providence, New York, Pittsburgh, Chicago, etc. The folding of metropolitan rags is one of the significant factors behind the drop in newspaper advertising, he commented. Fly picked him up, however, by pointing out that according to his own table the number of places of 100,000 and over with newspapers is larger this year than in most of the last decade.

That Old Argument, 'Is Radio Better Than Press?'

Considerable opinion testimony about the relative effectiveness of radio and the press in purveying news and information was elicited from Prof. Mitchell B. Charnley of the University of Minnesota and Elmo Roper, Fortune research expert. They did not agree which was the best medium or does the better job. Roper confined most of his testimony to the Fortune polls, which show a sensational increase in public interest in microphoned news since the shooting started in Europe, and Charnley admitted there are marked differences in the way news should be prepared for oral delivery and for publication.

Brice Disque, Jr., is directing 'By Kathleen Norris' for the Phil Lord office during the absence of Jay Hanna, away on vacation.

FCC Reveals That—

—33.2% of Stations Have Press Link
—All But 68 Operated at Profit in 1940
—Plant Investment Is $12,014,497
—45 of 116 FM Bids Were by Press

Washington, July 29.

Statisticians can have a field day with the tables and charts compiled by FCC experts for use in the hearings on the matter of press-ownership but at the conclusion of the first two days of the proceeding it remained a puzzle just what all the elaborate computations demonstrate. Uncle Sam's figure jugglers unquestionably have been industrious, though observers at the inquiry still want to know what the results prove.

Some of the more easily grasped—though hardly startling—discoveries portrayed in bulky exhibits based on analysis of the special questionnaires and of the regular financial reports are:

There are 298 stations which have some association with a newspaper. As of June 30, 1941, 33.2% of all stations had connections of some sort with a newspaper or persons interested in newspapers.

The press-affiliated plants have become steadily more numerous, starting from a low of 85 in 1931 (first year for which information is available), except for a slump in 1933 and 1934. The sustained trend set in in 1935, when only 111 stations, or 18.3% of the nation's total, were linked to the press.

Newspaper interests control 50% or more of 196 licensee corporations, which have 212 stations. There are 44 licensee corporations, representing 46 outlets, in which newspaper interests have less than majority of the stock. Press partnerships account for nine stations and individual publishers have 13 stations outright.

Out of 116 applications for Frequency Modulation stations on the hook June 30, newspaper interests want 45 of the plants. Standard broadcast station owners not connected with the press have asked for 55 FM outlets. The 42 licensees of FM stations (including the persons with only construction permits) include 12 persons or corporations with newspaper affiliations, all of which now have standard stations.

Out of the stations with newspaper ties submitting usable information, all but 68 operated at a profit last year. They had total time sales of $39,273,724, equivalent of 35.5% of total industry gross, and profit before taxes of $8,754,243, or 35.3% of the aggregate for the U. S. A.'s 765 commercial plants.

The distribution of income among the newspaper stations generally follows the pattern observed in the industry as a whole, with eight press-owned full-time 50 kilowatt transmitters raking in $8,008,037 or 20.4% of the newspaper group's aggregate sales, and 92 full-time regionals accounting for $18,820,284, or 47.9%.

Network outlets include 167 newspaper-affiliated stations, with this group representing 36.5% of all chain plants.

Biggest group of press-affiliated stations running in the red were those on local channels. This category included 35 full-timers and three operating only limited hours. There were 18 full-time regionals in the press fold which did not turn in a profit in 1940.

Newspaper-linked stations account for 37.5% of the total investment (on a depreciated cost basis) in the radio industry. Value at the end of 1940 was $12,014,497, while the original cost was $20,288,993.

Dominant Station in Major Southern Market Has

IMMEDIATE OPENINGS

OFFICE MANAGER. A capable man with a solid background in radio and a fundamental knowledge of bookkeeping. We want someone with ideas who can make suggestions for increasing the efficiency of our organization. Conservatism and efficiency required. State salary expected.

SALESMAN. Progressive, high-type man with ideas (not radical schemes!) and a proven sales record. The man we want is an aggressive go-getter, but not of the high-pressure school.

Straight 15% commission. Drawing account to start.

Send complete details in first letter. State physical and mental qualifications; list last four employers; give references. All information will be held in the strictest confidence.

Address Box 82, Variety, 154 W. 46th St., New York City

Lanphier Says Milwaukee Journal's Attitude Forced 'Yes' Reply To FCC Question on Discrimination

Milwaukee, July 29.

When C. J. (Chuck) Lanphier, manager of WEMP, received a recent questionaire from the Federal Communications commission he pondered long over the question: 'Does *any local newspaper refuse to carry your advertising?*'

Not so long ago, when WEMP became an affiliate of the NBC Blue network, the Milwaukee Journal, owner of WTMJ, the NBC Red outlet, did decline to accept WEMP copy unless it was placed and paid for by the sponsor of programs it was desired to publicize.

Lanphier, not wishing to do anybody an injustice and acting on the assumption that the Journal's previously expressed attitude toward WEMP might have changed in the meantime, called the newspaper's advertising department on the telephone.

Got Runaround

He explained that while he did not contemplate placing any immediate copy he would like to find out if the Journal would accept such copy if and when offered. He was referred from one man to another, each one passing the buck, and 'after getting the run-around from six or eight of them' he gave up.

Then Lanphier answered the FCC question: 'Yes.'

When the Journal first refused to accept WEMP copy, the indie station launched a billboard campaign to plug its then new NBC affiliation, using 24-sheet stands in many strategic locations. Now, however, WEMP is confronted by a new situation, for the powerful Journal, which sells newspaper space as well as radio time on two stations—WTMJ and W55M, is currently waging vigorous war on billboards in the interests of municipal beautification, even going so far as to suggest editorially that civic-minded advertisers themselves eliminate this type of exploitation.

FCC PRECISE ON FM GRANTS

Washington, July 29.

Limitations upon the Class C FM station at Hollywood, granted July 16 to Columbia Broadcasting System, Inc., were attached last week when the Federal Communications Commission ordered modification of applicant's lease agreement with the Mount Wilson Hotel Co.

Exclusivity provision of the December agreement was ordered 'eliminated' by the Commish, which further stipulated that prior to issuance of a construction permit CBS must obtain Government approval of the exact coverage pattern and submit 'proof satisfactory to the Commission' that the exclusivity arrangement had been dissolved. Transmitter, which will serve an area of 38,000 square miles, embracing San Diego and Bakersfield, Calif., will use 43,100 kc.

[illegible] new FM station to serve the Lansing, Mich., basic trade area to WJIM, Inc., of that city. Proposed station will operate on 47,700 kc. to cover an area of 3,000 square miles with more than 250,000 population. Applicant now operates WJIM, transmitter affiliated with the Michigan Radio Network.

SUES ROOSEVELT CHAIN

Gail Northe Claims Contract Was Terminated Too Soon—Asks $5,325

Fort Worth, July 29.

Gail Northe, radio commentator and program director, has sued the Texas State Network for $5,325 damages for an alleged breach of contract and back pay. Miss Northe, joined in the suit by her husband, Charles Muskavitch, charged that she contracted with Elliott Roosevelt, former network president who was succeeded by Mrs. Roosevelt, for a $100 weekly salary on Aug. 4, 1939.

The petition states she was dismissed last April 25, which was four months before the contract expired.

STANLEY WOLFF TO A.P.

Was Shortwave Radio Expert of Herald Tribune in New York

With discontinuation of the New York Herald Tribune's rooftop shortwave listening post to pick up foreign broadcasts, the Associated Press is building its own receiving station. Outfit, located in Westchester, about 20 miles from New York, will be ready shortly.

Stanley Wolff, who was in charge of the HT post, is handling the installation and will be head of the AP reception center. News picked out of the air will be forwarded to the AP cable desk by land line.

Wolff and the HT cooperated with WMCA, New York, for a considerable period, especially at time of war outbreak.

MELVIN PURVIS TO RUN WOLS

Florence, S. C., July 29.

WOLS here sold by O. L. Stone to M. F. Schnibben and Melvin Purvis.

Purvis, former ace G-man credited with blitz of John Dillinger, will manage station. Has been publisher of Florence Daily Sun since resignation from J. Edgar Hoover staff.

WCCO Gives Public Sample Of a Radio Rehearsal As State Fair Ballyhoo

Minneapolis, July 29.

WCCO has engaged a dramatic company of six people to stage playlets in its booth at the Minnesota State Fair. Playlets will not go out over the air, their purpose being simply to show the public how radio dramatic programs are produced. The six members of the cast will be introduced before and after each production, will explain the work involved in rehearsing and playing a part and will sign autographs for those desiring them.

However, the Minneapolis Star Journal-WCCO 'Minnesota to the Defense,' emphasizing defense, will be broadcast from the booth three times during the week. So will George Grim's 'People Make News' Monday to Friday, inclusive.

In 1940, approximately 400,000 visited the WCCO booth during the Fair.

WNYC Has Special Okay For Philharmonic Remotes

New York City's municipally-operated station, WNYC, is now permitted to remain on the air Friday and Sunday nights until completion of the broadcasts of the entire concerts of the N. Y. Philharmonic orchestra, from Lewisohn stadium, N. Y. Special okay was granted last week by the FCC. Station is regularly forced to sign off at 10 p.m. during July and at 9:15 during August, because of conflict with WCCO, Columbia outlet in Minneapolis-St. Paul, which operates on the same wave-length.

Mayor LaGuardia's plea to obtain full-time operation permit for WNYC is due to be decided by the FCC soon.

Ted Hediger With J.W.T.

Hollywood, July 29.

Ted Hediger, NBC producer-writer, is on 13-week leave to work on two J. Walter Thompson programs. He will aid in the writing of the Kraft show and produce Art Linkletter's 'Shell Goes to a Party.'

Bob Stephenson moves into Hediger's spot at NBC.

MARTHA DEANE

one of America's most outstanding and successful women's programs

on WOR AUGUST 4th WITH MARIAN YOUNG

a new, vital personality; formerly NEA women's editor for seven years, columnist, feature writer, foreign correspondent.

AVAILABLE NOW ON 5-TIME A WEEK PARTICIPATION at $350.00 per week

call, write or wire—Sales Office, WOR, 1440 Broadway, in New York—PE 6-8600

Nat'l Schools Campaign to WNEW; Botany Mills' 3d Year on WQXR

National schools has started a concentrated drive via WNEW, consisting of two quarter-hour news periods totaling two and three-quarter hours weekly, one quarter-hour weekly of recorded music, plus participating announcements.

Botany Worsted Mills has signed WQXR for its third season of Lisa Sergio's 'Column of the Air,' while W. H. Hall, furriers, will air the same station's 'Dinner Concerts' for the next five weeks, at the end of which time Maxwell House coffee will resume sponsoring of the half-hour program.

WMCA: Welch Grape Juice, through H. W. Kastor, five one-minute announcements weekly and renewal, for five weeks, of weekly quarter-hour; Warner Bros. Pictures, through J. Walter Thompson, 16 half-minute announcements.

WNEW: National Schools, through Huber Hoge & Sons, participation in 'Start the Day Right,' early a.m. platter session with Hal Moore, a 15-minute news summary, five times weekly, a 15-minute news period, six times weekly, and a 15-minute weekly program of recorded music; P. Lorillard Co., through Lennen & Mitchell, renewal of 'Make Believe Ballroom,' six times weekly, 52 weeks; Paramount Pictures, through the Buchanan agency, one-minute announcements for 'Chapel In the Hills'; Salz Pen Co.,' through S. R. Leon, 15-minute news, five times weekly, 52 weeks, and a schedule of one-minute announcements for the run of the contract.

WOR: Atlantic Commission Co., through Paris & Peart, announcements during 'Happy Jim Parsons,' three weeks; Public Service Corp. of New Jersey, direct, 'Danny Dee,' five minutes, once a week for four weeks.

WQXR: Botany Worsted Mills, through H. A. Silverstein, newsreel, Lisa Sergin's 'Column of the Air,' half-hour twice weekly, 52 weeks; W. H. Hall, Inc. (furriers), through Lester Harrison Associates, 'Dinner Concerts,' half-hour week days, five weeks.

KMAC's Improved Status After 14 Years on Air

San Antonio, July 29.

Federal Communications Commission has granted station KMAC authority to move from 1,400 to 1,240 kilocycles and full time operation at 250 watts. For the past 14 years station KMAC and station KONO have been dividing time on the same frequency. Howard Davis, manager of station KMAC,: expects changeover will be completed within a month. Plans call for the station to operate on a 19-hour schedule.

Eugene Roth, owner and operator of station KONO, has on file an application with the FCC to operate full time on the 1,400 frequency.

Change gives this city five full time stations.

DETROIT GROGGY

Units Continue to Slide—Web Is Heaviest Loser

Business went into a slight summer spin here this week with networks showing the biggest drop—almost 5 percent. However, the seasonal decline is not nearly as noticeable as it has been in years past.

Comparative Unit Count

	July 26.	July 19.	Change.
Network ...	7,358	7,723	—4.7
Local	12,372	12,239	+1.1
Nat'l Spot..	4,627	4,669	—0.8
Total	24,357	24,631	—1.1

(Included: CKLW, WJBK, WJBL, WJR, WWJ, WXYZ)

Tax Sock

Continued from page 21

means of plugging the hole. Yield from the impost, according to Treasury calculators, will be from $4,500,000 to $5,000,000. The proposed scale is:

5% on net time sales from $100,- to $500,000.

10% from $500,000 to $1,000,000.

15% on more than $1,000,000.

Both webs and affiliates would be affected, with the latter taxed on both their receipts from the chains as well as their own direct local take.

Not Too Bright

Discouraging outlook for radio—despite all the logic that may be embodied in arguments against the levy—results from parliamentary procedure. The house will consider the legislation under a gag rule which allows only amendments sponsored by the Ways and Means Committee. Since this group is desperate to find sources that will bring in the required $3,500,000,000 annually, there seems next to no chance it will reverse itself and drop the item. And nobody else in the lower chamber will be able to make a motion to strike out the radio tax.

This focuses attention on the senate, where there will be two opportunities to attack the provision. If the Finance Committee turns a deaf ear on radio's appeals and protests, there still is a chance to shoot at the clause when the revenue legislation comes up for debate and a vote. In the event the levy is scrapped while the bill is going through the senate, the issue still would have to be thrashed out in conference with the house. Industry figures who have talked with Rep. Robert Doughton, the house committee chairman, got the impression he would not be stubborn about this feature of the bill if it is rejected in the upper chamber.

San Francisco—Jack Campbell, who recently joined KGO-KPO as sales promotion manager, has resigned.

KANSAS CITY GLOOMY

Slump Trims Local 12.7%—Total Off 5.5%

Kansas City, July 29.

Seasonal decline, which has been holding off these many weeks, finally became evident. Although the week takes a sharp drop over the previous seven-day period, the town's radio commercial biz in general still is considerably above the usual warm weather trend. This situation, which last week was voiced by managers of KCMO, WDAF and WHB; was this week verified by KMBC and KCKN.

Couple of managers have already mentioned fall onslaught is of bright hue, with some contracts under the wire before summer is half over.

WHB reported a new contract with the Auto Club of Missouri, which bought a daily announcement on a one-year contract.

Comparative Unit Count

	July 26.	July 19.	% of Change.
Network ..	6,850	7,105	—3.5
Local	4,666	5,347	—12.7
Nat'l Spot..	6,718	6,857	—2.0
Total	18,234	19,309	—5.5

(Includes: KCKN, KCMO, KITE, KMBC, WDAF, WHB)

A. & P. STORES BUY ON WMAQ

Chicago, July 29.

Business continues on the upgrade and despite war news the stations see a big season ahead. The only slack in time buying is from the heavy material advertisers due to the inability to obtain metals and materials because of national defense priorities. But food and household goods manufacturers are having a field day and their advertising agencies are busy readying time deals.

Atlantic & Pacific grocery stores is buying announcement time for the plugging of peaches, setting a series of 21 announcements on WMAQ, through Paris & Peart.

Procter & Gamble (Ivory soap and flakes), has set a schedule of announcements on WBBM, running on Saturday and Sunday; WBBM also landed an announcement schedule from the Macfadden Publications, through Erwin, Wasey agency.

WAAF drew a renewal from the Joy Candy Shoppes of a once-weekly 15-minute interview show by Hal Tate and Nikki Kaye, through the Malcolm Howard agency.

Comparative Unit Count

	July 26.	July 19.	% of Change.
Network ..	9,415	9,340	+0.8
Local	6,455	6,398	+0.8
Nat'l Spot..	11,490	11,440	+0.5
Total	27,360	27,178	+0.7

(Included: WBBM, WENR, WGN, WIND, WJJD, WLS, WMAQ)

CONVICT SCRIPTS PGM FOR CANDY CO. (KCMO)

Seattle, July 29.

KOMO has sold 'Highway Night Express,' weekly transcribed show, to Thompson Candy Co. for 26 weeks. Interesting point is that the scripts are written by Ralph W. Hunter, an inmate of Washington State penitentiary. Hunter has had scripts used by some of the top drama shows, and all his writing is done inside the pen walls. 'Express' will replace Hal Burdick's 'Night Editor' in the 9-9:15 p.m. Sunday spot.

Imperial Candy Co.'s 'Questionary' on KIRO reportedly increased sales more than 800%, according to the company. 'Questionary' is recorded at various stores in the morning, then rebroadcast in the evening. Began as a test in February and is now on an indefinite time basis.

KIRO: Schoenfeld's (furniture), 'Words to the Wives' three times weekly, beginning Aug. 1, at 9:45 a.m.; U & I Sugar, through Strang & Prosser, has renewed four time signals daily for another year.

KOL: 'Don Isham Entertains,' 15 minutes, three times weekly, to Napier & Scott (fuel), and three times to Matheny & Bacon (lumber).

Comparative Unit Count

	July 26.	July 19.	Change.
Network ...	7,300	7,365	—0.8
Local	6,974	6,891	+1.2
Nat'l Spot..	756	761	—0.6
Total	15,030	15,017	+0.1

Mounds Renews on WFBR; Balto Locals Up 5%

Baltimore, July 29.

Some slight improvement noted here in local and national spot counts, but biz generally still in midst of summertime in effectiveness. Some action noted in medicinal field, but aside from that nothing much.

WFBR: Peter Paul (Mounds), through Platt-Forbes, renewed five news periods a week; Reader's Digest, through BBD&O, p.m. announcements; Doan's Pills, three announcements a week to start July 29.

WCAO: Macfadden Publications (True Story), through Arthur Kudner, 30 spots to be used three a day for two weeks.

WBAL: Burke - Savage (tires), through Leon Golnick, time signals Monday through Saturday; Fine Fur Co., through Appelstein-Wagner, 201 a.m. spots; Fleer's Dubble Bubble Gum, through N. W. Ayer, 65 station breaks.

WCBM: Havelock & Selenkow (furs), 15 spots; Dr. Spector Health Institute, through Appelstein-Wagner, 50 spots; H. Clarke & Son (Red Cloud berries), via Leon Golnick, 150 spots.

Comparative Unit Count

	July 26.	July 19.	% of Change.
Network ..	7,560	7,410	+2.0
Local	4,729	4,487	+5.3
Nat'l Spot..	1,919	1,925	—0.3
Total	14,208	13,822	+2.7

(Included: WBAL, WCAO, WCBM, WFBR)

SPARKLING SPOTS

WCAU Tries Zany Angle—Philly Units Okay

Philadelphia, July 29.

Biggest news along Radio Row is WCAU's 'grand experiment' to snag extra listener attention for the pesky spot announcements.

Three new shows have been created, one in the afternoon and two at night, during which all the stray spot blurbs will be gathered 'under one roof.' The programs will be handled by Orth Bell, comedian-spieler, and will include Joey Kearns orchestra—the house band—and vocalists Marion Mason and Sonny Saunders. Interspersed between the music and Bell's zany cracks will be the spots—dressed up by Bell.

The idea has been tested for the past month with an afternoon show called 'Bellzapoppin' which used transcribed music. Tentative plans call for the three shows to be aired from the studio auditorium with the public invited.

KYW: Manhattan Soap Company, through Franklin Bruck, renewal of tri-weekly news programs of 15 minutes each; Abbott's dairies, participation in Ruth Welles, program; Philadelphia Dairy Co. (Dolly Madison ice cream), through Scheck Advertising, weather report, 13 weeks.

WIBG: Rubins' Hot Point Appliances, musical show, 10 minutes daily, 13 weeks; Pep Boys (auto accessories), three spots daily, 13 weeks, through Thomas Harkins.

Comparative Unit Count

	July 26.	July 19.	% of Change.
Network ..	9,778	9,598	+1.8
Local	20,605	20,431	+0.8
Nat'l Spot..	4,795	4,579	+4.7
Total	35,178	[illegible]	[illegible]

(Included: WCAU, KYW, WIP, WFIL, WDAS, WIBG, WPEN)

Cincinnati.—Bill Wells, formerly with Florida stations and lately with WMPS, Memphis, is a new announcer on WCKY and doing a nightly chat with music platters.

Blurbs for Phillips Petroleum on KFEL, Kellogg Using KOA

Denver, July 29.

Announcements and spots constituted most of the contracts.

KFEL: Asocisated Denver Tailors, through Earl Pivan agency, 17 announcements; Casa Manana, four half-hours and one quarter-hour; Frumess Jewelry, 15 announcements and two chain breaks, daily, one year; Cramer Foot Comfort Shop, through Ted Levy agency, eight five-minutes; T. J. LeRoy, 'Easy Piano Lessons,' six half-hours weekly, one month; Phillips Petroleum Co., through Lambert & Feasley, 156 spots; Broadway Motors, through J. Stirling Getchel, 13 spots; Public Service Co., two quarter-hours weekly, three months.

KLZ: Morton's Apparel Shop, through Ted Levy agency, 39 five-minutes; Procter & Gamble, through Pedlar & Ryan, 20 spots; Carey Salt, through McJunkin, 56 announcements; Dupler Furs, through Ted Levy agency, 354 announcements; Doan's Pills, through Spot Broadcasting, 156 spots; Indian Grill Product Co., 13 spots; Florida Citrus Commission, through Arthur Kudner 65 announcements; California Packing, through McCann-Erickson, 52 announcements; Chas. E. Wells Music Co., 39 announcements; LeMoine Music Co., 39 announcements.

KMYR: Elitch Gardens, through Robertson agency, 250 spots; Globe Furniture Co., through Ted Levy agency, 250 spots; Drive-In Laundries, through Ted Levy agency, 500 announcements; Penfold Gold Balls, seven 15-minutes; Marlin razor blades, 162 spots; Peoples Furniture Co., through Max Goldberg agency, 10 announcements; Columbine Distributor Service, 26 spots; Paul Weiss, through Wooley & Hunter, three five-minute newscasts weekly; Price Flavoring Co., through N. W. Ayer, 26 spots; Banner Oil Co., one five-minute news daily and 26 spots; Elite Dress Shop, 52 spots; B. F. Goodrich Tires, through Otto Shaw, 250 spots; Ranier Beer, through Buchanan agency, 50 spots; B. K. Sweeney Co., one quarter-hour daily till forbid.

KOA: American Chicle Co., 52 five-minute newscasts; Dave Cook Sporting Goods Co., through Raymond Keane, 26 announcements; Merchants Biscuit Co., through Ball & Davidson agency, 30 minutes; Procter & Gamble, 156 chain breaks; Campbell-Sell Baking Co., through Wooley & Hunter, 52 quarter-hours; Kellogg Co., through Kenyon & Eckhardt, 70 announcements; Bay Petroleum Co., through Raymond Keane, 84 announcements; Public Service Co., 45 minutes.

Comparative Unit Count

	July 26.	July 19.	% of Change.
Network ..	7,735	7,825	—1.1
Local	6,984	7,202	—3.0
Nat'l Spot..	2,463	1,432	+1.2
Total	17,182	17,459	—1.5

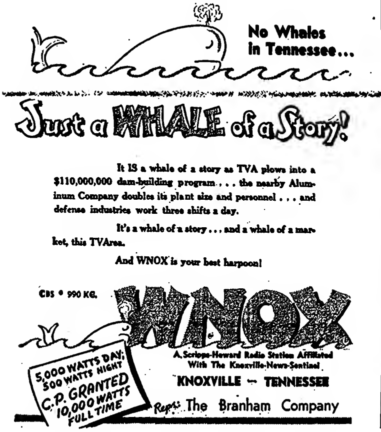
(Included: KFEL, KLZ, KMYR, KOA, KVOD)

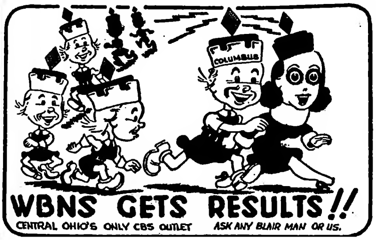
TELEVISION SERVICE FILES IN ALBANY

Albany, July 29.

Advance Television Picture Service, Inc., has been chartered to conduct a motion picture and television production business in New York. Directors are: Fay Solowitz and Florence Johnson, Brooklyn; Jackson Cook, Bronx.

Maxwell G. Cutler, New York City, was filing attorney.





Inside Stuff—Radio

Jimmy McClain, who conducts the 'Dr. I. Q.' and 'Dr. I. Q., Jr.' shows over the air for Mars, Inc., recently completed a six-week sojourn in Toledo, where the Junior show was broadcast every Sunday afternoon from June 1 through July 6, while the senior show was presented from nearby Detroit each Monday evening. McClain stayed at the Commodore Perry hotel, from where the junior broadcast originated, via WSPD. He had to do a lot of elevator-riding, between the WSPD studios in the hotel's tower, the Crystal ballroom on the main floor where his broadcasts originated, and his room. Toledo Blade cracked story that Rosemary Robinson, 22, elevator operator at the hotel, is now wearing an engagement ring, and admits she will become Mrs. I.Q.' either Aug. 25 or Sept. 5, either in Toledo or Chicago, or Portland, Ore.

The Merry Macs, harmony act that has not been heard on the radio for some six months, and finished two films for Universal, 'Moonlight in 'Hawaii' and 'San Antonio Rose,' are scheduled for a third 'Ride 'Em, Cowboy.' Mary Lou Cook recently replaced Helen Carroll. Act is doing three weeks of personals on the Interstate Circuit, opening Aug. 8 in Houston.

Meantime, it's not generally known that one of the Merry Macs, Ted McMichael, was co-lyricist with Jack J. Killion on the 'Hut Sut Song.'

Sideliners watching excavation work for Milwaukee's 'Radio City,' which The Milwaukee Journal is building at the northern edge of town, circulated report that one big hole somewhat away from the main studio site and connected with it by a long tunnel was to be an air raid shelter. L. W. Herzog, manager of WTMJ, asserts, however, that the hole in question is merely the underground part of a power house and boiler room, with the tunnel carrying necessary pipes and conduits to the main structure.

NBC will start broadcasting from its new building in San Francisco in two weeks, despite fact structure won't be completed until Jan. 15. With first floor up, what will be a garage entrance is being converted into a model de luxe studio with a glass wall on the sidewalk and a public address system outside.

Passersby will be able to watch (and hear) programs originating behind the big window.

Sandra Michael, author of the Procter & Gamble serial, 'Against the Storm,' has been approached by Paramount regarding a film scripting deal. Negotiations so far have been merely preliminary.

While writing her program from Palm Springs last winter, Miss Michael had tentative bids from Warners and Columbia, but wasn't interested in the propositions offered.

Holland Housewarming program out of Chicago is eliminating its dramatic interlude for lack of time to include it properly. Benny Goodman is a must for three numbers and, with Don McNeil's comedy routines, a big-visiting star from Hollywood and the commercials, there wasn't time, Ruthrauff & Ryan has decided, to interpolate playlets.

John F. Royal has long held the pet idea of a Pan-American Broadcaster's Union modeled after the International Union that headquarters in Switzerland. NBC v.p. is pushing the idea along the path of his present seven-week tour of South America. NBC is meanwhile publicizing the idea on the Yankee end.

ASCAP granted WOKO, Albany, special permission to broadcast all music played by two bands at the Albany Soap Box Derby, staged July 25. The society also okayed the airing of Raymond Paige's 'Just a Soap Box on Wheels.'

Syracuse University recently held a 'first annual' radio conference under the direction of its radio director Kenneth Bartlett. Registration was 115. Speakers included Thomas Rishworth, of NBC; Harold Kent, I. Keith Tyler, Max Bildersiee, Michael Hanna, Marcus Bartlett and Paul Reed.

Jean Bradley, secretary to Max Jordan, former NBC representative in Switzerland and Germany, arrived in the U. S. last week by boat after a series of hectic difficulties getting out of Europe.

Jordan has meantime gone back to Europe.

Jean Paul King's retirement from radio to live in Tacoma, his home town (as reported in last week's VARIETY), is for the purpose of joining his father's undertaking firm. King spent 12 years in legit and radio.

Bob Hawk is scheduled to do his Eversharp Pencil 'Take It or Leave It' show from Chicago Aug. 24, but otherwise his radio originations will be from New York, the tour aspect being washed up.

A 70-mile-an-hour wind leveled the two 412-foot towers of radio station WMT near Cedar Rapids, Iowa, last weekend. The towers are now just a mass of twisted steel.

Irene Kuhn's Switch

Irene Kuhn, former N. Y. newspaperwoman who has been with NBC for some time, has been switched from press under Bill Kostka to promotion under Ken Dyke.

She was originally brought into the network by [illegible], the general manager.

EZRA STONE INTO ARMY

Officialdom May Be Sympathetic to 'Aldrich Family' Doubling

Ezra Stone, who was inducted into the army last week at Camp Upton, [illegible] be permitted to continue 'The Aldrich Family' series for General Foods. Matter is still indefinite, but the Young & Rubicam agency has been informed by the War Department that Stone will be given as much leeway as other draftees who have been permitted to continue certain civilian activities.

With the 'Aldrich' program currently taking a four-week layoff, the question of Stone's availability doesn't have to be settled immediately. Figured a final decision will be forthcoming within the next week, however.

WAAT, Jersey City, Runs The Clock Even Stephen

Station WAAT, Jersey City, started Monday (28) night on a policy of 24-hour operation, with the exception of Sunday nights, when the sign-off is at 1 a.m. All-night show is handled by Bob Elliot (L. E. Gross, formerly of station WITH, Baltimore).

Jersey City outlet also initiated its new singing station break announcement Monday night.

WDRC
CONNECTICUT'S PIONEER BROADCASTER
Connect in Connecticut
For a home run in Connecticut's Major Market, it's just good horse sense to use WDRC and get all three: COVERAGE, PROGRAMS, RATE!
BASIC CBS FOR CONNECTICUT

Mexicans Launch Program From New York City

A first broadcast of a proposed series from New York City to Mexico (via WRUL, Boston shortwave) took place Friday (25) from the studios of WMCA, New York. In Mexico the Department of the Interior's XEFO and XEUZ picked up the broadcast for re-transmission.

On the first program was the Mexican consul-general in New York, Rafeal de la Colina; Charles T. Wilson of the Mexican Chamber of Commerce in the U. S.; John B. Glenn of the Pan American Trust; and Alberto Rembao and Arturo Medina. They were introduced by Fernanda Aldana who has arranged the series.

Professional talent on the broadcast included Consuelito Moreno, Sabicas, Mrs. Ofelia Arias de Anievas, Raquel Moreno, Estele Inda, the Flores Trio and Juan Jose Saro.

Further Mexican programs out of other American cities are in prospect, notably from Los Angeles, St. Louis, San Francisco, Detroit and San Antonio.

Sons of Senator O'Daniel Parties To Bid for Another Dallas Station

Austin, Texas., July 29.

Park Cities Broadcasting Corp. has filed an application with the Federal Communications Commission for a new 5,000-watt station on 710 kilocycles in Dallas. Senator-elect W. Lee O'Daniel's two sons, Pat and Mike, are stockholders in the new corporation.

Pat is president and Mike is vice-president of the W. Lee O'Daniel Flour Co. of Fort Worth. It was as radio announcer for a series of programs in behalf of his flour distribution firm that O'Daniel rocketed to the governor's chair and now to the senate in Washington.

Officers of the proposed Dallas station are E. B. Germany, president (He is chairman of the board of the Highland Park State Bank in Dallas); Thomas A. Carpenter, vice president (chairman of the board of the City National Life Insurance Co.); Guy L. Mann, vice-president (general counsel of the Highland Park State Bank); Andrew V. Allison, secretary-treasurer (secretary of the City National Life Insurance Co.). Other stockholders are James M. Collins, vice-president of the Vent-A-Hood Mfg. Co., Dallas; and Karl B. Smith, prez. of the Fidelity Union Life Insurance Co., Dallas and of the Mart National Bank, Mart, Texas.

The FCC in May granted the application of the Chilton Radio Corp. for a new station in Dallas. There are three stations in operation there at the present time. Station of the Chilton group was on a daytime operation basis only.

WALTER PATTERSON TO CHI

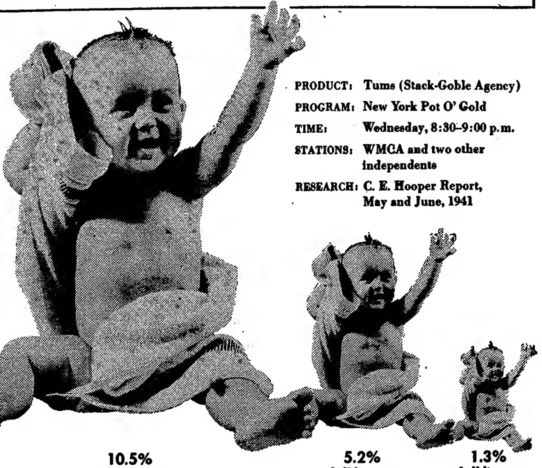
Will Be Sponsored by Pillsbury—Quits WSPD, Toledo

Toledo, O., July 29.

Walter Patterson, singing pianist and announcer at WSPD, Toledo, is set for a new series over the NBC-Blue network for Pillsbury Flour. Show, which has not yet been named, will be heard starting Sept. 11, each Thursday, Friday, Saturday and Sunday, over 43 stations, for 15 minutes at 8 a.m.

Program will originate in Chicago, and Patterson will be supported by the four King's Jesters, singing group.

THE FAIREST OF ALL TESTS



PRODUCT: Tums (Stack-Goble Agency)
PROGRAM: New York Pot O' Gold
TIME: Wednesday, 8:30–9:00 p.m.
STATIONS: WMCA and two other independents
RESEARCH: C. E. Hooper Report, May and June, 1941

10.5% *of all listeners tuned in to WMCA*
5.2% *of all listeners tuned in to Station B*
1.3% *of all listeners tuned in to Station C*

TRY to figure out a fairer test of station effectiveness than this: Tums airs the *identical* program over three New York stations at the *same time. There are no variables except the difference between stations.* What station has the greatest listener loyalty—what station do New Yorkers *prefer* to tune in? The result of this scientifically accurate test is shown above. Far more listeners were tuned in to WMCA than the other two stations *combined. Twice* as many were listening to WMCA as to Station B, *eight* times as many as to Station C. It proves once again that the habit of tuning in to WMCA is most deeply ingrained—that an advertiser can reach a larger and more loyal audience through WMCA.

FIRST ON NEW YORK'S DIAL . . . 570 KC.
AMERICA'S LEADING INDEPENDENT STATION
WMCA
NEW YORK: WMCA Building, 1657 Broadway • CHICAGO: Virgil Reiter & Co., 360 N. Michigan Ave.

Follow-Up Comment

Irving Berlin achieved the unique distinction of the first ASCAP 'plug' on CBS in eight months at last Wednesday's 'Dollars for Defense' (Texaco donates the time) show which, being a trailer for U. S. defense bonds and stamps, cancels all ASCAP restrictions. Thus, as part of Alec Woollcott's intro of Berlin, plus a miniature biog of his career, the songsmith introduced a new song, 'When This Crazy World Is Sane Again.' This is the tune that constitutes a pro-Berlin, Inc., plug. His other songs, 'Any Bonds Today' and 'Arms for the Love of America,' were donated by him to the U. S. Government outright, even the copyrights being in the names of Government officials.

Incidentally, the day before, on Tuesday, Mrs. Ellin (Irving) Berlin spoke over WMCA with a forthright plea for material aid to Britain. Mrs. Berlin, possessed of a cool, calm and reasoning voice, was highly effective, evidencing she's no novice before a mike.

Elsa Maxwell, guesting Sunday (27) night on 'Star-Spangled Theatre' via NBC-Blue, played a fictionalized version of herself as the proprietor of 'Hotel for Women,' scripted by Villa Stiles and Michael Davidson. Others billed in the cast included Joan Banks, Virginia Peine and Patricia Wilder, with Walter Kinsella identifiable as an Irish house detective, but not billed. Bert Lytell was m.c., but not in the dramatic portion. Show was inexcusably produced, only Miss Banks and Kinsella emerging without almost complete loss of dignity. There were innumerable muffed lines, silences, missed cues and instances of just plain bad acting. Miss Maxwell was the worst, demonstrating that she isn't an actress at all, but only a mistress of ceremonies, a strong personality and, apparently, a breezy 'character.' Miss Peine and Miss Wilder had little connection with the story, so never had a chance. Script itself was transparent trash. Whole show was incredible for a major network offering.

'We Are Always Young,' sustainer serial on Mutual out of WOR, New York, holds up fairly well, at least partly due to an exceptional cast. Donald Cook, currently the male lead in the legit 'Claudia,' at the Booth, N. Y., has recently joined the cast and, in a recent chapter, quickly added a few knots to the plot complications. Playing a silverware nabob engaged ever-so-long to the siren Gloria, he has obviously taken a tumble for the nitery singer, Dawn, thereby boding no good for cab-driver Gary. But then, Gloria is going soft on Gary, so maybe it cancels out. Yarn has fair pace and a colorful setting, plus reasonably potent characters. Cook is oke—if unmistakably Cook—as the new plot wrinkle, while Jessie Royce Landis now registers more forcefully as Gloria. Linda Watkins is kinda hard-voiced as the singer, and William Janney is rightly direct as the cabbie. Direction is inventive for a serial. Incidentally, air billing is given not only to co-authors Ashley Buck and Nicholas Cosentino and director Robert Shayon, but members of the cast on each day's episode identify themselves at the close. It's a novel and effective device.

'Joyce Jordan, Girl Interne' has risen beyond her title. No longer an interne at all, but having given up 'a brilliant hospital career to devote herself to private practice in a small town.' She's also married a doctor and is deep in daytime serial plot complications on CBS. Hubby never told her he had a sister in the booby-hatch, so it was a great shock recently to learn about it. And hubby, the old clam, never told his sister he'd married. Sis is bitter because she is 'terribly scarred.' She sits in a dark room and snarls at people because they're 'always hammering away at her.' But when Joyce comes to see her, she wins her over. Her right away, of course, but too quickly to be convincing, even so. And, as even a half-wit listener knows, Margot (the sister) is going to undergo an operation and be cured. As Joyce says, 'We want you to share our happiness—won't you let us try?' And Margot answers, 'There's something true and warm and gentle about you.' Well, it's pretty melodramatic, but by serial standards rather effective. Title part is expressively played, while the hubby is properly quite-yet-firm and vital. Part of Margot had too abrupt a mood transition to be convincingly played.

'Home of the Brave,' in the words of the intro spiel, is 'the story of the lives and loves of real people—this day's pioneer at New Chance, where life is today and hope is tomorrow.' As heard recently on WEAF-NBC, it's also a muddled yarn of puzzling situation involving ill-defined characters. Localed in one of the Rocky Mountain states, it deals with a strangely-boyish telephone lineman, the gal he loves but who doesn't love him, an older boy she loves—and recently a typically-serial villainess, an eastern society belle named Vida Sinclair. Hard to see why there should be much sympathy for the characters, nor interest in the action. The western gal, Casino, had a meaty scene with a good change of mood on the episode caught—and she played it well. Otherwise not much to recommend the show or the production. The Guilsdorfs get author billing. Product is Certo, allegedly insuring modern, speedy and 'flavor-retaining' jelly and jam-making.

'The Munros,' sustaining serial on NBC-Blue (WJZ), was an agreeable show as heard Wednesday afternoon (16). It draws inevitable comparisons with 'Vic and Sade,' both programs being quiet character-comedy creations about married couples and both confining the plot to few characters. Chapter caught dealt with Gordon's short-lived triumph after he set Margaret's paper-stuffed desk in order. As anyone could have foreseen, when he went to demonstrate the efficiency of his filing system, he couldn't find anything he was looking for. As Margaret expressed it, what he needed was 'more system in his system.' Ending was obvious from the start, but no less entertaining or absorbing on that account. Not side-splitting comedy, but amusing. Characters are human and universally identifiable. Nice show—and well played.

'Story of Kate Hopkins,' according to the intro blurb, is 'the story of a beautiful and courageous woman who lives to serve others.' Apparently her beauty is about to bring on events that'll test her courage, for that Desperate Desmond of the kilocycles, Robert Atwood, master of Atwood Manor, is plotting to ensnare Our Heroine. He's already engaged to Diane, but Kate's son Tom has been lured into an attempt to win the gal away, not realizing that would play right into Atwood's mitts. As Atwood says, Tom is just a boy—what does he know of intrigue? According to the chapter heard on CBS, the show seems obscure and slow. Direction reveals a good sense of character and pace, but there was a puzzling use of a filter mike in one scene. Use of quiet musical background is good. Maxwell House commercials plug the idea ice coffee for hot weather. They're plenty long.

'The Story of Bess Johnson' has lately undergone extensive changes. Still sponsored by Colgate-Palmolive-Peet, but it now plugs Klek soap instead of Palmolive and is handled by the Ted Bates agency instead of Ward Wheelock. Margaret Lewerth and Ann Daly have replaced William Sweets on the script, and Basil Loughrane has succeeded Diana Bourbon as director. About the only thing remaining is the title and the actress who supplies it. Obviously [illegible] just like that, but at least the story has gotten her off the campus and into some pretty red-blooded action. It's still daytime serial material, but the plot has movement, the situations are plausible, the characters are sharply drawn, and the dialog is solid. As caught Friday (25) morning, the sequence dealt with the heroine's adventures with a mysterious neighbor, Scott Thorne, apparently a genuine he-man, but because of some sinister work he does, poison to the surrounding inhabitants. Episode was skillfully produced and played, except for an unexplained knocking sound effect. Miss Johnson, always the super-power commercial spieler, still reads the lengthy opening plug, but the male announcer handles the short closing one. On the stanza heard, Miss Johnson seemed to be trying too hard, possibly because of the new product and setup. Never noted for her subtlety on handling blurbs, she was pounding like a lady pile-driver.

'Bachelor's Children,' on WEAF-NBC, has gradually wandered from the original line of the vicarious father and his household of kids. Seems Sam and Janet Ryder are nearing one of those inevitable marital crises, this time because she had a luncheon date with Neil Burgess. Any serial addict knows it didn't amount to anything and presently Sam will realize that, too. Dr. Bob is standing by with sympathy and advice, especially the latter. Meanwhile, young Mike and Kathleen want to get married and some of the femmes in the script are palavering about getting a new house. Plot has more threads than a crocheted bedspread. Old Dutch Cleanser gets the plugs.

'Ellen Randolph,' ever a sanctimo- [illegible]-jerker, is still soaking her handkerchief in pathos. As heard on NBC-Red recently, she might have been repeating one of the same cliche-studded, hokum-loaded scripts of a couple of years ago. And a couple of years ago Ellen was a pretty dreary gal. Seems she's now given up her admirer, Paul, and has retired to the mission in the slums, to be under the administering goodness of the kindly padre and spread her righteous influence among the unfortunate. This is what they mean by the term 'soap operas.' Milton Cross reads the Supersuds blurbs.

'Pepper Young's Family' had a good script a recent morning on NBC-Red. Pace was slow and authoress Elaine Sterne Carrington was pushing the what-every-woman-knows valve down pretty hard, but the characters were clear, sympathetic and recognizably human. Episode opened with Carter Trent and Peggy Young strolling home hand-in-hand through the 'most beautiful night they've ever known.' They were breaking their formal engagement because of parental opposition, but weren't depressed, as they were determined to remain actually engaged. As Carter expressed it, 'There's only you and me; the rest of the world doesn't exist.' Then Peggy went in to talk to Daddy and Mother before going to bed. He was kindly, but masculinely dense, while his wife was the all-wise, all-seeing, all-knowing, but not-saying-too-much eternal woman and mother. It was straight-forward, uncomplicated, readily-grasped and rather artful hoke. What will happen? wondered the announcer in the teaser finale, 'Only time will tell.' That was the only too-obvious bit on the show. Use of a piano for the theme music is unusual and effective. Commercial used the line that Mrs. So-and-So is worn out from washing hubby's grimy overalls because she doesn't know about P. & G. soap.

'Ford Summer Hour continues mixture of jazz and classics. Although the program of Sunday (27) was a decided improvement over the hodge-podge at the beginning of the series, class was still lacking.

Harry Horlick, wielding the baton, is getting more out of the orchestra than most of his predecessors, and his numbers were very pleasant. Soloist Frances Comstock best singing was in Grieg's 'Ich Liebe Dich.' Felix Knight tenored a creditable 'La Fleur' from 'Carmen,' although the 'A' flats sounded a bit forced, and lacking in resonance. However, his hitting the high 'B' flat on the phrase 'Et petais une chose a toi' with a ringing forte, and the subsequent diminuendo was something seldom heard these days. Balance of his singing unfortunately was not up to the part set by this standard. Lynton Wells' boost for Henry Ford's 78th birthday and Paul Wing's questions and answers were quite dull.

'Reg'lar Fellers,' the Jack Benny replacement Sunday nights on NBC-Red for Jello, has still not begun to mesh. It consumes considerable energy and uses the talents of some capable radio craftsmen, but apparently general popularity just isn't in the cards. Last Sunday (27) night's stanza had the comic-strip kids doing a show at the home of their school teacher, Miss Robbins. There were several painstakingly-contrived complications leading to the key situation, but it seldom seemed credible. And the climactic situation itself wasn't enacted on the air, but was merely related in a few lines of subsequent dialog. Aside from the latter flaw, the script was skillfully written and the direction seemed expert, but the juve actors merely turned the show into a babble and let any plausibility evaporate. Ernie Watson's musical clues were unusually expressive, and Harry von Zell's narration-announcements were big-league.

20 Winks

Have they decided yet who plays the loudest, Sonny or Bunny? . . . Walter Lippmann is on the air, via those foreign policy speakers, so he might as well take the plunge . . . these all-night programs figure to have two audiences, the dressed and undressed. The dressed probably are on the job somewhere, behind the wheel of a taxi or in a factory, while the undressed are likely heading for bed, by way of the kitchen, or maybe already prone with a book. The fast talking lads with their commercial breaks (and tunes of endless vocals) likely suit the guy who's up and around. But he's a pain to the bunch trying to read. Point is that no New York late hour station makes a bid for the bathrobe brigade with straight music. Question is, which audience has the most ears? . . . NBC went from Manila to Tokyo to Batavia, one right after the other, and nobody had imagination enough to dramatize the broadcast by merely giving the difference in time. That's what's called lack of showmanship . . . Shep Fields and his new brassless band gets an especially good break if following one of those daffy trumpeteers who sounds like he's playing a kazoo . . . What about the Eberle who sings with J. Dorsey? Every song a recital. When they start taking pop ballads as serious as this some of the vocal antics border on the ridiculous.

Shudders of the week: WOR's 'Here's Morgan.' Not only is this on early in the evening but Jerry Lawrence repeats it, off a record, early in the morning. It's the fastest way Lawrence has yet thought up to lose an audience. Maybe Stan Shaw is writing Morgan's material. If he is we're sore at him, too.

'THE MAN I MARRIED'
With Lesley Woods, Clayton Collyer, Ethel Owen, Helen Waren, Shirling Oliver, Del Sharbutt
15 Mins.
CAMPBELL'S SOUP
Daily, 11:15 a.m.
WABC-CBS, New York
(Wheelock)

Ward Wheelock agency's purchase of this serial for Campbell's soup to replace 'Martha Webster' appears to be one of those cases of buying a name instead of using imagination or creative judgment. 'Martha Webster' was a weak sister that never had been able to get a sizable rating, particularly lately, when opposite 'Pepper Young.' Now Wheelock has bought 'The Man I Married,' by Carl Bixby and Don Becker, whose 'Life Can Be Beautiful' has consistently been one of the top-ranking serials and currently has the highest C.A.B. rating.

Besides not being creatively imaginative, this move doesn't even appear to be good judgment. 'Man I Married' may be by Bixby and Becker, who may be names, but it was never in the class with their 'Life Can Be Beautiful.' It was never able to get a rating when Procter & Gamble had it, and its strongest impression was made by some dubious bedroom sequences that had people in the trade talking and wondering.

But all that is past history and possibly of questionable value in judging 'The Man I Married' as competition for 'Pepper Young.' As heard last Friday (25) morning, the show was still a doubtful bet. Not too clear and 'way overboard on weepy hoke. Characters are well defined, but they don't mean much amid such studio-searing melodramatics.

Yarn was about the childless young Warings, Adam and Evelyn, and sour, jealous Aunt Mathilde. They've adopted the baby of Mrs. Gray, whose increasing wails on the episode caught took the line, 'I know how poor I am—you needn't rub it in—I'm just a woman who works in a mill, whose husband ran off and left her—you're trying to take my baby away from me.' By that time it was complete hysteria and, fortunately, fadeout. It was tedious listening.

Of those heard, Lesley Woods had a refreshingly cheery quality as Evelyn, but the others were stymied by the material. Apparently Oliver Barbour, who directs the program for Transamerican, liked the script, for he stressed the histrionics in the performance. Pacing was good.

Wheelock's commercials for Campbell's vegetable soup had novelty and apparent sales punch and, as delivered by Del Sharbutt, were stomache-warming. *Hobe.*

CAESAR PETRILLO ORCHESTRA
With Dale Evans
30 Mins.
Sustaining
Monday, 12 m. CDST
WBBM-CBS, Chicago

This studio outfit gives out with a full half hour of music to satisfy the most discriminating. Show is good, straight music, interspersed with some first-rate vocalizing by Dale Evans. Coming in at midnight, it is a welcome relief from most of the music flooding the airlanes and deserves mention as such.

There is a fullness to the band that can only be achieved with full sections, and fine musicianship. The leader's authoritative touch is constantly in evidence. Beautiful shading by the violins and reeds, and the brass has an unusual clarity of tone. Arrangements are on the classical side. The band is also capable of kicking on the swing side, as evidenced by its treatment of a rhythmic novelty, 'Sergeant, Can You Spare a Girl?'

Dale Evans, a gal with fine conception of both ballads and swing tunes, got excellent results on 'Everything Happens to Me' and a Spanish tune, 'Bien, Bien, Bien.' She has range and her diction is excellent.

At any time this band would be very listenable, but at this midnight spot, Petrillo and his crew should attract a large listening audience. *Gold.*

'THE O'NEILLS'
By JANE WEST
NOW RADIO'S MOST POPULAR FAMILY BRINGS YOU MORE LAUGHTER TEARS AND HEART-THROBS
Presented by Ivory Soap 99 [illegible] pure
LISTEN IN . . TWICE DAILY
NBC Red Network, 12:15 to 12:30 P.M., EDST
WABC—5:30-5:45 EDST—CBS
COAST TO COAST
Dir. COMPTON ADVERTISING AGENCY
MGT. ED WOLF—RKO BLDG., NEW YORK CITY

LIMA
a Fort Industry Market
DOING BUSINESS ON IDEAS
All we have on our shelves at WLOK is idea merchandise. They're bright and shining packages like the Meadow Gold Title Tunes production which is drawing up to 4,000 pieces of mail per program for the dairy-sponsor. We know our market, and surveys have proven the acceptance of our station. We'd like to build a selling program for you.
Let Us Get Our Mind on Your Business—and Watch Sales Grow!
A FORT INDUSTRY STATION
WLOK

BLOCK AND SULLY
'Joe and Ethel Turp'
Dialog
10 Mins.—Local
Sustaining
Mon.-Tues.-Wed., 8 p.m.
WMCA, New York

Jesse Block and Eve Sully have turned from vaudeville he-she jesting to semi-serious character acting. Semi-serious because Damon Runyan's characters, Joe and Ethel Turp, are pretty broadly drawn to start with. These troupers do a very nice job being somebody else.

Venture seems plausible as a vehicle to bring Block and Sully back to radio and, more particularly, into the zone of character delineation, rather than gagging. The first installment, however, was conspicuous, lacking in incident, being in the form of a straightaway dialog between husband and wife. Ethel, before the mirror, brings up the subject of her growing happiness and keeps up a mosquito campaign of small, purposeful, feminine misunderstandings of her husband's perfectly innocent replies about her girth. He meantime wishes only to read the paper.

It was standard domestic gab. As simple as a comic cartoon and perhaps as universal. The comedy thread was straight, free of subtlety, easily understood by all. These are radio assets and Block and Sully correctly evaluate them. However, the first episode was considerably short in time and had no climax. It suggested that the Runyan pieces need much more free-handed adaptation for radio.

Vaudevillians make a convincing Joe and Ethel. *Land.*

GENE O'HAIRE
Newscast
15 Mins.
SWEETHEART SOAP
M-W-F, 9:30 a.m.
WGY, Schenectady
(Franklin Bruck)

O'Haire, who has handled a wide range of assignments on WGY since 1928, is doing a news commentary for the first time. It's also the initial instance where Sweetheart Soap has sponsored newscasts locally. Period selected is one at which women, following the breakfast chores, will be ready to give a listen. There are two earlier broadcasts of news, one interpretative and the other straight. Under the circumstances and handicaps, O'Haire turns in a competent performance. He seems to be held pretty much to a roundup of news in the international, national, state and regional fields. The assembling and editing might on occasions be smoother, less weighed down by qualifying phrases like 'it is said,' 'according to claims,' etc.

O'Haire possesses a voice that wears well—he's heard on three commercials, of different kinds, between 7:15 and 8 a.m. It's fine in tone and quality. Delivery is clear-cut. *Jaco.*

COL. JIM HEALEY
Commentary, Philosophy
15 Mins.—Local
CENTRAL SUPER MARKETS
M.W.F., 6:30 p.m.
WTRY, Troy
(Leighton & Nelson)

Healey, whose voice probably is familiar to more Capital District listeners than any other local miker, through almost nine years' continuous broadcasting over WGY, is doing a new series for chain food markets. WTRY bookings are in addition to before-breakfast periods for Union Leader tobacco, on WGY, the latter shots being aimed at rural audience. This, Healey's first nightimer on WTRY, gives station a lift, and with popular sportscasts immediately preceding it, ought to hold dialers against competition from other area stations.

Healey seems to be feeling for a formula a bit different from that long used on WGY. Synthesis is not yet perfect. Commentary remains, but instead of philosophy-poetry department—a favorite with many knob twisters—there is a 'Scrapbook Contribution.' Form is historical essay, with overtones of philosophy and exhortation. Tied in with the merchandising, copies of essays obtainable at sponsor's outlets. On a broadcast caught, Healey told on Irish story, with an RAF flier 'lead.' He likewise offered advice on preparation of celery. Latter angle is more for femme householders and does not fit Healey's style. Commentary was okay; essay was given beaucoup reading. Healey possesses a musical voice and an ear-easy 'fireside chat' manner. He handles delivery smoothly, a midway plug, but announcer's intro spiel should be cut. *Jaco.*

WBNX NEW YORK
... THE MOST INTIMATE AND EFFECTIVE SALES APPROACH TO AMERICA'S LARGEST MARKET.
5000 WATTS

'STUDIO PLAYERS'
With Albert Morgan, Jean Heaton, Augusta Brocato, Ann Tarpey, Art Ford, Roy Ware, Nick Sforza, Jack De Persia, Artie Burns, Gus Chan
30 Mins.
Sustaining
Friday, 10:15 p.m.
WWRL, New York

Here's an object lesson for all the would-be radio actors who constantly bemoan that nobody will give them a chance. It's also worth a hearing by those directors and producers who keep saying (and sometimes even thinking) they're looking for new voices and new talent. Here, in other words, is a group of youngsters who want to get into radio and who're doing something about it. Something eager and fresh and impudent and novel and, yes, sometimes even exciting.

The 'Studio Players' are kids who are employed at various kinds of jobs during the daytime and work at crashing radio at night. Not just talk about it and complain and daydream, but work and plan and contrive. They do a 30-minute dramatic series Friday nights over WWRL, independent station in Woodside, Long Island. They've been doing their own scripts, producing and directing their own shows and acting all the parts. Lately, they've received a material windfall in William Kozlenko's new volume of '100 Royalty-Free Radio Plays.' Since they're amateurs, they're entitled to use anything in the book.

On a recent Friday night, the group did three short plays, two from the Kozlenko collection and one of their own authorship. First two were Edwin Justus Wyman's 'Revolt in Orthoepy' and Theodore Brown's 'Alabama Fable.' Third was 'How to Write a Radio Script,' by Albert Morgan, actor-director of the Studio Players. 'Revolt' was an imaginative piece about an uprising by the letters of the alphabet. 'Fable' was a southern-accent version of 'Little Red Riding Hood.' 'How to Write a Radio Script' was a bit of whimsy intended, as its author frankly explained, to fill a seven-minute gap in the program. It contained a reference to Norman Corwin, currently writing-producing a series on CBS, and then remarked: 'If you don't know who Norman Corwin is you might as well tune out right now.' Defined Corwin as 'bounded on the north by Orson Welles and on the south by Arch Oboler—he's the Preston Sturgess of radio.'

Naturally the entire production was subject to the limited facilities of a small station, plus the fact that the youngsters have no budget—in fact, work for nothing. Acting was uneven, but the show as a whole was refreshing and distinctly entertaining. Of course it lacked the professional expertness of the commercials, but at the same time it was more listenable than many sponsored dramatic programs.

Gus Chan, said to be the only Chinese announcer in American radio, announces the series. He was previously a barker at sideshows and carneys. Stan Olman is technical supervisor. Hal Algyer, formerly scripter and co-director of the group, is now a trainee at Fort Jackson, S. C., and is writer-producer of an NBC series originating at WCOS, Columbia, S. C. Apparently, to get on the networks he had to join the army. *Hobe.*

'ALLEN PRESCOTT PRESENTS'
With Diane Courtney, Hi, Lo, Jack and a Dame, Jimmy Lytell orch
30 Mins.
Sustaining
Daily, 10:45
WJZ-NBC, New York

Allen Prescott is an amusing guy. He's been getting chuckles with his 'Wife Saver' strip show for years, and recently added another diverting series called 'Sincerely Yours.' Now he's merged the two, added a femme vocalist, a quartet and an orchestra, and is offering this five-a-week 30-minute variety stanza titled 'Allen Prescott Presents.' It's pretty good, particularly when Prescott is dishing his off-the-elbow fooling.

As caught Wednesday (16) morning, Prescott's intro patter seemed a trifle forced and his featherweight crossfire with vocalist Diane Courtney needed a few weeks of performance to mesh into form, but his household hints session and the news novelties brought from his two former programs retained their same infectious wit. He fluffed lines several times, but was invariably quick enough to turn them into added laughs.

Miss Courtney is a pleasing singer. She has a pliant lyric voice, nice tonal color and okay diction, plus an ingratiating mike manner. Hi, Lo, Jack and a Dame, vocalists, offered an attractively lively harmony version of the oldie 'Shoo Fly.' Jimmy Lytell's 15-piece studio orchestra was all right. When it's been on the air a while, the show should be much smoother, but it may also lose some of its present freshness. *Hobe.*

Belle Martin of the CBS education staff in N. Y. has collabed with Gene Stefan on a half-hour patriotic series, 'In America We Say—'

'THOSE WERE THE DAYS'
Variety
30 Mins.—Local
GRIESEDIECK BROS. BEER
Friday, 6:30 p.m.
KMOX, St. Louis

It's rare enough that a live talent program originates in a local studio. This one sponsored by one of the largest time buyers among the numerous suds-concoctors hereabouts proved a click. Standard set by the initial broadcast was high. High enough to be tough to follow. Used Rader and Woodward, an old vaude comedy duo. Gags made for okay mirth if some were on the corny side. Cindy Martin, a Kansas City songbird, did a soubrette-ballad stint for this program. Local standbys are Bert Granville, a tenor with pleasant pipes who leans to the semi-classical; F ry Cheshire, a maestro of the station's hillbilly galaxy who doubles as m.c. (and warbler) and John Jacobs, who sells the suds.

Although the program is akin to 'The Gay Nineties' on CBS, there is enough of 'the good old days' to localize the nostalgia. For instance, some of the ditties bring back memories of the days when the Planters hotel was the rendezvous of the St. Louis upper crust and the St. Louis World's Fair of 1904 was big stuff. Initialer opened with a surprisingly brief commercial, an intro for Cheshire and the orch banging over 'Ta Ra Ra Boom De Ay.' Cheshire pulled a Scotch gag, not bad, and brought on the quartet that sang 'The Band Played On.'

Soubrette Martin, after another brief commercial, scored with her warbling of 'Bill Bailey' with Cheshire reading the words against the music of the second chorus. Then Granville scored with his interp of 'Believe Me, If All Those Endearing Young Charms.' A comedy routine, dished out in machine-gun rapidity by Rader and Woodward, filled the next slot and they sounded and worked like they were in a vaude house.

Free ducats to shows gives malt a merchandising hook. *Sahu.*

ADOLPHE MENJOU-VERREE TEASDALE with Verna Felton, Ed Max, Jerry Moore, Kathleen Fitz, Arthur Q. Bryan
'Deductions Deluxe'
Slapstick Mystery
30 Mins.
FORECAST No. 5
Monday, 9:30 p. m.
WABC-CBS, New York

Adolphe Menjou impersonates Roger Boone in this one, Verree Teasdale (Mrs. Menjou) playing his wife. Boone is a drinker, a gambler, a philanderer. Also a detective. His wife is a wisecracker. She sobers him up, plants the plot, answers the phone and helps keep the crimes from becoming gruesome. Keith Fowler and Frank Galen intend these events to be giggly, crunchy and as fast-moving as a pickpocket in a subway mob. Things are supposed to happen too fast for the listener to pause to reason why.

Take Fowler and Galen by their own literary clues and where were you on the night of July 28? Answer—in a broad smirk. It was all pretty preposterous, but the lines came bouncing along, the plot was 'sincere' even within the framework of lunatic behaviour, the cracks were bright. Let's say that most listeners would probably be guilty of enjoying themselves and consider that a good enough standard. Can they duplicate? Prove it and they'll tune in, in enough numbers to please everybody.

Those pupils who get around regularly have seen Mr. and Mrs. Menjou in his cross-fire patter act before. Which adds the gravy of familiarity to the solid meat and potatoes of broad hoke. Menjou and Teasdale are, of course, trademarked and standard entertainment merchandise.

The authors directed their own didoes. They got away with plenty that was silly because all of it was disarmingly engaging. 'Deductions Deluxe' is not farce. It was farce originally perhaps; but that was before they gagged it up into a vaudeville skit. *Land.*

DUDLEY DIGGES
'Pibby and the Houlihans'
With Farrell Pelly, Mary Michael, Eleanor Lynn
Irish Comedy
30 Mins.
FORECAST No. 4
Monday, 9 p. m.
WABC-CBS, New York

Sure and it's an amusing set of Irishmen and situations that George Corey has set down on paper for Dudley Digges and a cast of uncredited actors to put over on the air. The Houlihans, and particularly the lord of the clan, Pibby, have been glimpsed before in a full-length play by the same author who has now broken up the farce-with-a-brogue into radio installments for the baiting of sponsors.

As number four of the 'looking forward' of CBS, which passes by the inclusive name of 'Forecast,' the Corey piece was pretty steadily diverting in the tradition of the Abbey Players, which is a tradition requiring no apology, b'gorry.

Pibby Houlihan is an amiable loafer with a natural affinity for trouble. The mental processes of the man might be compared to a spring in a bumpy and badly-mended couch that keeps breaking loose, causing much discomfort to all and sundry. A fine talent for ridiculous situations is encased in a brogue as old sod as sweaters on teapots. As brought to life by Dudley Digges, that man from Dublin, the character of Pibby is an infectious old rattle-brain.

Author Corey's sharp ear for Irish nuance and nice sense of fast plotting has received a happy embroidery of musical shamrockia which captures and enhances the mood of the piece. For this Charles Paul may take a bow.

Designed for fun and consistently amiable. *Land.*

Gerald Cock, American rep of the British Broadcasting Corp., will be interviewed today (Wed.) on CBS television. Until the war he was head of BBC television.

On the Columbia Pacific Network!

And that's the *average* cost, not the lowest!*

Columbia-Pacific coverage is so complete, time costs so low, that advertisers cover the West's cities and towns for pennies, too... 21¢ apiece at night, 14¢ cents each by day.*

On the Columbia Pacific Network you cover *all* the West—big cities, towns and farms alike—in direct proportion to population. Your sales story enters every kind of home from mansion to cottage. You support *all* your dealers, wherever they are, whomever they sell.

Naturally more advertisers use more time on Columbia-Pacific than on any other network in the West.

No matter how much... *or how little*... you have to spend, the best way to make every penny count in the West is to use the Columbia Pacific Network.

**Details on request, gladly!*

COLUMBIA *Pacific* NETWORK

Palace Hotel, San Francisco
Columbia Square, Los Angeles

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM

Represented by RADIO SALES with offices located in New York, Chicago, Detroit, St. Louis and Charlotte

$43,000 Gross for Central City Opera; Big Turnaway for Lack of Seats

Denver, July 29.

Some 20,000 persons paid in around $43,000 for tha three-week opera season at the Central City Opera House. House, which seats 750, had a $5 top opening night, got $2.50 top most nights, spent $35 in postage to return money orders for ticket orders it could not fill. During final two weeks of a three-week season the house had a $500 daily loss for lack of space. Justin Brierely, business manager, estimates thera were 18,000 disappointees this year compared to 6,000 last year.

Operas this year were 'Barber of Seville' for 14 performances and 'Orpheus' for 11 repeats. Against the gross of $43,000 more than $54,000 was spent on the two productions, with around $10,000 more being spent on the related activities of the play festival. The difference was guaranteed in advance, so the association, a non-profit group, starts planning for next year free of debt. Other expenses covered administration, police, placing of a narrow-guage railroad engine, coal car and combination baggage and passenger car in Central City as a permanent exhibit; boarding and housing of a square dance troupe that performed in a barn across from the Teller House, a hotel operated by the association. (The hotel represents a separate operation and is not represented by the above figures.)

Anne Evans, tha principal backer of the festival, died during the past year. She was tireless in her efforts and donated ali she could out of her income every month.

Robert Edmond Jones and Frank St. Leger produced, with St. Leger also directing the music, with Karl Kritz as assistant. Herbert Graf staged the productions. Singers included John Carter, Louis D'Angelo, Stella Andreva, John Brownlee, Nino Ruisi, Paul Kwartin, Larry Bolton, Edwina Eustis, Anna Kaskas and Margit Bokor. Frank Gates did the sets.

Opera 'Comedy' Clicks

Central City, Colo., July 29.

Edward Johnson, Metropolitan opera general manager, stopping off here last week on his way from New York to the Coast, was admittedly impressed by a performance of 'The Barber of Seville' in English.

What apparently surprised Johnson was the way Central City audiences, presumably less opera-wise than those in New York, almost rolled in the aisles at the 'Barber' comedy. At the Met, Johnson said, opera-goers regard the piece as 'light,' but react seriously to it. General manager reiterated, however, that a good translation is essential.

After confabs with singers on the Coast, Johnson expects to return to New York during the week of Aug. 18.

Grace Moore's 'Tosca' Big B.O. In Cincy Heat

Cincinnati, July 29.

Appearance of Grace Moore in two performances of 'Manon' last week hypoed the Cincinnati Summer Opera to its top-week attendance at the two-thirds mark of the season. Miss Moore magneted 3,363 admissions July 20 and set the current season's high Thursday (24) with 3,701 listeners. Michael Bartlett sang opposite her.

Week's draw was 16,133 and, according to Oscar F. Hild, general manager helped boost the total attendance for the first four weeks 14,422 higher than for the same stretch last year.

'Aida,' with Rose Bampton, Kirsten Thorborg and Arnoldo Lindi, had 2,137 auditors Tuesday (22) and 2,862 Friday (25). Attendance for 'Boheme,' with Rose Tentoni and William Hain, was 1,424 Wednesday (23) and 2,847 Saturday (26).

In her 'La Tosca' debut Sunday (27) night, Miss Moore drew an estimated 3,177. Temperature that day was 105 degrees, Cincy's hottest in years. With Miss Moore in 'La Tosca' were Angelo Pilotto and Michael Bartlett. They repeat the performance tonight (29). On hand to view it are several music critics from New York and Chicago. Miss Moore flies from here to Rio de Janeiro in an American bomber piloted by U. S. airmen. In Rio she will appear as Fiora in 'L'Amore Dei Tre Rei.'

Rosenbaum of WFIL Quits as President Of Robin Hood Dell, Philly

Philadelphia, July 29.

Samuel R. Rosenbaum resigned suddenly yesterday (Mon.) as president of the Robin Hood Dell Concerts. He gave as the reason 'the press of outside business responsibilities.' Also bowing out at the same time was Benjamin Ludlow, vice-president, who used the same reason for his resignation. Both will continue as members of the board of directors. Rosenbaum is vice-president of the large real estate firm of Albert M. Greenfield & Co., president of WFIL, chairman of the board of Independent Radio Network Affiliates, as well as serving on the boards of Lit Brothers store, Philadelphia Orchestra, and other enterprices. Ludlow is a prominent attorney.

Succeeding Rosenbaum as Dell president is Henry McIlhenny, curator of decorative arts of the Philadelphia Art Museum. Henry E. Gerstley, manufacturer and president of the Philadelphia Opera Company, is the new vice-president. C. David Hocker continues as Dell manager and secretary.

MYRTA SILVA'S LATIN REVUE TO THE COAST

Myrta Silva, Puerto Rican rhumba singer, is en route to California to head the company of 24 Latin singers, dancers, comedians and musicians in the 'Pan-American Ravue,' which plays the swank Lobero theatre, Santa Barbara, fiesta week, opening Aug. 4. Follows Ingrid Bergman in David Selznick's stage revival of 'Anna Christie.'

Senorita Silva recently completed a tour in the deluxe film theatres in Puerto Rico, Cuba, Venezuela, Colombia, Ecuador, Panama and Mexico. Rena Askin, widow of Harry Askin, the Sousa Band impresario, arranged this attraction especially for the fiesta. It will not play elsewhere. Constance Snow, Washington, D. C., concert manager, is angling to present Silva and her orchestra for a week at the ultra Wardman Park theatre under sponsorship of the diplomatic corps in November.

In the cast with Myrta Silva are Rita Montoya, Fernando del Toro, Hermanas Cortez, Cantu, Armand and Lita, Carmen Salazar, Raquel and Ricardo, Los Gatos Grotesco, Pantera, and Aguilar's Rhumba Orchestra.

CHARLES KULLMAN TO SOUTH AMERICA

Charles Kullman, Met tenor, leaves by plane for South America July 31. He will make seven appearances at the Teatro Colon in Buenos Aires in 'Meistersinger' and the 'Magic Flute.' He returns to the U.S. Sept. 26 by plane.

Kullman is booked for a tour of the Coast and North West of 10 dates between Oct. 6 and Oct. 29 when he rejoins the San Francisco Opera Co. to sing in 'L'Amore Del Tre Re.' Returning east ha sings concerts in Cedar Rapids, Akron, and Fort Wayne, before re-joining the Met.

Name Opera Dates

(*July 30-Aug. 9*)

'Pagliacci'—(Giovanni Martinelli, Robert Weede, Vivian delle Chiesa) Cincinnati (30).

'Trovatore'—(Robert Weede) Cincinnati (3).

'Traviata'—(Jarmila Novotna, Jan Peerce; Los Angeles Philharmonic, Gaetano Merola cond.) Hollywood Bowl (4).

'Faust'—(Vivian della Chiesa) Cincinnati (5).

'Rigoletto'—(Robert Weede, Jan Peerce) Cincinnati (7).

COCA-COLA TO STAY CLASSICAL ON AIR

Guest soloists on tha Coca-Cola program for the next six weeks include John Carter, Sunday (3); Rose Bampton, Aug. 10; Donald Dickson, Aug. 17; Gladys Swarthout, Aug. 24; Eleanor Steeper, Aug. 31, and James Melton, Sept. 7.

Format of the series may be slightly revised when the present 13-week cycle expires in November, but it will not go all-pop, as recently reported. Nor has there been any move to add Jana Froman to the cast, with Andre Kostelanetz.

Possible that another m.c. may succeed Albert Spalding, but that is completely indefinite as yet. Intention is to keep the show's present light-classical format.

GALLO'S SEVEN IN WASHINGTON

Washington, July 29.

Fortuno Gallo's San Carlo Opara Co. will present seven operas here from Aug. 16 to Aug. 19 on the aquatic stage of the Watergate. Operas to be given include 'Traviata,' 'Butterfly,' 'Aida,' 'Carmen,' 'Martha,' 'Trovatore,' 'Cavalleria Rusticana' and 'Pagliacci.'

'Butterfly' and 'Martha' will be sung in English.

Otto Robinson (Freitag), Once With Vienna Opera Dies in Mexico City

Mexico City, July 29.

Otto Freitag, an American citizen who was Mexican representative of Servel, Inc., died here Saturday (26) of food poisoning. He was 58. For some 15 years Freitag sang baritone roles (as Otto Robinson) with the Vienna Opera company and with other opera companies in Europe. He was a member in the early 1900's of the training school of the Metropolitan opera in New York before going to Europe to further his musical studies.

The son of a once famous American athlete, John Peter Freitag, the deceased is survived by an actor son, now in Switzerland, and a sister, Mrs. Wilhelmina Mason of New York City; also a niece, Mrs. Lou Handin, wife of the president of the National Variety Artists of New York.

Lucy Monroe Sings Under Baton of Chas. O'Connell

Lucy Moore will open the first of a series of programs entitled 'Sing, America, Sing,' at Watergate, Washington, Monday (4), in which the soprano will appear as soloist with the National Symphony orchestra under Charles O'Connell (of RCA) in a Victor Herbert program to start off the festivities, and then conduct a community sing for the audience thereafter.

All proceeds go to the U.S.O., and 25,000 are expected to attend at prices from 25c to $1. Some 70 songs with the orchestra will be used in the last half of the program.

N. Y. Appeals Court Rules AGMA May Again Sue AFM in Supreme C't

New York State Court of Appeals, in a decision handed down yesterday (Tuesday) at Albany, granted the American Guild of Musical Artists' appeal for the right to sue in N. Y. supreme court for a permanent injunction against the American Federation of Musicians and its president, James C. Petrillo. Five judges concurred and two dissented. AFM was assessed costs of the action.

Although the wording of the lengthy decision wasn't available in New York at VARIETY's press tima, granting of AGMA's plea sets aside the previous ruling of the Appellata Division, which refused AGMA a temporary injunction and dismissed its complaint seeking a permanent stay. Case is thereby apparently tossed back to the Supreme Court for trial, with Henry Jaffe, AGMA attorney, indicating he would probably start permanent injunction action at once. That would likely mean the case would come to trial in the October term. Samuel Seabury and Henry A. Friedman represent Petrillo.

AGMA plea for an injunction is intended to prevent Petrillo from carrying out his threat of barring from radio, recordings, films, the concert stage or other professional fields any artist who disregards his demand to resign from AGMA and join the AFM. Supreme Court Judge Ferdinand Pecora, who first heard the case, granted a preliminary stay, but Supreme Court Judge Aaron Steuer subsequently refused a temporary injunction and the Apellate Division later dismissed AGMA's complaint. Pending trial of the permanent injunction action, the situation between the two unions will probably continue to remain in abeyance.

Pons Jams Philly Dell

Philadelphia, July 29.

Lily Pons and Andre Kostelanetz at Robin Hood Dell, Monday (22) drew 13,500 attendance. Standees were five deep in the aisles.

Management attempted to use ropes to hold crowds in check, but women, bringing scissors with them, cut the barriers, praciptating a near riot.

Columbia Discs for Pons

Lily Pons has signed a recording contract with Columbia, marking an end to an RCA Victor association which has lasted about a decade. The coloratura originally recorded for Columbia abroad before coming here in 1931.

Pons will make an operatic and song album with her husband, Andre Kostelanetz, for fall release.

Lily Pons Rained Out At Lewisohn

Lily Pons' vaunted boast that the skys are always blue when she sings was only partially correct Monday (27), as the coloretura after finishing two numbers of her Lewisohn Stadium Concert was rained out of the balance. Program was rapeated yesterday (Tuesday). Soma 10,000 people gathered to hear the singer who delivered herself of a fair 'The Nightingale' and an excellent 'Lo Hear tha Gentle Lark' before the deluge occurred.

Andre Kostelanetz led the Philharmonic in a brilliant reading of the 'Star Spangled Banner,' but was unable to accomplish much with Weinberger's 'Under a Spreading Chestnut Tree.'

Good weather but not good attendance prevailed last week, with Tuesday (22) drawing 3,000 admissions paying $1,600 to hear an all Russian program. Wednesday (23), 3,400 people peid $1,600 and on Thursday (24), after Tschaikowsky's sixth symphony, Charles Kullman, Met tenor and Jarmila Novotna, Met soprana, appeared in exerpts from 'Eugene Onegin,' and 'Pique Dame.' (The tenor was not in good voice, grumbling at a middle 'C', and forcing on a top 'B' flat. Ha seems to think he had to giva too much in tha open air. The soprano displayed more in in an aria from 'Pique Dame.' In poise and svelte appearance. Both looked more like pix stars than operatic singers; on Friday (25), Bach, Hayden, Brahms, Hindemith, Gounod and Tschaikowsky, fared not so well, with 2,500 in attendance and $1,200 in the till.

For Saturday (26) the orchestra moved to the Flushing Meadow Park, where some 5,000 admissions accounted for $2,600.

Sunday (27), Mendelssohn, Brahms, Bruch and Delius drew 4,000 to hear John Corigliano play the Bruch concerto for violin. Receipts were slightly under $1,900.

Lily Pons leaves by train next Tuesday (5) for the Coast, where she and Andre Kostelanetz are scheduled for a joint concert Aug. 12 in Hollywood Bowl. Kostelanetz will remain in New York for his Coca-Cola broadcast Aug. 10, planing out immediately afterward so as to arrive in time for rehearsals the day before the concert.

Pair will then go to Mexico City for a 10-day vacation. However, Kostelanetz will have to plane to New York and back for his Aug. 17 broadcast.

Castagna in Brazil

Rio da Janeiro, July 29.

Bruna Castagna, Met contralto, will sing at tha opera season here from Aug. 5 to Oct. 1. The Italian contralto has just finished a season at the Colon in Buenos Aires.

She will appear in Bellini's 'Favorita' during August, marking the 100th anniversary of the death of the composer.

NICHOLAS MOSCONA'S 3 WITH PHILHARMONIC

Nicholas Moscona, Greek basso of tha Met, has been engaged for threa performances of Mozart's Requiem with the N. Y. Philharmonic Orchestra at Carnegie on Nov. 6, 7 and 9. Conductor will ba Bruno Walter.

Leonard Warren Concerts On Prince Edward Island

Leonard Warren, Met baritone, opens his fall season with a tour of Prince Edward Islands.

Nova Scotia and New Brunswick follow in early October.

Name Concert Dates

(*July 30-Aug. 9*)

Brian Aherne—(dramatic readings to music, with Phila. orch) Robin Hood Dell, Phila. (31).

Jascha Heifetz—(with N. P. Philharmonic) Lewisohn stadium, N. Y. (31); (with Los Angeles Philharmonic), Hollywood Bowl (7).

Jose Iturbi—(cond. Los Angeles Philharmonic), Hollywood Bowl (31).

Saul Caston—(cond. Phila. orch) Robin Hood Dell, Phila. (4, 6, 7).

Pierre Monteux — (cond. Phila. orch) Robin Hood Dell, Phila. (30-1).

Alexander Smallens—(cond. N. Y. Philharmonic) Lewisohn stadium, N. Y. (6-9).

James Melton — (with Gladys Swarthout, Cincinnati opera), Cincinnati (31, 2); Oklahoma City (8); Tulsa, Okla. (7).

Bruno Walter—(cond. Los Angeles Philharmonic) Hollywood Bowl (1).

Hans Wilhelm Steinberg—(cond. N. Y. Philharmonic) Lewisohn stadium, N. Y. (30-4).

John Barbirolli—(cond. Los Angeles Philharmonic) Hollywood Bowl (7-8).

Harold Bauer—(with N. Y. Philharmonic) Lewisohn stadium, N. Y. (4).

Herman Adler—(cond. N. Y. Philharmonic) Lewisohn stadium, N. Y. (5-7).

Helen Traubel—(with N. Y. Philharmonic) Lewisohn stadium (6).

Larry Adler—(with N. Y. Philharmonic) Lewisohn stadium, N. Y. (9).

John Charles Thomas—(with Phila. orch) Robin Hood Dell, Phila. (5).

Serge Koussevitzky—(cond. Boston symph) Berkshire festival, Stockbridge, Mass. (31, 2, 3, 7, 9).

Bands at Hotel B.O.'s

NEW YORK

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 P.M.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Bobby Byrne	Pennsylvania (500; 75c-$1)	7	700	5,725
Xavier Cugat	Waldorf (375; $1-$1.50)	15	2,125	31,600
Will Bradley	Astor (1,000; 75c-$1)	2	2,375	4,600
Ray Heatherton	Biltmore (300; $1-$1.50)	7	425	2,950
Ray Kinney*	Lexington (300: 75c-$1.50)	15	1,100	19,750
Johnny Long*	New Yorker (400; 75c-$1.50)	7	1,400	9,150
Hal Saunders	St. Regis (400; $1-$1.50)	10	375	4,125

**Asterisks indicate a supporting floor show, although the band is the major draw*

Chicago

Jimmy Dorsey (Panther Room, Sherman Hotel; 700; $1-$2 min.). In final week Dorsey finished with the fine total of 5,800 payees. Benny Goodman band opened Friday (25), and came through with a strong weekend of 2,400 customers, to start of what looks to be a good money stay.

Skinnay Ennis* (Empire Room, Palmer House; 600; $3-$3.50 supper min.). Ennis has proven a real pull in this spot, bettering last year's biz day by day ever since he opened. Considering that Ennis works only six nights, biz is exceptionally good; 4,300 covers the past week.

Boyd Raeburn* (Chez Paree; 500; $2.50-$3.50 min.). Excellent show, headed by Milton Berle, keeps the business up in this nitery. Another great week, with 4,900 customers.

Jimmy Joy* (Walnut Room, Bismarck Hotel; 300; $1-$2 min.). Joy continues to do well, drawing 2,400 patrons for the past week.

Los Angeles

Freddy Martin (Ambassador: 900; $1-$1.50). Holding to his average of around 2,500 covers weekly, somewhat surprising in view of his long stand at this class grotto.

Chuck Foster (Biltmore Bowl, Biltmore Hotel: 1,150; minimum $1-$1.50). Another long-stander; pulled in nearly 4,000 customers last week. Closes eight months run Aug. 24, to be followed by Carl Ravazza.

Woody Herman (Palladium: 6,000; 55c-$1.10). Youngster showed he's in for a profitable stand by clicking off 21,000 payees in first stanza of six weeks' stand.

Harry Owens (Aquatic Room, Hotel Miramar, Santa Monica: 500; 50c-$1). Playing four nights a week for a 1,200 aggregate. Stays on through Sept. 7.

Hal Grayson (Casino, Catalina Island: 4,000; 28c-44c). Not much improvement and just managed to get past the 10,000 mark.

Johnny 'Scat' Davis (Trianon, Southgate: 1,200; 40c-55c). Off to a slow start, with only a few over 2,000 turning out. Band little known in these parts.

Charlie Barnet (Casa Manana, Cluver City: 2,000; 55c). Disappointing takeoff on his six-week stand and opening stanza brought out not more than 3,000 hoofers.

San Francisco

Carl Ravazza* (Rose Room, Palace Hotel: 350; 50c-$1.25). Second week only $25 under the first here, with 1,450 covers spelling swelligant returns.

Jimmy Dorsey's 2,612 Mob at Dayton; Monroe-Krupa Combo Whammo 4,100

Jimmy Dorsey (Lakeside Park, Dayton, O., July 25). At $1.25 per they tumbled in in steady stream for Dorsey; 2,812 for gross of $3,265. At Buckeye Lake, O., Saturday (28) band again hit terrific draw with 2,413 at $1.25 advance, $1.42 door. Monday (28) the band clocked 'best yet' 2,700 at $1 at Arena, London, Ont., Can., despite 'terrific heat.'

Vaughn Monroe-Gene Krupa (Kimball's Starlight B., Lynnfield, Mass., July 22). Monroe and Krupa paired for a terrific draw here; 4,100 at $1.10 for total take of $4,510.

Count Basie (Roseland-State B., Boston, July 26). In withering heat Basie drew 1,900 at 55c-85c. Into Kimball's Starlight Park, Lynnfield, Mass., Sunday (27) band drew 2,000 at 75c.

Lou Breese (Totem Pole B., Auburndale, Mass., July 24-28). Breese, under-rated, proved big surprise, drawing 8,300 at $1.35 couple for three-day gross of $5,802; 2,100 Thursday, 2,800 Friday, 3,400 Saturday.

Larry Clinton (Modernistic B., Milwaukee, July 27). 2,000 dancers at 85c.

Al Donahue (Saylor's Lake, Saylorsburg, Pa., July 26). They didn't go for Donahue here. Low $360 from 425 dancers at 85c on a clear Saturday night.

Frankie Masters (Pavilion, Port Stanley, Ont., Can., July 23). Masters did very well, pulling over 1,800 at 85c to gross $1,662; next day (24) at Summer Gardens, Kitchener, Ont., draw was good 1,432; Summer Gardens, Hamilton, Ont. (25), returned fair $1,000 from 1,100; Celeron Park, Jamestown, N. Y., Sunday (26) the pull equalled almost 1,200 for $1,044, second best by 43 stubs to Vaughn Monroe.

Johnny Messner (Saylor's Lake, Saylorsburg, Pa., July 23). Messner drew smallest crowd of season here; 350 at 85c for $300.

Alvino Rey (Totem Pole B., Auburndale, Mass., July 21-23). Following sock weekend (17-19) of $5,400, Rey continued big with 1,200 Monday; 1,800 Tuesday, 2,300 Wednesday, at $1.35 couple for $3,577. Six days drew 13,300 hoofers for gross of $8,977.

Maxine Sullivan-Benny Carter (Two Spot B., Jacksonville, Fla., July 22). Singer-band combo drew nice 1,016 at $1.10 here. At Aud., Atlanta (24), pair picked up fair $1,100 from 1,200 at 75c-85c. Business boomed at Municipal Aud., Birmingham, Ala. (25) where duo drew 3,800 at $1 top for gross of $3,100.

Lawrence Welk (Excelsior Park B., Minneapolis, July 23). Temp of 104 held pull to light 800 at 66c advance, 68c at door. Month ago Welk drew 2,100 in same spot.

Harry James (Pleasure Beach, Bridgeport, July 27). Fine 1,950 at 77c, plenty for both sides.

Gill's Aluminum Stunt

Auburndale, Mass., July 29.

A truckload of aluminum was collected at Totem Pole Ballroom here (24), when operator Roy Gill permitted ladies free admission if they brought a piece of the metal.

Gill then passed the aluminum along to town officials handling the national defense drive.

Will Osborne in Frisco

Will Osborne's orch goes into the St. Francis hotel, San Francisco, for a minimum eight-week run beginning Aug. 21.

William Morris office agented.

Cocoanut Grove Ballroom, Toledo, O., now undergoing redecoration, will open Sept. 8. Home- Nightingale, manager.

Band Bookings

Frankie Masters, Aug. 2, Saylor's Lake, Saylorsburg, Pa.; 16, Sunnybrook B., Pottstown, Pa.; 23, Hershey Park, Hershey, Pa.; 27, Ocean City, Md.

Jan Savitt, Aug. 29, Hamilton Beach, Hamilton, Ont., Can.; 30, Aud., Rochester, N. Y.; 31, Pleasure Beach, Bridgeport, Conn.

Harry James, Aug. 5, Aud., Rochester, N. Y.; 8, Hecla Park, Bellefonte, Pa.; 7, Lakewood Park, Mahanoy City, Pa.

Russ Morgan, Aug. 18, Firemen's Ball, Portsmouth, R. I.

Bill McCune, Aug. 13, Hershey Park, Hershey, Pa.; 14, Lakewood Park, Mahanoy City, Pa.; 16, Saylor's Lake, Saylorsburg, Pa.; 18, week, Totem Pole B., Auburndale, Mass.

Les Hite, Aug. 9, Turner's Arena, Washington, D. C.; 10, Edgewater Beach, Baltimore.

Muggsy Spanier, Aug. 16, week, Idora Park, Youngstown, O.

Barney Rapp, Aug. 14, two weeks, Arcadia B., New York.

Tommy Reynolds, Aug. 12, week, Coonamassett C., Falmouth Beach, Cape Cod, Mass.

Glenn Miller, Aug. 15, Danceland, Sylvan Beach, N. Y.; 16, Conneaut Lake Park, Conneaut, Pa.; 18, Lakewood Park, Mahanoy City, Pa.; 22, Wheeling Park, Wheeling, W. Va.; 23, Casa Loma B., Charleston, W. Va.; 30-31, Steel Pier, Atlantic City, N. J.; Sept. 1, Hershey Park, Hershey, Pa.; 5, week, RKO Boston theatre, Boston; 28, Earle theatre, Philadelphia.

Al Donahue, Aug. 3, Pleasure Beach Park, Bridgeport, Conn.

Lawrence Welk, Aug. 30, indef., Trianon B., Chicago.

Ralph Barlow, Aug. 1, Manitou Beach, Mich.; 2-8, Cabanas Club, Urbana, O.

Charlie Agnew, Aug. 9-15, Cabanas Club, Urbana, O.

Ace Brigode, Aug. 1-3, Oriental B., Delavin, Wis.; 9-15, Chippewa Lake, O.

Rudy Bundy, Aug. 1-10, New Casino, Walled Lake, Mich.

Ray Herbeck, Aug. 1-9, Kennywood Park, Pittsburgh; 10-23, Geneva-on-the-Lake, O.

Tiny Hill, Aug. 1-9, Avalon B., Niles, Mich.; 10-16, Kennywood Park, Pittsburgh; 18-24, Enna Jettick Park, Auburn, N. Y.; 26-Sept. 1, Excelsior Park, Excelsior, Minn.

Herbie Holmes, Aug. 1-3, Euclid Beach Park, Cleveland; 4-10, Enna Jettick Park, Auburn, N. Y.

Hal Leonard, Aug. 1, Cabanas C., Urbana, O.; 2-8, Chippewa Lake, O.; 12-Sept. 7, New Casino, Walled Lake, Mich.

Maxine Sullivan - Benny Carter, Aug. 1, Aud., Shreveport, La.; 3, Gypsy Tea Room, New Orleans; 5, Crusader's Hall, Hot Springs, Ark.; 6, Aud., Tulsa; 7, Municipal Aud., Kansas City; 8, Castle B., St. Louis; 9, Sunset Terrace, Indianapolis; 10, Savoy B., Chicago, Ill.; 11, Greystone B., Cincinnati; 12, Greystone B., Detroit; 15, Memorial Aud., Dayton, O.

Joe Reichman, Aug. 1-14, Plantation C., Houston, Texas; 16-29, Claridge hotel, Memphis.

Herbie Kay, Aug. 1, U. of Wisconsin, Madison; 2-3, Stratford theatre, Chicago; 18, two weeks, Trocadero, Henderson, Ky.

Blue Barron, Aug. 18, Paramount theatre, Hammond, Ind.; 17, Bay theatre, Green Bay, Wis.; 18, Inwood, Spillville, Ia.; 19, Venetian theatre, Racine, Wis.; 21, McNabb's B., Carroll, Ia.; 22, Peony Park, Omaha; 23, Turnpike Casino, Lincoln, Neb.; 24, Casino B., Howells, Neb.; 25, Legion B., Creston, Ia.; 26, Cobblestone B., Storm Lake, Ia.; 27, Starved Rock, La Salle, Ill.; 28, Arena, Windsor, Can.; 29, Casino, Stratford, Can.; 30, Empire theatre, Erie, Pa.; 31, Myers Lake Park, Canton, O.

Tony Pastor, Aug. 22, Lakeside Park, Dayton, O.; 25-30, Manhattan Beach, Brooklyn; 31, Million Dollar Pier, Atlantic City; Sept. 1-3, Canadian Expo., Toronto, Can.: 5-11, Earle theatre, Phila.; 18-24, Hippodrome theatre, Baltimore.

Richard Himber, Nov. 21-Jan. 1, Edgewater Beach hotel, Chicago.

Don Bestor, Aug. 24, week, Falmouth Beach, Cape Cod, Mass.; 31, week, Manhattan Beach, Brooklyn.

Eddie Varzos, Aug. 11, indef., Providence-Biltmore hotel, Providence, R. I.

Don Kaye, who closed his first major engagement at the St. Francis, San Francisco Wednesday (23), may sign with MCA. Kaye was signed direct for St. Francis and picked up dates on strength of his summer fill-in, currently playing Rio Nido, Russian River summer spot.

Whiteman, $17,000, OK in Philly Heat; Harris Smash 47G in N. Y.; Monroe Fair 11G in Buff., Venuti, N.Y., 25G

JERRY WALD GOES WEST

Will Head College Boy Group That Graduated En Masse from So. Cal.

Jerry Wald, bandleader who completed a long stay at Child's Spanish Gardens, N. Y., few months ago, and is now without a band, begins driving to the Coast today (Wed.) to take over the leadership of a new outfit. He's to front a crew of graduates of the University of Southern California, a group which has been intact for several years. It graduated en masse last month. General Amusement will handle.

Wald late this spring added a few pieces to the band he had during the winter at Childs, went out on the road, didn't do so well, came back and was in the throes of rehearsing a new band last week when friction developed with his backer. Wald's first band represented an outlay of some $18,000, one of the more expensive bands that got nowhere.

UNION STOPS CIVIC BAND'S CUFFO

Philadelphia, July 29.

The Musicians Union went on the mat again last week against the broadcast of 'amateur' bands. This time their adversary was the Police and Firemen's Band which was set to play at ceremonies at Independence Hall on Wednesday (23) in conjunction with the convention of the Police Chiefs Association.

The shindig was skedded to be aired over WCAU, when officials of Local 77 heard about this they raised a squawk. The Police and Firemen's Band has been on the union's unofficial blacklist for the past three years, because of their cuffo playing at functions at which professional musicians would normally be engaged.

WCAU bigwigs referred the squawks to City Hall. Heads of the Police and Fire Department appealed to the union on the grounds of civic pride, patriotism, etc. But the union stood its ground.

WCAU was forced to transcribe the ceremonies, then eliminate all music of the verboten band, before it was rebroadcast. To make matters worse, the station's mobile unit was in a collision en route to Independence, Hall, and all equipment had to be carried by the engineering staff for almost five blocks. There were no taxis in sight.

THOSE FISCAL BLUES

Gray Gordon's Lawyers Unsuccessful in First Try at Untanglement

Creditors of Gray Gordon, bandleader recently expelled by the American Federation of Musicians for non-payment of debts, were called into meeting by Louis Randell, Gordon's attorney, in New York Monday (28). Confab was to try to get those to whom Gordon was indebted to settle their claims at so much on the dollar. Try was unsuccessful.

Gordon has some $3,195 in claims against him filed with the union in addition to which he owes Consolidated Radio Artists, his bookers, $2,700 in unpaid commissions and money loaned. CRA has told Gordon that he can buy his contract for $10,000, out of which it would pay the claims lodged with the union, meaning that beside the money he owed it and outsiders the agency wanted about $3,800 to release him. The $10,000 could be paid, Gordon was told, with a $3,000 down payment and the rest in notes.

Meanwhile Gordon broke up his band after it finished the week at the Million Dollar Pier, Atlantic City, a week ago Saturday (19). His AFM suspension had come through while the date was being played, but the union allowed the week to be finished. Leader is now in Illinois.

(Estimates for This Week)

Phil Harris, New York—(Strand; 2,767; 35-55-75-85-99). 'Bride Came C.O.D.' (WB) on screen. Harris' radio popularity from continued work on Jack Benny's program is accounting for much of the swell $47,000. Picture not liked by critics but Davis-Cagney combo still is drawing 'em.

Lani McIntire, Washington — (Earle; 2,216; 28-39-44-66) with 'Bride Came C.O.D.' (WB) (2d wk). Holdover for both film and stage show heading for nice $16,500, after ringing up fine $20,500 in opener.

Vaughn Monroe, Buffalo — (Buffalo; 3,500; 35-55) with 'Reaching for the Sun' (Par). Business here not too potent, but fair enough considering the heat. Both screen and stage equally responsible for $11,000 coming up.

Dick Stabile, Pittsburgh—(Stanley; 3,800; 25-40-60) with the Rochester unit and 'Underground' (WB). Rochester is the major draw of the stage show, but Stabile, who started here, and his frau, Gracie Barrie, are fairly potent themselves in these parts. Film has Marlene Dietrich, Edward G. Robinson and George Raft, so credit for big $22,000 must be evenly divided between the stage and screen.

Joe Venuti, New York — (Paramount; 3,664; 35-55-85-99). Brought in here for fifth and concluding week of five-week run of 'Caught in Draft' (Par), with Will Bradley's crew moving out after the fourth. Otherwise the same stage show including Jane Froman and Danny Kaye and picture. Band rated as popular with audiences; $25,000 for the fifth week of picture does not reflect true draw of this organization, but still neat profit for the house.

Paul Whiteman, Philadelphia — (Earle; 2,768; 35-46-57-68-75) with 'Sunny' (RKO). Whiteman, socked by terrific heat and a weak picture, is doing very well in pulling rather nice $17,000 into the till in spite of all the odds.

Lani McIntire, Washington—(Earle; 2,216; 28-39-44-86), held over for second week with 'Bride, C.O.D.', which is pulling in good $18,500 for added stanza.

Joe Rines of WMCA Plays Loew's State But Billing Ignores WHN's Competitor

Joe Rines, musical director of WMCA, New York, and leader of that station's house orchestra, begins a p.a. at Loew's State theatre, N Y. tomorrow (Thurs.). Rines will use the WMCA studio orchestra at the theatre, replacing it at the station for the week with a specially built combo.

State's advertising of the date does not include mention that WMCA's house band is behind Rines. It fears kickbacks from exploiting the band of an outlet that is competition to WHN, which is owned by Loew's, Inc., operator of the theatre.

Beside doing 29 or 30 stage shows at the State, Rines takes part in or helps to produce some 30 musical shows a week at WMCA.

WILL BRADLEY REBUILDS ORCHESTRA PERSONNEL

Within the past two weeks Will Bradley has practically rebuilt his orchestra, currently at the Astor hotel, New York. Last week almost the entire sax section was replaced, bringing in Les Robinson, alto, in place of Artie Mendelsohn, who goes to Bob Crosby; Arthur Rollini in place of Peanuts Hucko; Pete Mondello vice Johnny Hayes. Larry Mollinelli, baritone, has been added, and with Malon Clarke, who stays, the team is upped to five men.

Late the past week all three of the trumpets and one trombone went on notice. They're Lee Castaldo, Steve Lipkin, Ralph Muzzillo, trumpets, and Jimmy Emmert, trombone. Emmert and Don Ruppersburg, with Bobby Byrne are staging a switch, Emmert going to Byrne and vice-versa.

A double SCOOP
FOR GALE INC.
ENING TODAY
N.Y. PARAMOUNT
both
INK SPOTS
AMERICA'S GREATEST QUARTET
AND
ERSKINE HAWKINS
THE 20th CENTURY GABRIEL
and his Famous Orchestra
PERSONAL MANAGEMENT GALE INC., 48 WEST 48th ST. N. Y.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to VARIETY. Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Daddy (6) Republic	Sammy Kaye.........Victor Andrews Sisters.......Decca
2. Maria Elena (5) Southern	Jimmy Dorsey........Decca Tony Pastor........Bluebird
3. Green Eyes (4) Southern	Jimmy Dorsey........Decca
4. Goodbye Dear, Be Back in Year (3) C. to C.	Horace Heidt......Columbia Dick Robertson.......Decca
5. Rose and a Prayer (3) BVC	Jimmy Dorsey ....Decca Charles Spivak ....Okeh
6. Yours (2) Marks	Jimmy Dorsey........Decca Vaughn Monroe.....Bluebird
7. Things I Love (1) Campbell	Jimmy Dorsey ....Decca Barry Wood ....Victor
8. Aurora (7) Robbins	Jimmy Dorsey.. .....Decca Andrews Sisters......Decca
9. Sister and I (9) BMI	Jimmy Dorsey........Decca Benny Goodman...Columbia
10. Hut-Sut Song (6) Schumann	Freddie Martin.....Bluebird King Sisters........Bluebird

DISKS GAINING FAVOR

(These records are directly below the first 10 in popularity, but growing in demand on the coin machines.)

Don't Cry Cherie (Shapiro)	Sammy Kaye ....Victor Glenn Miller ......Bluebird
Yes, Indeed (Embassy)	Tommy Dorsey ......Victor
When the Sun Comes Out (BVC)	Jimmy Dorsey ....Decca Charles Spivak ....Okeh
Goodbye Little Darlin' (T. B. Harms)	Bing Crosby..........Decca Gena Autry ....Okeh
Kiss the Boys Goodbye (Famous)	Tommy Dorsey.......Victor Tommy Tucker ....Okeh
'Til Reveille (Melody Lane)	Bing Crosby ....Decca Kay Kyser ......Columbia
Guess I'll Have to Dream Rest (Block)	Glenn Miller ......Bluebird
Little Bit South North Carolina (Porgie)	Dick Robertson........Decca Gena Krupa ....Okeh
Peaceful In Country (Regent)	Charlie Spivak ....Okeh Harry James .....Columbia

On the Upbeat

Al Oliver and the Rhythm Kings are at the Mahoning Valley Country Club, near Youngstown, supplanting Phyllis Rathburn.

Jack McCormick at the Rendezvous Villar, near Youngstown.

The University Girls are now at the Paddock, near Youngstown.

Art Hamburg has joined Al Fabrisio's orchestra at the Avalon Gardens, Youngstown, as trumpet player.

Ken Nealy is leaving as vocalist with Herbie Kay's orchestra, Bill Johnson, from Worcester, is replacing him in the Kay outfit.

Harold Leonard and his band back at LaMarquise, N. Y., class bistro, with Frances Connelly vocally featured.

Leighton Noble, now in Texas, is one-nighting his way back to Cleveland, O., Aug. 14 for a repeat run at Hotel Cleveland's Bronze Room, where his outfit played four months last year. George Duffy's crew leaving it Aug. 13 for a week at Euclid Beach in Cleveland, following it with a tour of middle-western states.

Bart Dutton at Glenwood Hotel, Delaware Water Gap, Pa.

Jimmy Scileny, Ray Pearl's former pianist, has joined Howard Becker band at Pines, Pittsburgh, replacing Alan O'Donnell, who was caught in the draft.

Ray Herbeck band opened two-week engagement Sunday (27) at Kennywood Park, succeeding Herbie Holmes outfit.

Brad Hunt following Billy Yates into Merry-Go-Round, Pittsburgh, until Aug. 5.

Paul Whiteman booked for Stanley theatre, Pittsburgh, for week beginning Aug. 1.

Everett Hoagland returns to Bill Green's Pittsburgh, Monday (4) for indefinite engagement, following Clyde Knight outfit.

Benny Burton band into Colonial, Pittsburgh, for limited stay, on heels of four-week engagement by Nelson Maples.

Teddy Wilson shifts to Cafe Society Downtown, N.Y., opening Tuesday (5). Closed uptown spot Saturday (26).

John Kirby had his first record date at Victor last week. He'll be released on the 50c Victor label.

Shep Fields using new male vocalist, Pat Foy, at Sea Girt Inn, Sea Girt, N. J.

Dick Haymes, brother of Bob Haymes, vocalist with the Harry James band, joined Bob Chester's group this week.

Dolly Dawn began work on a new Bluebird recording contract at Victor studios last week.

Una Mae Carlisle started as a soloist at the Edison hotel's Green Room last night (Tues.) for both dinner and supper.

Barney Rapp comes into New York for first time with current band, being set for two weeks at Arcadia Ballroom, opening Aug. 14.

JOHNNY LONG
and his orchestra
HOTEL NEW YORKER
NBC—DECCA RECORDS
MANAGEMENT
GENERAL AMUSEMENT CORP.

HARRY JAMES
AND HIS
Music Makers Orchestra
Columbia Records
ON TOUR
Dir.: — Music Corp of America

In the Waxworks

Bobby Byrne (Decca), 'What Word Is Sweeter Than Sweetheart,' 'I Guess I'll Have to Dream the Rest,' 'It's You Again,' 'I Went Out of My Way.'

Jack Teagarden (Decca), 'Nobody Knows the Trouble I've Seen,' 'Prelude To A Blues,' 'Blues Have Got Me,' 'Rhythm Hymn.'

Ina Ray Hutton (Okeh), 'What's the Good of Moonlight,' 'I'm Nobody's Sweetheart Now,' 'Back in Your Own Back Yard,' 'At Last.'

Shep Fields (Bluebird), 'It's You Again,' 'Whistler's Mother-In-Law, 'Yo-Te-Amo,' 'City Called Heaven.'

Vaughn Monroe (Bluebird), 'Sing a Love Song,' 'In Middle of a Dance,' 'Harvard Square,' 'Doodle La Doo Da,' 'Two Pair Shoes,' 'If It's You.'

Count Basie (Okeh), 'Basie Boogie Woogie,' 'Fancy Meetin' You,' 'Diggin' for Dex,' 'One, Two, Three O'Leary.'

Red Allen (Okeh), 'Indiana,' 'Siesta at the Fiesta,' 'Jack the Bellboy,' 'Sheridan Square.'

Will Bradley (Columbia), 'Basin St. Boogie,' 'City Called Heaven,' 'Tired of Waiting for You,' 'Call It Anything You Like,' It's Love.'

SY SHRIBMAN'S $100,000 CLAIM ON T. DORSEY

Sy Shribman, manager and backer of various bands, is suing Tommy Dorsey in Massachusetts courts for $100,000 over an old agreement between them. Shribman wants a portion of Dorsey's earnings under a deal between them made in 1936, wherein, in exchange for a loan of $2,500, he was to get 5% of Dorsey's one-nighter earnings over a certain gross figure, for five years. Suit may be settled before it goes to trial.

Meanwhile Dorsey is avoiding bookings in Massachusetts in fear of running into attachment proceedings, which could tie up any earnings picked up in that state. Shribman is manager-backer of a number of current name bands including Glenn Miller, Woody Herman, Gene Krupa, Tony Pastor, et al.

A.F.M. Rules Will Bear Down On Owners of Cafes Who Chisel In, Not on Legitimate Managers

By BERNIE WOODS

According to American Federation of Musicians' officials, the recent new rule promulgated by the AFM's executive board, which prohibits managers of bands from owning interests in their properties, will not steadfastly apply to managers known to be bona fide in their operations, that is to say the ones who really devote their full time to developing a band property or properties. Effective Sept. 15, the rule is designed, according to the same sources, to eliminate the type of 'manager' who merely makes an investment or loan in return for which he gets a sizeable piece. Particularly the investor who puts up no cash, but takes a slice of a band in return for giving it an opportunity to work where its career will be helped.

There are several roadside spot owners outside New York and one or two within the city itself, who currently hold pieces of bands through such deals, and it's supposed to be these rather than the above-board, straight-and-narrow managers the union is out to stop.

A new rule which seems to have been misintepreted widely is one relating to co-op bands. number of persons within the band business construe the rule to mean that after Sept. 15 no co-operative bands (outfits owned wholly or in part by members of the band) can continue to exist. Rule does not say that. It specifically states that 'participation in earnings by any one other than the personnel of such bands or orchestras, is prohibited.' Means that 'corporate forms or other devices for the division of profits' can not be used by managers, booking agencies, or anyone else.

Larry Barnett Stops In Columbus, Chi on Return

Larry Barnett of the MCA band booking dept. in Hollywood, has been east to o.o. some bands and will stop off in Columbus and Chicago en route back this week.

Charlie Miller, MCA v.p. in New York, flew west over the weekend to huddle with company prez, J. C. Stein.

RCA 'BRAIN' PLAYS 2 SIDES

RCA Manufacturing Co. began exhibiting yesterday (Tues.) at the annual three-day convention of music merchants and radio dealers, at the New Yorker hotel, N. Y., a new automatic record-changer that plays both sides of a disc without turning it over. To be put on sale about Aug. 15 at a price of about $425, the machine is the only rival to the current Capehart combo sets.

Called the 'Magic Brain,' RCA's development is built with two tone arms, one above and one beneath a spinning platter. When the top side is played out, the turntable stops automatically, reverses itself to allow for the inverted position of the underneath side, which the second tone arm engages and reproduces. When both sides are finished the platter is disposed of into a sloped slot at the side of the machine. There is no damage to platters anywhere in the operation, and RCA claims that it has eliminated surface noise. Pickup needle is a long-lasting sapphire. Machine will take 15 12-inch records at a time, adding up to about two hours of unattended music, or 15 10-inch sides. The two sizes cannot be intermingled as with Capehart.

JUKE JILLS WON'T JILT CONVERSATIONAL JOHNS

San Diego, July 29.

Bucknam Distributing Co. here is taking display ads in the Range Finder, Camp Callan paper, inviting the boys to get pally with their juke jills. Copy reads 'Have fun with the Number Please Girls' in urging the boys to use the talking juke boxes, and adds 'These girls will answer you,' listing 14 names. Gals alternate on a 24-hour service for 60 spots, working a library of 25,000 records.

As an added gesture, outfit also sells used records to the boys at 10 and 15 cents a copy.

Herth H.O., Syracuse

Syracuse, July 29.

Option on Milt Herth at the Hotel Syracuse picked up and the musical trio will stick here until Oct. 4.

Briefie band is playing for the dancing at the inn and has added a vocalist, Bob Preston.

Coin-Catching Records—and Others

Woody Herman 'There Goes Song Again'—'Call It Madness' (Decca 3894)

Based on a good theme, the first side is a good one, well played, with machine possibilities. Herman treats it to a strong arrangement under mutes and does the vocal himself. He also sings the reverse standard, another good effort, backed by fine band work.

Glenn Miller 'Blue Canadian Skies'—'Adois' (Bluebird 11219)

It's too hard to see any machine future for the first tune, a ballad the Canadian Gov't is supposed to be pushing to revive war-deadened tours. Melody and lyric is satisfying, but not outstanding. Major portion of sales of Miller's smooth cutting, Ray Eberle vocaling, will be private. Ditto for **Sammy Kaye** who does it (Victor 27514) in typical Kaya ballad style, Tommy Ryan doing vocal. 'Adois,' similar in arrangement, is Miller's backing. An average melody; no vocal. Kaye's coupling is a tricked up writing of an easily forgettable tune, 'Wind Blows Free,' Arthur Wright on the lyric.

Harry James 'Yes, Indeed'—'Peaceful In Country' (Columbia 36246)

Now that Tommy Dorsey's top cutting of the first, a jump spiritual, is hitting machines, followup releases begin. James has another good one, one that can stand up for nickels. Paced at easy tempo, it uses Dick Hymes' vocal, palm beating and background voices effectively. **Tommy Tucker** does it too (Okeh 6290), but kicks up the tempo, making it less effective, and inserts his own lyrics. Tucker has a following on novelties, however ,and there's no reason why he won't be accepted on this. Amy Arnell, Kerwin Somerville, and ensemble vocal. James' coupling cuts a saleable ballad pattern of 'Peaceful,' fronted by his low register trumpeting and Dick Haymes' vocalling. It stands up. **Charlie Spivak's** try at the same tune (Okeh 6291) came out of the same mold and does a solid job. Leader's trumpet is muted, as usual. Gary Stevens puts more into his lyricing. It's backed by another good ballad, 'What Word is Sweeter Than Sweetheart?', using the same formula. Tucker's reverse is a swing at 'Reluctant Dragon.'

Artie Shaw 'Don't Take Your Love'—'Love Me Little Little' (Victor 27509)

Shaw hasn't made any pops in some time. On the first side here he uses to good advantage a neat tune equipped with exceptionally fine lyric. It's well played, too. It's only weakness is in Lena Horne's vocal. It somehow doesn't fit her and occasionally she's crowded by the background. Reverse, a rhythmic cutting of a pop now getting started suffers from a thin arrangement. Miss Horne again vocals, better in rhythm. Doubtful coin stuff.

Dinah Shore 'Jim'—'I'm Through With Love' (Bluebird 11204)

Good tune of the 'Bill' school of tear-jerking ballad, ops have here a good opportunity with Miss Shore's rich vocal to cut in one more of the respnse she started flowing with 'Yes, My Darling Daughter.' Tune fits her style perfectly. So does the reverse, a standard that she handles with ease. **Teddy Powell** does 'Jim' (Bluebird 11214) and though it's well done instrumentally the tune's punch is in its lyric, where Miss Shore outdistances Ruth Gaylor. Coupling is an original, a well done jive piece tagged 'Steady Teddy.'

JIMMY DORSEY
and His Orchestra
Currently
ON TOUR
Personal Management — BILL BURTON

IN A SUBWAY FAR FROM IRELAND
Columbia Record No. 36211
By
RAYMOND SCOTT
AND HIS ORCHESTRA

ASCAP's Card-and-Golf Stall

A non-stop gin rummy and golf tournament has been going on in Tin Pan Alley since Jan. 1. A trip through the Brill Bldg. or other h.q. of the New York music publishers finds the pluggers engaged with the pasteboards or out for golf.

'Drives' on songs have become legends because of the ASCAP-radio stalemate although there are signs of perking up with the theory that 'by Sept. 1 it'll all be settled.'

Inside Stuff—Orchestras

Will Bradley's orchestra put over a press stunt in Times Square, New York, last week, meanwhile helping to swell the take of the OPM's aluminum drive. Currently playing the Astor hotel, on the Square, the band marched out of a rehearsal at the hostelry one afternoon playing 'I'll Be Glad When You're Dead, You Rascal You' at the finish of which the brass section ceremoniously tossed its aluminum mute-hats on the pile.

Other performers are devising ways of helping the aluminum drive. Andrews Sisters are having many of their off-the-air file of recordings redubbed on glass, the freed discs, with aluminum bases, going to the drive.

Gene Krupa received instructions while in New York a week ago to play Alton Bay, near Rochester, N. H. Bus driver took band to Alton, N. Y., near Rochester, N. Y., arriving there at 7 p.m., only to find they were in error. Job was necessarily cancelled, because distance between the two Altons approximates 500 miles.

John Hammond, Jr., is on leave from Columbia Recording as technical advisor on the band cavalcade picture William Dieterle is making for RKO. It's from an original idea by Director Dieterle, with sundry actors personating the different band characters. Otherwise, only one band will be employed, this as yet unselected. Music Corp. of America is financing the film on a 'package' proposition.

SHAG DAYE LINES UP NAMES FOR CELORON

Jamestown, N. Y., July 29.

Despite fact that Celoron Park management has let two choice summer Saturday nights go by without customary 'name' bands at Pier Ballroom, several are booked in for next few weeks.

Following Frankie Masters on Saturday (26), will be Alvino Rey and the King Sisters (2); Leighton Noble (9), and Tommy Dorsey on Thursday (21), with latter expected to be highlight of season.

Bookings were made by dancery manager, Shag Daye, in New York last week.

Paging Fred Small

New York City police are on the lookout for, by request of Wilkes-Barre, Pa., cops, a piano player named Fred Small, last working with George White's Scandals, to inform him that his father had died.

Funeral took place at Wilkes-Barre Saturday (26).

Ft. Worth's Name Bands

Fort Worth, July 29.

Casino Park, at Lake Worth, is using name bands. Clyde McCoy is current following Skinnay Ennis, Hal Grayson, Ted Weems and Paul Pendarvis.

Booked for a one night engagement Aug. 15 is Horace Heidt.

'Variety'—NBC-CBS
July 23—No. 1 DADDY

'Variety'—MBS
July 23—No. 1 DADDY

REPUBLIC MUSIC CORPORATION
Proudly Present
The NUMBER ONE song hit of the nation
DADDY
★ ★ ★
Now Ready to HIT the Top
Two Beautiful Ballads
UNTIL TOMORROW
HAWAIIAN SUNSET

REPUBLIC MUSIC CORPORATION
730 5th Ave., New York
VICTOR SACK IRVING BROWN
CHICAGO
1246 Pratt Boulevard
IRWIN BERKE

BILLBOARD
July 23—No. 1 DADDY

RADIO DAILY
July 23—No. 1 DADDY

Maestro Jack Harris To Operate N.Y. Nitery

Repudiating any future association with Irving Zussman, with whom he was partnered in the recently bankrupt La Conga, Broadway nitery, Milton Rubin, Broadway press agent, denies that he and Zussman will once again be linked in the fall reopening of La Conga, as reported.

According to Rubin, the 1658 Broadway Corp., the La Conga landlord, has leased the spot to Jack Harris, repatriated (from London) American bandleader, with neither Zussman nor Rubin having any connection with the new setup. The Harris lease is for five years.

TRUMPETS WHAT AM

Hal Leonard Blows Out With Bugles of Antiquity as a Stunt

Hal Leonard, leader of a band which works midwestern territory exclusively, uses a new stunt, authentically, to inject showmanship into his outfit. He has equipped his trumpet section with clarion type horns (valve-less long-barreled things synonomous with Gabriel), which are used in certain arrangements.

Leonard is an ex-college instructor turned bandleader. He taught at Winona State College, Kansas.

Music Notes

Yip Harburg and Burton Lane cleffed three songs for 'Babes on Broadway' at Metro; 'Chin Up-Cheerio-Carry On,' 'The Movies Will Get You If You Don't Watch Out' and 'Anything Can Happen in New York.'

Another martial tune, 'I'm a Military Man Now,' has been published. Henry Sylvern wrote the music, Ruth Poll the lyrics.

Harry Link to the Coast this week on more Metro huddles anent songs in 'Panama Hattie,' plus the new Garbo film, 'The Twins,' which also will have a vocal interpolation, etc.

Rytvoc, Inc., has been chartered to conduct a music publishing business in New York. Capital stock is 200 shares, no par value.

George Dunning and Bill Hampton, arranger and writer with Kay Kyser, organized a new publishing firm, Beverly Music Co., with 'The Old Looking Glass' as their first number.

Herbert Stothart doing final recordings on the score of 'Smilin' Through' at Metro.

Lew Preston wrote five songs for 'The Medico Hits the Trail' at Columbia. They are 'I'm Just a Small Town Scalawag,' 'Ride, Cowboy, Ride,' 'Hi-Ho, the Rodeo's On,' 'Little Darlin'' and 'Doin' It Right.'

Ray Whitley and Fred Rose turned in three tunes for 'Riding the Wind' at RKO; 'I'll Live Until I Die,' 'Goin' On a Hayride' and the title song.

Meredith Willson recording his original score for Samuel Goldwyn's 'The Little Foxes.' Score includes a Negro spiritual, 'Never Feel Too Weary to Pray.'

Irving Fields, bandleader, collabbed with his brother, Pvt. Murray Schwartz, at Camp Upton, on a melody titled 'Let's Do Right By Our Uncle,' a patriotic theme.

Alen G. Langenus, former gen. mgr. of G. Langenus, Inc., has joined Carl Fisher, Inc., as trade and educational rep in eastern territory.

'RAF' ('Raus Adolf Forever!') is a new topical tune by Tommy Hughes and Clarence Gaskill, just placed with Shapiro-Bernstein.

Ted Steele composed and publishes 'Home Town Blues,' lyrics by his wife, Doris Brooks.

Mickey Glass shifted from Robbins Music to Lou Levy's Leeds Music.

'Boogile Woogile Piggy' bought by Columbia Pictures for inclusion in Harriet Hilliard-Ozzie Nelson film, as yet untitled.

Inside Stuff—Music

'This one is for Saul Bornstein' is a Tin Pan Alley gag anent three of Irving Berlin's current patriotic songs, two of which are owned outright, even unto copyright, by Secretary of the Treasury Henry Morgenthau, Jr. ('Any Bonds Today') and by the Ordnance Dept. of the War Dept. ('Arms for the Love of America'), so that their unrestricted use might go forth under official Governmental auspices. The third Berlin song, which inspired the gag, is 'When This Crazy World is Sane Again,' which the songwriter introduced personally on last week's 'Dollars for Defense' program over CBS (Texaco donates the time) and which Berlin's partner, Bornstein, is exploiting commercially.

'Bonds' will be a Treasury Dept. giveaway, necessitating at least 5,000,000 copies to be run off on the Government press, as part of the defense bonds and stamps campaign; while 'Arms for the Love of America' will be sold, all moneys accruing to the Ordnance Dept. for benefit of soldier funds. In the case of 'Bonds,' Berlin, Inc., has nothing whatever to do with it; with 'Arms' it's a case of pushing the song for benefit of the U. S. Army, akin to the firm's drive on Berlin's 'God Bless America,' for benefit of the Scouts movement.

Broadway regards the notoriety attendant to bookie Frank Erickson's arrest, as result of an alleged assault on broker Milton Untermeyer at the latter's New Jersey estate, as unfortunate, especially so far as Mary Lucas (Mrs. Bobby) Crawford is concerned. Mrs. Crawford is quite an amateur golfer, and her friendship, in the past, with Ruby Keeler (ex-Mrs. Al Jolson), likewise a good amateur linksgirl, threw the Jolsons and Crawfords intimately together in former years. Likewise, an intimate femme friend of Untermeyer was Mrs. Crawford's golfing companion, La Junta White, and when both girls visited the broker at his home, the latter is said to have resented some untoward remark by Erickson, who was in their company, which touched off the altercation.

Metro figures that the ASCAP-radio stymie in one respect 'protected' its $10,000 investment in the screen rights to 'The Last Time I Saw Paris,' interpolated song in the soon due filmusical, 'Lady Be Good.' Otherwise the number might be considered even more dated.

Incidentally, while Warner Bros. owns the original George Gershwin score of 'Lady,' and Max Dreyfus of Chappell-Harms consummated the 'Paris' deal, Feist wound up publishing the score, even though WB had interpolation priority. Metro owns Feist, and naturally favors its own publishing outlet, hence Harry Link (Feist) persuaded Herman Starr, head of the WB music interests, to relinquish technical claims on the platform of mutuality.

Nationwide Songs, Inc., one of those BMI indies, which veteran music man Jack McCoy operates, is a 100% radio organization. CBS announcer Del Sharbutt, who also authored the firm's 'Romantic Guy, I,' Lanny Ross, the singer, and Dick Uhle, former radio producer with Ruthrauff & Ryan, and now in service at Fort Bragg, are partners. McCoy also has a 'piece.'

Incidentally, 'The Night We Met in Honomu' (by Ross) was erroneously omitted from the radio breakdown 'sheet,' McCoy having gotten 10 plugs last week.

The Aces (American Composers, Entertainers and Songwriters) proposed new hillbilly aggregation which got itself some free space with an anti-ASCAP blast (no mention of BMI), because the Society allegedly turns down 'billies for membership, is seemingly unaware that most of the top hillbilly songsmiths are ASCAP members. That includes cowboy-and-'billy writers like Gene Autry and the late Billy Hill (which name, as some thought, was no perversion or play on the word hillbilly).

Before Gracie Fields clippered to Lisbon, en route to entertain the British home defense, Harry Link (Feist) set 'Blue Canadian Skies' with the English comedienne. She will record it for Decca immediately upon her arrival in London, and it will be pressed in America for U. S.-Canadian fund-raising on behalf of British War Relief.

SONG PLUGGERS' GREAT GOLF TOURNAMENT ON

Green and fairways keepers of the Glen Oaks Golf Club, Great Neck, L. I., go back to work tomorrow morning (31) with an augmented crew—needed to put the course back in condition after 30-35 songpluggers finished digging dishpan-sized divots during the Professional Music Men's first annual tee tournament. Pluggers started whaling away Thursday of last week in pursuit of all sorts of prizes posted by various donors, and by Saturday had narrowed the field down to three, a finalist and two semi-finalists.

Rocco Vocco, who usually has two or three blow-up holes when matched against a bandleader who has a broadcast wire, knocked off Chester Conn, his publishing partner, Saturday afternoon and today (Wed.) goes to the gate against the winner of the other semi-final match between Joe Gould of Harms and Harry Goriach, unattached, which was to have taken place yesterday (Tues.) afternoon.

Prizes donated for the break-100 test almost equaled the number of players, top gift given by Guy Lombardo, a $150 set of clubs and bag. Tommy Dorsey put up a $50 credit slip from a clothing store; Leonard Joy (Victor) a portable radio (RCA); Mannie Sachs (Columbia) a windbreaker; Nick Kenny a travelling bag kit; VARIETY a one-year subscription, and sundry maestros guaranteed consecutive plugs as other prizes.

BILL BROWN, AGENT

San Francisco, July 29.

Bill Brown, credited with having pulled the Palace hotel's Rose Room out of the red with a big-name band policy, has joined the William Morris Hollywood office.

Mercer-Morris has taken bandleader Art Mooney's 'Johnny's in the Pantry' for publication.

NICK D'AMICO
and His Orchestra
CURRENTLY IN
2nd Return Engagement
at the
ESSEX HOUSE
New York
Concluded Return Engagements at Both the Hotel Plaza and Versailles
Mgt.: Music Corp. of America

ANSON WEEKS
And His Orchestra
NOW At
FOREST PARK HIGHLANDS
ST. LOUIS
OPENING AUGUST 10
MUEHLBACK HOTEL
KANSAS CITY
Per. Mgt. FREDERICKS BROS, Dir.:—WEEMS, INC.

TOP QUALITY PHOTOGRAPHS AT NEW LOW PRICES

Size	100	200	500
4 x 6 inches	$3.75	$7.50	$12.50
5 x 7 inches	4.50	10.00	17.50
Post Cards	3.50	6.50	10.00
Business Cards	3.25	5.50	8.50

All items are genuine high quality photographs and are made from either your print or negative. Free samples and additional prices on request.
KEHRES PHOTO SERVICE
2106 Lee Rd. Cleveland, Ohio

15 Best Sheet Music Sellers

(Week ending July 26, 1941)

Daddy	Republic
Hut Sut Song	Schumann
Intermezzo	Schuberth
Maria Elena	Southern
Green Eyes	Southern
Things I Love	Campbell
South of North Carolina	Porgie
Apple Blossom Time	Broadway
*Dolores ('Las Vegas Nights')	Paramount
You Are My Sunshine	Southern
You and I	Willson
'Till Reveille	Melody
Yours	Marks
My Sister and I	BMI
Goodbye Little Darlin'	T. B. Harms

*Filmusical.

NBC-CBS Plugs

Following compilation of plugs on NBC and Columbia's New York outlets covers the week beginning July 21 (Monday) and ending July 27 (Sunday), from 8 a.m. to 1 a.m., and is based on daily recapitulations furnished by the Office of Research-Radio Division of the College of the City of New York.

TITLE	PUBLISHER	TOTAL
Daddy	Republic	39
Things I Love	Campbell	37
You and I	Willson	34
*Intermezzo	Schuberth	32
Maria Elena	Southern	32
Do You Care?	Campbell	31
Yours	Marks	29
Hut Sut Song	Schumann	28
Green Eyes	Southern	26
Peaceful in the Country	Regent	25
I Guess I'll Have to Dream Rest	Block	24
I Went Out of My Way	BMI	21
'Til Reveille	Melody	21
Lament to Love	Roe	19
Amapola	Marks	18
Let's Get Away from It All	Embassy	17
Booglie Wooglie Piggy	Mutual	16
South of North Carolina	Porgie	16
What Word Is Sweeter n' Sweetheart?	Reis	16
Time Was	Southern	15
Everything Happens to Me	Embassy	14
Nighty Night	Beacon	13
Time and Time Again	London	13
My Sister and I	BMI	12
Romantic Guy, I	Nation	12
We Go Well Together	Regent	12
You Are My Sunshine	Southern	12
Do I Worry?	Melody	11
There'll Be Changes Made	Marks	11
You'll Never Know	Mitchell	11
Afraid to Say Hello	Reis	10
Let Me Off Uptown	Reis	10
Night We Met in Honomu	Nation	10
Reluctant Dragon	BMI	10
Slow Down	Reis	10
Whistler's Mother-in-Law	Southern	10
You Talk Too Much	Southern	10

*Filmusical excerpt.

Sidney Davis Takes U. S. Construction Job

Sidney Davis, assistant to Arthur Boucher, of Music Publishers Protective Association, and formerly foreign publicity head of Columbia Pictures, has resigned, and sailed yesterday (Tuesday) for New Foundland, where he was given an administrative position on a naval construction base for the U. S.

Davis will be gone 18 months.

Maury Lazar, brother of Irving of the Wm. Morris agency, added to Mutual Music Society's New York office and Herb Lutz made head of outfit's Chicago branch.

Latest Wacky Title

'When the Cats Are Away the Ickies Will Play' is the title hung on a jive piece by John Gerald and David Greggory, taken by BMI last week.

Tune gets its first playing on NBC's 'Chamber Music Society of Lower Basin St.' Monday (4).

Lew Butler's New Job

Chicago, July 29.

Lew Butler one of the real veterans of the music business, has a new connection and is now Chicago manager for the Majestic Music Co. This is firm headed by Arthur Shilkret.

THE WRITERS OF 'G'BYE NOW'
Offer A NATURAL Follow-Up
"HELLO THERE"
PLEASE WRITE US (THE WRITERS) FOR ADVANCE COPIES
LEVISON-EVANS MUSIC CO.
336 W. 24th St., New York City

ASCAP-NBC Deal

Continued from page 1

ing with ASCAP, CBS, it is expected, will readily signature the same forms of contract.

The decision of the ASCAP radio committee to meet NBC half way on the matter of commercial fees was anything but unanimous. The vote was four to two and the negatives came from writers who expressed violent opposition to ASCAP's making any price concession. Irving Caesar voiced the preference for having to live on $1 a day, if necessary, rather than accept the pittance that the two older networks were offering ASCAP, and he added that there were many ASCAP writers that he felt would go along with him in that sentiment.

Woods Awaits Trammell

Woods' next move will be to submite ASCAP's counter-proposition on price to Niles Trammel, NBC prez, whose business with the Federal Communications Commission will retain him in Washington until Friday (2). Another anticipated formality on the part of NBC is the calling in of a group of its affiliates for approval of the 2¼% item.

Members of ASCAP's radio committee have, despite the closeness of a price agreement with NBC, assumed an air of extreme cautiousness. They have advised their own business associates not to plan on an immediate resumption of relations with that network, since nothing will be considered as a deal until the language of the proposed contracts has been completed and signatures exchanged.

ASCAP BALLOTS IN THE MAIL

With three new board members of ASCAP to be elected in four groups—standard and popular writers, and standard and pop publishers—at a general membership meeting next month, the following nominations in each classification have been made:

Standard writers: Deems Taylor, Oley Speaks, Philip James, Clara Edwards, Horace Johnson, Geoffrey O'Hara, John Tasker Howard, Harvey Enders, of which Taylor and Speaks are incumbent;

Popular Writers: Edgar Leslie, John Mercer, Otto Harbach, L. Wolfe Gilbert, George Whiting, Stanley Adams, Lee David, Dorothy Fields, Richard Rodgers, of which Leslie, Mercer and Harbach are incumbent;

Standard Publishers: Walter Fischer, Gustave Schirmer, John Drain, Carl T. Fischer, A. Walter Kramer, W. Deane Preston, Jr., of which Fischer and Schirmer are incumbent;

Popular Publishers: J. J. Bregman, J. J. Robbins, Will von Tilzer, Edwin H. Morris, R. F. Murray and Lester Santly, of which Bregman, Robbins and Von Tilzer are incumbent.

Chairmaning the writers' nominating committee was Jacques Wolfe with Howard Dietz, James McHugh, Al Lewis, John Redmond, Jerry Livingston. John Sengstack chairmaned the pubs' nominating committee of George Simon and Larry Spier.

Bobby Day Orchestra Into Mountainside Spot

Bobby Day orchestra, whose only New York date of any note has been repeated stopovers at the Arcadia Ballroom, has been set to go into the Chatterbox, Mountainside, N. J., Aug. 12, following Bob Chester. Stay is indefinite.

Corky O'Keefe and Bobby Burns are managing the band.

William Guggenheim a Song Writer

Copper Dynasty Member Turned to Music Publishing in Latter Years—Home Was Publishing Address

Death of William Guggenheim, scion of the copper smelting dynasty, gave prominence to his recent penchant for songwriting. He authored 'You're a Glamour Girl,' Abner Silver doing the tune, with Lois (now Mrs. George Jessel) Andrews' likeness on the title-page. Imprint was under Gramercy Publication, 3 Riverside Drive, N.Y., which was Guggenheim's town house. 'My Heart Keeps Beating for You,' words by Guggenheim and music by Leo Edwards, was jointly copyrighted by them in 1940, same year as 'Glamour Girl,' and likewise 'independently' published, i.e. Guggenheim financed it.

Neither song was heard of until the publicity attendant to his will which 'remembered' four showgirls in a 'share and share alike' proviso in an estate which was first estimated to 'exceed $1,000,000' and which subsequently was estimated as possibly yielding only $8,000 each to the four women. The girls are Lilyan Andrus, Mary Alice Rice, Mildred Borst and Florence Sullivan, variously in Ziegfeld Follies and Vanities revues.

Guggenheim turned to poetry in his final years—he was over 70 when he died—and wrote pash ballads like 'Crumbs of Love' which Edwards also set to music. Silver refused to co-author a 'We Want Willkie' song with him, latter being as ardently pro-Roosevelt as Guggenheim was Republican.

British Best Sellers

(For Week Ending June 27)

London, July 1.

Waltzing in Clouds	Feldman
I've Got Sixpence	Wood
Does She Love Me	Cinephonic
Do I Love You	Chappell
Over the Hill	C-C
Sergeant Sally	Prowse
Pair of Silver Wings	Maurice
Steeple Pointing	Maurice
How Did He Look	Prowse
There I Go	C-C

MUSIC CORP. FORMED FOR SHEP FIELDS TUNES

Albany, July 29.

Jo Ann Music Corporation has been chartered to conduct a music publishing business in New York, with a capital stock of 100 shares, no par value. Company has been formed to handle original tunes held by Shep Fields, bandleader.

Andrew D. Weinberger was filing attorney.

Inevitable: Follow-up tune to Sammy Kaye's 'Daddy' has been written by Leonard Whiting, arranger for Will Bradley, and Roy Jacobs. It will be published by Kaye's Republic Music.

It's titled 'Mommy.'

Mutual Network Plugs

The following tabulation of network popular music performances is not confined to WOR, New York release for Mutual Broadcasting System, but also includes the entire MBS chain. Compilation herewith covers the week beginning July 21 (Monday) and ending July 27 (Sunday), from 8 a.m. to 2 a.m. based on daily recapitulations furnished by Accurate Reporting Service and the MBS logs.

TITLE	PUBLISHER	TOTAL
Daddy	Republic	37
Aurora	Robbins	36
I Understand	Feist	32
Kiss Boys Goodbye—(*Kiss Boys Goodbye)	Famous	27
Hut Sut Song	Schumann	21
Don't Cry Cherie	Shapiro	20
*Intermezzo	Schuberth	20
Things I Love	Campbell	20
Harbor of Dreams	Miller	18
Apple Blossom Time	Broadway	16
Love Me a Little Little	Mayfair	14
Maria Elena	Southern	14
South of North Carolina	Porgie	14
Yours	Marks	14
I Found Million Dollar Baby	Witmark	13
Ma I Miss Your Apple Pie	Loeb	13
Memory of a Rose	Shapiro	12
Romantic Guy, I	Nation	11
There Goes That Song Again	ABC	11
Call It Anything, It's Love	Berlin	10
I Can't Change My Heart	Chappel	10
You and I	Willson	10
You Started Something	Robbins	10

* Filmusical excerpt.

THE GREAT REQUEST SONG
NO LETUP
GOING STRONGER THAN EVER
"I'LL BE WITH YOU IN
APPLE BLOSSOM TIME"
BROADWAY MUSIC CORP 1619 Broadway New York

4 WEEKS OLD!—ELEVENTH ON THE LIST!!
"I GUESS I'LL HAVE TO DREAM THE REST"
MARTIN BLOCK PUBLISHING CO.
NEW YORK
Exclusive Distributors
MUSIC DEALERS SERVICE CORP.
799 Seventh Ave., New York, N. Y.

Sixth USO Unit on Army Camp Tour Bows in Mich.; Changes in Troupes

Sixth unit of the vaude troupes traveling through Army camps under sponsorship of the USO-financed Citizen Committee debuted at Selfridge Field, Michigan, on Friday (25) and is set for a lengthy tour. Other units are likewise out for tours of indeterminate length, probably all summer.

New group is headed by m.c. Steve Evans, mimic, and includes Beverley Whitney, warbler; Hylton Sisters (3), singers; George Prentice and his marionets; Linda Moody, dancer, and Frances McCoy, swing vocalist. Manager is Bill Kendall.

Number of changes have been made in the units since they got under way early in June. Casts as they now stand are:

Unit A—Lew Parker, m.c., Ginger Harmon, Margo Sisters and June Clayton, who comprised the original group, plus Patsy Ogden, who replaced Collette Lyons. Al Weisbrod is manager and Dave Schooler musical director.

Unit B—Milton Douglas, m.c., and Ginger Manners are all that remain of original company. Newcomers are Gail Manners, Bob King, Eleanor Knight and Barbara Perry, replacing Patricia King and George Prentice. George Oshrin continues as company manager, while Jack Roth has been subbed for Carl Goldner as music head.

Unit C—Harry Savoy, m.c., Toni Lane, Janis Williams and Tommy Trent remain, while Marlon Colby has replaced Marjorie Gainsworth. Hy Blane and Bob Kroll are manager and musical director, respectively.

Unit D—Don Riee, m.c., Ted Lester, Marie Nash, Elaine Arden and Ethel Fairchild remain, while the Six Vocalettes and Eleanor Teeman replace Dennis Sisters. Ken Nichols is manager and Stephen Richards musicman.

Unit E—Don Cummings and Stubby Kaye, m.c.'s, Laura Kellogg, Glorida Grafton and Midgie Fellows holdover, with Vivyan and Lilyan Andrews replacing Seymour and Picture. Tony Hughes is manager and Leo Stone in charge of music.

Dancing Circus

Riverside, Cal., July 29.

Dancing Circus, a new amusement project for soldiers, takes the place of 10 acres of orange trees, which have been uprooted here within easy reach of Camp Haan and March Field. William Fastnow, president of Amusement Producers, Inc., heads the project, with George T. McCarthy operating.

In addition to dance music by Gordon Henderson, the 35,000-square-feet layout will be devoted to boxing and vaudeville.

St. Louis Shows

St. Louis, July 29.

Julius Karty, acting manager of the city's $7,000,000 municipal auditorium, part of which has been converted into a recreation center for draftees from nearby training camps, and execs of the Social Planning Council have cooked up Saturday night shows for the khaki-clad lads. Talent recruited by WPA, an orch under the same banner and an NYA symph orch will furnish the entertainment.

Floor shows, etc., are cuffo for the draftees and the public is barred. First show will be presented Saturday (2).

Soldiers' Rough Stuff Closes Scranton to 'Em

Philadelphia, July 29.

Trouble in cabarets and roadhouses near Scranton, Pa., between natives and soldiers from Fort Dix has resulted in placing the town on the 'off-the-limits' list by Army officials.

The soldiers are now training on the artillery range at Tobyhanna, near Scranton.

MCA-B.&K. SNAG ON OVERTIME PAY TO UNIT

Music Corp. of America and Balaban & Katz are in a slight tussle on which one should pay the acts with the 'Rochester'-Dick Stabile unit for working 'overtime' at the Chicago, Chicago, a couple of weeks ago. American Guild of Variety Artists' agreement with B. & K. calls for a weekly maximum of 30 shows at the house, with all performances over that amount to be paid pro rata.

MCA, not knowing about the AGVA agreement with B. & K., made no provision in the contract with the house for extra shows. Last week it was informed by AGVA that it would have to pay the acts the extra coin, but MCA referred the matter to B. & K. Latter circuit, however, claims that MCA is liable in being the owner of the unit and employer of the acts individually.

SABLON QUITS BOSTON NITERY DUE TO ILLNESS

Jean Sablon is out of the Ritz-Carlton Roof, Boston, show, because of illness.

The French 'Bing Crosby' withdrew over the past weekend, foregoing nearly two and a half weeks of a three-week booking.

'Icecapades '42' Has Solid Year's Bookings

Atlantic City, July 29.

What may well be a precedent—or at least close to it—is the year's solid booking of the Arena Managers Assn.'s 'Icecapades of 1942,' which had its debut here last week at Convention Hall (25) to a packed house.

Ice Show opened here to what John H. Harris, prez of the assn., describes as the 'biggest advance sale in the history of Convention Hall.' Second night was sold out in advance.

'Icecapades' is slated to stay here for five weeks, and not one as previously reported, and closes its tour next June 1 in Los Angeles.

Show played 47 weeks in its 1941 version and made a Republic feature in Hollywood, to be released in September. Chester Hale is the director of the new 'Icecapades.'

WALKER, MACK QUIT PHILLY AGVA POSTS

Philadelphia, July 29.

Jimmy Walker, night club m.c., resigned as president of the Philly local of the American Guild of Variety Artists at a meeting of the board of directors last Thursday (24). Reason given was that the press of outside activities made it impossible for him to continue.

Also turning in his resignation was Bob Mack, singer, and first vice-president. Mack gave the same reason for his withdrawal. Joe Campo, nitery comic, and second vice-president automatically moved into the prexy's chair.

Brandts to Resume N. Y. Vaude in Sept.

Despite their talk of a few weeks ago that they would not again consider vaude in their theatres unless the unions eased up on their demands, the Brandts have already set Sept. 18 as the resumption date for stage shows at the Flatbush, Brooklyn, and Windsor, Bronx.

Shows are already being lined up, with bands again to predominate, but as yet no definite commitments have been made.

Both houses have been playing Wee & Leventhal stock this summer, and biz has been okay.

The Good Old Days

Herewith appears a Variety review of a N. Y. Palace bill of 20 years ago. The intention is to reprint these weekly using the relative week of 1921 with the current date of issue. No special reason in reviving these reviews other than the interest they may have in recalling the acts which were playing at that time, the manner of putting together a big time show (booking), which radio stations may find pertinent, and as a resume of the style of vaudeville reviewing of that day.

(Reprinted from Variety of July 29, 1921)

PALACE, N. Y.

Governmental weather sharps state the summer of 1921 has piled up over 400 degrees of excess temperature—and the August dog-days have yet to come. The continued heat wave is no jesting matter, or if so, it's a grim one for the vaudeville manager. The date is set forth because the heretofore unassailable Palace record has been singed by the wave lately. Monday night was said to be much better than some other scorching evenings. The lower floor saw 100 or more empty seats. The Palace has its cool spots and they are located on the right side, where open doorways filter a breeze from the yard. There is located the orange drink stand and that is doing a rushing intermission business.

The bill was an in-and-outer. Little Herman Timberg, next to finale, drew the biggest hand of the proceedings, winning the show's honors cleanly. It was Timberg's nimbly peculiar stepping that won out for him. His dialect chatter aided somewhat, with the smiles resulting on his 'money' talk (money makes him laugh, especially on Saturday night). A lyric on 'Rosie,' with a pretty tune and comic lyric, was liked. Timberg's dancing provided an out for the weak spot in his imitation bit, when he repeated an Al Jolson number, the same imitation that was offered by the No. 2 act (Bernard and Garry).

As aides to the Timberg score, the Watson Sisters, who had opened intermission and had changed to neat street togs, walked on. Timberg was telling the audience he was all wrapped up in his work, when Kitty strolled on and suggested he take her for a ride in the park—in her car. He turned on her but was just about to change his mind when big-hearted Fanny interfered, 'bawling' Kitty for making up to the little fellow, for it being only Monday, they would probably have him on their hands all week. Besides she objected to taking a chance, as little as he is. Fanny extended that by saying she once played on the bill with Singer's Midgets.

The Watson girls corralled one of the restricted hits of the evening with their 'Horsepitality' turn. Early with 'You Made Me Forget How to Cry, Little Boy,' Fanny clowned in the audience, collecting a box of candy, extracting half a dozen pieces which started melting in her hands.

Cecil Lean and Cleo Mayfield, headlining, followed the Watsons with their new 'Rehearsing,' remaining 23 minutes for one of the two class bits of the show. Miss Mayfield appeared with bobbed hair and looked extremely neat—there are few who can match her in appearance. Her evening frock was not daring but the line: 'Well, dearie, if we are not going to the show I'll put some clothes on,' registered perfectly. (Miss Mayfield's odd voice has always been the feature of her lines; it is succulent). Lean's single, 'When a Wife Grows Fat,' a fast lyric delivered in style, was liked, while the team's biggest number was 'In the Long Ago,' used before by them. The face to face dance, dual 'See You Later' chatter, also native to Lean, took them off to reward.

It was the introduction to the unexpected that saved the show in general Monday night. Sudden appearances of players in other acts happened no less than three times. Prior to the Watsons and Timberg fun, Ned Norworth trotted on in the Lean-Mayfield turn to deliver a card. It was a slight nut bit but it got him more than he was able to do with his own act, which was a sodden No. 4.

The other 'revue' touch came at the close of the Madeline and Dorothy Cameron turn (New Acts). Billy Gaxton is wedded to Madeline and the bits he performed with her tickled the house to the full. Gaxton interposed to say he had no place to go, so doubled at the piano with the pianist, while they danced as encore. There were other bits, once Gaxton leaving Madeline flat on the floor. A Mr. Hestor, who is in the Gaxton turn and who is no lightweight, then appeared for a stepping bit that won laughs and applause. The other work placed the Cameron girls in the light of heroines. They glistened in perspiration, but stuck it out bravely during the extra seven minutes added to their routine. This may be regular business as the two turns are booked together.

Gaxton himself is a bear of a worker. The Rupert Hughes comedy playlet, 'The Junior Partner,' was made a good No. 3, almost entirely by the vigor of his playing. Through it all his coat was buttoned. The chap playing the friend was in worse luck, being compelled to sport an overcoat hiding the shirt front advertisement. The turn is almost entirely given over to the three male characters, the feminine roles being just bits.

Horace Goldin held the house in the closing spot, the act showing but one illusion—the new trick of 'sawing a woman in half.' There was some contest over the rights to the stunt, with Goldin apparently winning out. Though he claims originality, the act has been showing in England. It is said to be an old Chinese trick. Goldin said it was a vivisection feat and combined 'surgery and hypnotism.' A committee of two persons was requested but secured by means of a small girl giving out number cards and a wheel spun on the stage, the number 'winning' being elected to come forth. The men may have been plants but it was a new way to select them.

Fred Bernard and Sid Garry did nicely in No. 2, though it was too warm to hope for a demand encore so early. The Wilson Aubrey Trio, probably the sole parallel bar turn on big time, opened very successfully. The bar stunts won returns, while the wrestling burlesque at the close proved the trio's comedy punch as before. *Ibee.*

3 ADMINISTER T.A. PENDING U.S. TAXES

Pending passage of the new Federal tax bill, the Theatre Authority will take no action to oppose the Treasury Department's recent ruling imposing the regular amusement tax on all theatrical benefit admissions. In the meantime, a special committee consisting of Walter Vincent, Frank Gillmore and Alan Corelli will have charge of the TA's continued opposition to the ruling. Henry Jaffe, TA attorney, will work with the committee.

That policy was determined at a meeting of the TA board of directors yesterday (Tuesday). Election held at the same session resulted in the naming of Gillmore as president of the theatrical charity organization, Brock Pemberton vice-president, and Florence Marston second vice-president. Understood that if the new tax bill finally passed by Congress continues the imposition of an impost on theatrical benefit admissions, an appeal will be made direct to the Secretary of the Treasury. Treasury's recent ruling was that because a percentage of benefit funds is used to pay TA expenses, the shows are not bonafide charities. Idea is that the Secretary of the Treasury will be approached with a proposal for TA to collect a flat sum, rather than a percentage, thus possibly qualifying the benefit shows as for bonafide charity purposes.

'Aquatennial' in Red

Minneapolis, July 29.

Financed principally by the sale of $1 buttons to the general public, good for admission to 25 attractions, including a big indoor stage show, a water follies, etc., the 1941 Minneapolis 'Aquatennial' festival last week, modeled along the New Orleans' Mardi Gras lines, did not net sufficient from this source and from the sale of reserved seats at the various events to cover its $175,000 cost, according to a report of the board of directors' chairman, Tom Hastings.

However, it was acclaimed a big success as a civic show because of the publicity for the city, etc.

Songwriter Mooney

James Mooney (& Holbein), one of vaude's topnotch performers years ago and now in the oldtimer class, has written a song, 'I Had a Hat.'

Jerry Vogel Music Co. is publishing.

LIME TRIO

"THE GOLLIWOG"

Now Appearing at the

STRAND, New York, AND HELD OVER 3 WEEKS

Direction: JACK DAVIES

RHUMBA CASINO

State at Wacker

CHICAGO

"World's Most Thrilling Theatre Club"

MOST SPECTACULAR ENTERTAINMENT IN NORTH AMERICA DEDICATED TO THE SOUTH AMERICAN WAY!

Luncheon - Matinee Dansant
Dinner - After Theatre

Open 11:30 A.M. to 5 A.M.

Managing Directors
ALBERT GREENFIELD
MILTON SCHWARTZ

COLEMAN CLARK and Co.

World's Foremost Exponents of Table Tennis
Doubling CHICAGO THEATER and
COLLEGE INN, HOTEL SHERMAN, CHICAGO
(Now in 13th Week)

St. Louis Legislation Would Bar Fly-by-Night Show Promotions

St. Louis, July 29.

Legislation aimed at curbing fly-by-night entertainment promoters, who fail to deliver what they advertise and then blow town leaving a flock of unpaid debts, from using the $7,000,000 Municipal Auditorium is being prepped for introduction in the fall session of the Board of Aldermen. Execs of the city sports palace have had many headaches due to the unethical tactics of the rapid-departing gentry and figure that strict legislation will eventually force this type out of the picture.

Larry Sunbrock, who's said to have made big coin every time he staged a show here, was the cause of most of the worries of the auditorium execs. On one occasion, after he had blown town and left a pile of unpaid debts, the city long-distanced and wired him in Los Angeles to contact Sunbrock and get the situation ironed out. Many weeks elapsed before it was taken care of. After that event Sunbrock was required to post enough cash to take care of bills before he was permitted to lease the building. Eventually he was barred completely.

The same banning order against him holda good at Sportsman's Park, where he presented a rodeo and then left town, allegedly ignoring his promise to put the playing field back in good condition.

Oxford Boys Sued By Agent Seeking 'Hellz' Commission

Chicago, July 29.

David P. O'Malley, local agent, has filed suit against the Three Oxford Boys, currently in the road company of 'Hellzapoppin.' He's seeking allegedly unpaid commissions.

Suit, filed through attorney Harry P. Munns, claims that the Oxford Trio has refused to pay commissions on the current engagement since May 5, when O'Malley's managerial contract with the trio expired.

Oxford boys claim that since the contract expired on May 5 they don't have to pay O'Malley commissions beyond that date. O'Malley avers an agent is entitled to his commission from an act as long as an act continues to work on a job obtained through that agent.

TITO GUIZAR

Thanks, Chicago, for a Wonderful 10 Weeks' Record-Breaking Engagement at the

NEW RHUMBA CASINO

Climaxed With an Extra Wonderful Week at the

CHICAGO THEATRE

Exclusive RCA Victor Recording Artist

Management

MUSIC CORP. OF AMERICA

One Way to Tell

Boston, July 29.

Men and women would not be permitted to sit on stools around a bar under the provisions of a new law coming before the Senate here.

'As situation is now, bartenders can't tell when a customer has had enough,' explained Senator J. Stanton, of Fitchburg. 'Without the stools, drunks will pass out quicker.'

Still No Deal On MCA Takeover Of NBC Artists

There is still no Music Corp. of America deal set for the NBC Artists Bureau takeover, similar to MCA's CBS acquisition which, incidentally, comes up for ratification Aug. 22 at a stockholders' election. Some 5,000 proxies are lacking to insure it.

Unlike CBS Artists, which many of the CBS directorate, notably the Levys of Philadelphia, thought was not wholly pertinent to the broadcasting business, NBC feels differently and would like to retain its package shows and talent of a calibre such as Fibber McGee & Molly, Dorothy Lamour, Edgar Bergen, sundry script shows, etc.

That is amenable with J. C. Stein, prez of MCA, who came east from his Beverly Hills headquarters for the second time in two weeks, presumably to close the deal, but flew back west over the weekend with nothing set. Meantime, the William Morris agency is still not entirely out of the running.

Stein (MCA) was willing that NBC retain whatever it chose, but wanted a sliding price downward with each loss of unit. His schedule of payment wasn't to NBC's liking.

Abandonment of its artists' Bureau won't necessarily mean that NBC won't continue to sell talent to sponsors, Frank E. Mullen, exec v.p. and general manager of NBC, stated. Package shows that NBC has built will continue to be sold, with the sale of the artists service being just a means to get away from direct management of artists, Mullen added.

P.A. WINS ON % SUIT VS. HENNY YOUNGMAN

Milton Rubin, publicity agent, has been awarded judgment over Henny Youngman, comedian, in the City court by Judge John J. Byrnes, on an agreement giving him 7½% of Youngman's gross earnings.

Case is now being referred to a referee to determine actual damages for the alleged breach. Originally Rubin claimed he was owed $1,150 but now declares the amount to be more. Rubin charged Youngman offered an $800 settlement which was rejected. Youngman's salary rose from $90 weekly to $500 and $1,000 weekly as result of his publicity campaign, Rubin claims.

Gertrude Niesen Set For Frisco Night Club

Gertrude Niesen early this week tore herself away from her newly acquired $2,000,000 Newport, R. I., mansion, which her mother picked up at a sale for $21,000, to open July 31 at the Moderne, 'Frisco. She'll stick there at least four weeks.

Meanwhile, Miss Niesen is on the hunt for a musical comedy book in which she can star. She claims she has the backing for such a show, if and when she can find a suitable script.

'Producer' Held in St. L. On Bad Check Charge

St. Louis, July 29.

Charles S. Miller, 40, an ex-con who claims to be a theatrical producer, has been returned from New York to St. Louis, where he faces a felony charge for having allegedly passed a $200 rubber check on the Mark Twain hotel last February after he had applied for permission to reopen the shuttered Shubert theatre in midtown with a vaude and musical comedy policy. After Miller, alias Sidney Seasonwine, filed the application to reopen the house he's said to have obtained $160 on the phoney check and disappeared.

Police say that he cashed several other bogus checks for smaller amounts in downtown clothing stores and bought an automobile in a similar manner but never called for the clothes. He borrowed a machine, pending the delivery of the new one and, after hiring a chauffeur, ditched him penniless in Chicago. Miller said an uncle whom he refused to name had sent him from New York to open the Shubert theatre.

Police records show that Miller was released from Sing Sing in 1939, where he served a jolt for bad checks, and also is wanted in Denver, Los Angeles and Paterson, N. J., on similar charges.

PROSER IN JAM WITH AGVA ON PAYOFF

Monte Proser is jammed up with the American Guild of Varlety Artists for failure to pay off in full at least one of the acts in the closing show at the Beachcomber, New York. Act that brought the complaint is Toy and Wing.

AGVA first threatened to put Proser's newly opened (28) venture, Piping Rock, Saratoga, on the unfair list, automatically pulling out the show, but Sidney Robinson, fronting for a syndicate, pointed out to the actors union that Proser is merely an employee at Piping Rock and that Robinson himself would be personally responsible for the Saratoga payroll. This assurance is said to have also appeased the musicians union and so Emile Coleman's orch opened on schedule. Terry Lawler, Copacabana Revue (8) and Chandra-Kaly Dancers complete the first week's show. Joe E. Lewis is scheduled to open Aug. 4, while Adelaide Moffett will replace Miss Lawler Aug. 11.

The Beachcomber rap adds to Proser's headaches, most of them acquired at Madison Square Garden, N. Y., when the foldup of his monster 'Dance Carnival' left him indebted to bandleaders and others to the tune of around $25,000. His personal notes are covering the debts and he expected to recoup a good part of his losses by touring the dancery under the sponsorship of Radio Corp. of America, but that looks cold now.

RCA was to tour 'Dance Carnival' as a promotion for its records (Victor-Bluebird) via the strict use of Victor recording bands, with Proser sharing in the profits, if any, if not on a straight guarantee basis.

AGVA insists that unless Proser pays the owed salary to Toy and Wing he will be placed on the 'unfair list' and no AGVA member, or AGVA-franchised agent, could do business with him. AGVA also claims that Carmen D'Antonio, who headlined the final Beachcomber show, also was not paid for the final week, but she accepted the personal notes of John Goddard, Proser's attorney.

Walter Batchelor and the Shuberts were also interested in the Beachcomber, but Proser signed all the contracts and he's taking the rap.

Magis Elect Gamble

Seattle, July 29.

Ray Gamble, Tacoma, was elected president of the Pacific Coast Assn. of Magicians at the regional convention held here.

Oakland was selected as the convention city for 1942.

Police Chief Who Put the Lid on Mpls. In Duluth Hosp; Mayor Under Fire

What, No Dish?

Kansas City, July 29.

Barney Joffee gives the patrons only a feature picture, 45-minute, five or six-act vaude bill with stage band, comedy and news for admission of 30c any seat, any time, at his Tower theatre here.

Bill Stein and Charlie Finkelstine, house assistants, overheard a fond mama leaving house with her youngster consoling thus:

'No sonny, this isn't the theatre where we get the dish.'

Strawhat Vaude In Click Bow At Clinton, Conn.

Clinton, Conn., July 29.

J. Burleigh Morton's venture in strawhat vaude at Andrews Memorial here got off to an okay start in first of six weeks' series.

Headed by Pat Rooney, bill went over big with customers, many of whom were apparently seeing their initial program of variety entertainment. Audience reaction was gauged by applause meters printed in programs, giving fans an opportunity to check off likes and dislikes regarding the acts. Ticket buyers rubbed elbows with the entertainers at a 'Pink Elephants' club gathering after each show.

Numerous comments from femme attendees brought out the fact that while they had trouble in dragging their husbands to summer legit strawhatters, they experienced no difficulty at all in inducing them to catch a vaude show.

Spot is a paradise for troupers, with opening show acts clamoring for return dates after a week of cottage life at this shoreline community.

Approximate attendance on first week bettered 2,000.

Bows to Health

Pittsburgh, July 29.

Advised by her physician to give up active work on account of a spinal injury, Dorothy Hayes has quit Hollywood Blondes, roller-skating act at Villa Madrid, and remaining three femmes, Dorothy Olsen, Celeste Eichling and Joan Reid, plan to carry on for time being as trio.

Hayes gal left the turn in Huntington, W. Va., Blondes' last stand before coming on to Pittsburgh.

Minneapolis, July 29.

Police Chief E. B. Hansen, who suddenly resigned and disappeared after clamping the lid on all-night drinking and gambling spots, has been located in a Duluth hospital suffering from sleeping sickness. He was in good health, however, when he left Minneapolis nine days after he had assumed office, according to his wife.

Mayor-elect M. B. Kline, who claims to have been in ignorance of Hansen's plans and who charges an 'underworld plot' to discredit him, had been unable, at this writing, to interview Hansen because of the latter's condition. In radio talks and statements to the press he is asking the public to withhold judgment.

Meantime, newspapers editorially are demanding 'a showdown' and the grand jury is investigating racketeering, vice and general police conditions, with the mayor appearing as one of the witnesses. The newspapers have been publishing reports about rival factions fighting to take over control of vice.

Adding fuel to all the fire was the claim of the Rev. H. J. Soltau, the state's foremost vice crusader, recuperating in a hospital here from a severe beating received while raiding niteries in the suburbs, that Hansen resigned 'because a resort was tipped off before an impending raid by him and the chief.' The minister also alleges that Mayor Kline, despite avowals that he would 'clean out the racketeers, gave no orders to clamp on the lid until after the police chief resigned and cleared out.

Hansen Recommended

Before being appointed chief, Hansen had been employed as police head at a large manufacturing plant here and had been recommended to Mayor Kline by the FBI. The custom has been to appoint a member of the police department.

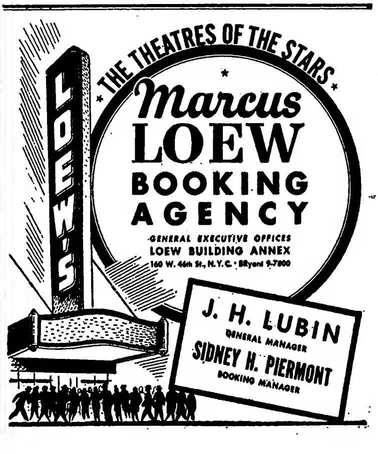
'Circulation of a theory that the police chief, who resigned in nine days, did so because Mayor Kline wouldn't permit him to be honest, has some of the aspects of kicking a man when he is down,' declared the Minneapolis Times editorially. 'Not even the ex-police chief has intimated that any act of the mayor was the reason for his hasty departure from office.

'It seems only fair to give the mayor a chance to get his breath from the shock of the Hansen fiasco and consequent disruption of his plans so he may prove by his acts that he was and still is determined to fight it out with the racketeers.'

Norwood Sets Dates For Merry Macs, Hawk

Harry Norwood, personal manager of the Merry Macs and Bob Hawk, arrived in New York last week from Hollywood. Will remain east about a week.

Expects to close for some theatre dates for his clients.



STRAND, N. Y.

Phil Harris Orch (17) with Patricia Kay; The Billingtons (2), Lime Trio, Ames and Arno; 'Bride Came C.O.D.,' reviewed in VARIETY, *July 2.*

Stage layout in support of the Bette Davis-James Cagney 'Bride Came C.O.D.' rates among the best the Strand has produced. In command throughout is Phil Harris, fresh from Jack Benny's Jello radio program, now laying off for the summer. Thus the hour and few odd minutes of stage doings pack a wallop from start to finish, its pep punching like a trip-hammer.

Harris says that he hasn't been around New York in front of a band for some seven years and, between gags about Benny to set his immediate past with vague-minded customers, cracks about New York's 'loss' of his corn music. The band he has behind him, staffed by four sax, three trombones, three trumpets, two pianos, brass-string bass, guitar and drums, does a most satisfying job. Its chairs are in the hands of competent men equipped with painstaking arrangements. For stage work few bands could do a better job and on the one or two opportunities it gets at pop stuff in dance tempo the outfit shows that ballroom one-nighters would be just as well handled. In a late number the leader introes some of his men and explains that the entire outfit is his radio band.

Harris does announcements, trots out gags, some live, some dead, but all effective with this audience. He also lends an oar to some of the acts, all contributing to the smoothness. Bits of crossfire with his men and a short exchange with the man in the booth pyramid giggles.

Of the outside turns two are standard, surefire routines seen often but one The Billingtons, recently at Leon and Eddie's, New York nitery is not very familiar to theatre patrons. Boy and girl, fresh and clean looking, go over solidly with three dance routines, each imaginatively routined and expertly executed. Opener is a fast jitterbug tap, then a rhythm bit in unison and a short, speedy routine to finish. Turn got a heavy reaction.

Lime Trio have been around for years. Production end introes their pantomimic stuff neatly by informing Harris 'a present' has arrived for him from Jack Benny. They then cart the trunk containing the mechanical doll member onstage, a dispatch card, 'To Phil Harris,' attached. Knockabout act, winding up with the blackfaced doll dancing on a pole, socks heavily.

Ames and Arno have played this house before and form a tasty windup of the accompanying acts, despite their knock 'em down and drag 'em out routine being similar to the Lime Trio's. The two tear things apart and score like they always do—solidly.

Patricia Kay, vocalist with the band, tall, good-looking and auburn-haired, gets off on the right foot with a flowing-tempoed version of 'Daddy,' using Harris as the title foil, and follows with a short try at 'Down the Road Apiece,' boogie-woogie number. Gal does allright.

Harris shoves the show toward the flies with a vocal of his by-now-standard 'That's What I Like About the South,' with seemingly unending lyrics, then gives the downbeat on the Jello signoff as the elevator fades.

Biz almost capacity when caught Friday night (opening). *Wood.*

STATE-LAKE, CHI

Chicago, July 25.
Herman Hyde with Sally Burrill, Baby Lawrence, Six Danwells, Alice Dawn, Joey Ross and Gladys Bennett, Dancing Darlings (16); 'Singapore Woman' (WB).

With the exception of the production numbers this is straight vaudeville and pretty fair entertainment. Although there is no name strength to lend support at the b.o., house seems set for a satisfactory week.

Line of femmes is okay offering three routines, produced by Madeline Wallace and Vee Ames, and although the numbers unveil nothing new in the way of ideas, they are adequate. A radium number is the best of the lot, with a gal being projected out over the audience on a moveable prop to symbolize a butterfly.

Teeterboard act, the Six Danwells, comes forth with some swell stunts, the real strength of the bill. There's plenty of action and some really exceptional tumbling and teeter tricks which the six men do with finesse.

Joey Ross and Gladys Bennett, talking comedy team, are unimpressive. Gags are strictly of the motheaten variety, and while the gal shows promise as a comedienne, possessing an infectious laugh and good sense of timing, the team should search for new material. Song and dance finish is the only punch in the act.

Hoke pure and simple is the backbone of the efforts of Herman Hyde and Sally Burrill. There are prop violins, prop bass violins and a nondescript looking harp, out of which a skunk, a wooden woman who does bumps, and a spittoon, among other things, appear. Act is smartly presented in a casual manner throughout, and both man and woman are standard funny people.

Alice Dawn, warbler with strong pipes, gives out three pops with better than fair results. She has good appearance and choice of numbers with audience appeal, but could improve her diction. Registered well with this family house.

Colored male tap dancer, Baby Lawrence, has a fine assortment of steps in the jive groove.

Biz good at second show Friday (25). *Gold.*

SHEA'S, BUFFALO

Buffalo, July 25.
Vaughn Monroe Orch with Gil Lamb, Six Willys, Evelyn Farney, Marylin Duke, Ziggy Talent; 'Reaching for the Sun' (Par).

This is the initial showing hereabouts of Vaughn Monroe's impressive assemblage of brasses, and, with the addition of Gil Lamb, Evelyn Farney and the Willys, it makes a neatly effective presentation which is doubly welcome to the Buffalo's stage after nearly three months of straight films.

Musically, the outfit features a strong addiction to the jump style and appears to have attained its meteoric stellar rating on the strength of a politely emphatic preoccupation with outre rhythm, dissonance and an unusual orchestration.

The first half of the proceedings seems overweight in jitteroo appeal, but Monroe's own vocals are so smartly highlighted in contrast that the unbalance is thus considerably encompassed. The maestro's smooth, distinctively styled balladry is a socko concoction, sure of the most solid sort of returns, and, as evidenced by the 'Pagliacci' thing, whammed in English and then jived with brass interpolations, is undoubtedly largely responsible for the band's rapid climb.

Marylin Duke, on briefly in the deuce spot, ties up 'Daddy' and 'Hut Sut' and delivers them for what here was a warm welcome. Later, Ziggy Talent's eccentric comic packaging of Joe E. Lewis' 'Sam, You Made the Pants Too Long' and 'Ants in Pants,' is surefire. Both performers, from the regular band group, rate underlining.

Lamb, heading the added talent division, coasts part of the way, but has enough on the ball to bring him in strongly. His jitterbug takeoff is plenty funny and the muchly improved swallowed-harmonica bit, assisted by Tommy Sanford, carried him off for top applause. Only in his straight monos does he appear to pull the wallops of his comedy punching.

Six Willys, out of Ed Wynn's 'Boys and Girls Together,' are spotted for a fast and spectacular acros and juggling. They snap up the pace and add a colorful flash of novelty. Miss Farney's tricky taps, in which she has progressed noticeably since her last showing here when she was still a bandshow novitiate, now get an eye-filling assist from the smart exploitation of her pert personality. Agreeable poise and tasteful grooming make her look like mccoy musical comedy material.

Attendance sturdy at supper show opening day despite highest temperature of entire summer. *Burton.*

HAMID'S PIER, A. C.

(HIPPODROME)

Atlantic City, July 27.
Patricia Ellis, Henny Youngman, Ray and Harrison, Victoria Troupe (6), Three Harmonica Bees, Dan Goldie's House Orch (10); 'Sunset in Wyoming' (Rep).

Neat show at Hamid's this week, full of laughs, but apparently shorter than usual. Most of the laugh material is supplied by Henny Youngman, who m.c.s, but Ray and Harrison contribute along this line with good results, too.

Patricia Ellis, blonde from films, in flowing gray gown with gold belt, headlines show, singing 'Let's Fall in Love,' 'It All Comes Back to Me' and 'I Cried for You' in appealing voice that pleased the jam-pack mob at first show Sunday (27). She took three bows.

Acrobatic element of vaude bill supplied by Victoria Troupe, four girls and two men, who apparently do everything on bicycles. Three Harmonica Bees, smartly dressed in blue trousers and gray checked coats, made good opening act. They mix classics and jive with fine effect, and their antics amuse the customers. One of the three plays a mouth-organ about a yard long and has to hustle to keep with the others who play short ones.

Harrison and Ray get many laughs with their slapstick and gags. The Ray gal, who capitalizes on her plumpness, wowed the audience with a comic dance which she calls 'A Pain in the Ballet.'

Youngman keeps up a running patter of wisecracks and maintained a steady roar of laughter.

Seventy-five-cent admission also included Blue Barron's orch and Eddy Morgan's house orch in ballroom, Sylvia's Washington Debs in corridor, and Terrell Jacobs' circus acts at far end of pier over the weekend. *Carter.*

STATE, N. Y.

Harry Richman, Willie Hoppe, Carroll and Howe, Gautier's Ponies and Dogs, Jack Cole Dancers; 'That Uncertain Feeling' (UA).

This midsummer stage show is just so-so. However, business Thursday night (24) was very good, customers getting surcease from the heat in this air-conditioned theatre. The word-of-mouth on the film, however, depreciates the bill's b.o. value generally.

Harry Richman is back on the boards and the show's topper. He has been rather absent locally since last summer's click at Ben Marden's Riviera with Sophie Tucker and Joe E. Lewis, the trio later moving into the State for two weeks.

Richman has changed his routine slightly since his last trip here, but the songs are essentially the clickers with which he has been socko for some time. 'Number 10 Lullaby Lane' is a pleasant tune into which are intermingled 'That Old Gang of Mine,' Jolson's favorite 'April Showers,' Fannie Brice's 'My Man,' Cantor's 'Susie,' Miss Tucker's 'Some of These Days' and, naturally, his own fave, 'Puttin' on the Ritz.' Patriotic finale is given to the hilt, with the warbler strong in lyrically advocating backing up the President.

Novelty turn is Willie Hoppe, the world's champion billiardist, who recently won the three-cushion title in Chicago in amazing fashion. Few of the shots Hoppe uses here are employed in competition, but the cue wizard certainly has plenty on the spheres. Trick carom shots are announced over the p.a. system, while a mirror enables the onlooker to watch the ivories cavort around the green baize. Three-cushion shot without touching any of the assorted 50 balls as the concluding trick is the touch of a master.

Carroll and Howe have the comedy assignment, such as it is. Team's chatter took some time to register. Fast-talking comedienne shows possibilities and should have surer material. She indicates versatility by singing 'Lady Be Good,' which concludes with a trumpet imitation, while her hoofing is okay. Partner's best work is in the stepping department.

Another novelty is Jack Cole's East Indies dances. Working with two Balinese dancing girls, the routine is short but effective. They move about in native costumes, with tinkling bells, the ears of all three sporting pearls. While the gyrations are exotic, the music is of the pop variety. Evolutions are quite different from the average, accentuated by frequent craning of the neck.

Gautier's Steeplechase opens. Act consists of four ponies and as many dogs plus a monk. Act is well trained, serving well enough in the spot. *Ibee.*

OLYMPIA, MIAMI

Miami, July 26.
Estelle Taylor, Wesson Brothers, Sid Marion, Larry Collins, Marion and Ray Lynn, Harry Reser House Orch; 'The Big Store' (M-G).

There's no danger of inflation as long as eggs are as plentiful as the one laid during this barnyard frolic. It's not the fault of manager Al Weiss, though. Even the long green won't entice top turns here now, their contention being that playing Miami in the summer will kill their winter b.o. Raises a moot question, but hardly seems logical, inasmuch as hefty biz during season is from north, and draw now is largely confined to localites and Georgia and Alabama expatriates.

By virtue of her cinematic background Estelle Taylor gets the upper-case billing, but that's as far as it goes. Miss Taylor has a charming personality—but why does she have to sing? Perhaps if she would just dust off a brace of easygoing ditties she'd get by, but as it is, she attempts to give all she's got, and it isn't enough. Warbles exactly as though her vocal coach was lurking behind the scrim, and worried for fear she won't e-n-u-n-c-i-a-t-e each syllable clearly and d-i-s-t-i-n-c-t-l-y.

In making his getaway Sid Marion opines that he likes to hear folks laugh. Well, he'd better get an earful now, because if he doesn't slip his material a fast hypo, he's going to find out how it feels to hear 'em snore. Goes for such beatenup gags as: 'There's a celebrity in the audience tonight. I want to introduce Boris Karloff. Won't you stand up Mr. Karloff? Oh! Pardon me, madam!' And that's a killer compared to some of the cold-storage specials he exhumes.

Larry Collins is a trick trombonist, who plays as though he had to get his instrument back to the hock shop before 12. Piece de resistance is a musical striptease. Takes his sliphorn to pieces while playing and winds up blowing the mouthpiece. There isn't much difference.

Weekly hoofing session is presided over by Marion and Ray Lynn, doubling from the Wit's End, local nitery. Routines are acceptable, but nothing startling. Lynn has a new twist though. Hoofs with his hair in his eyes. Causes him no end of annoyance, but he's brave about the whole thing. Probably figures it gives him a boyish appeal. It doesn't.

Single homerun on this card is chalked up by the Wesson Brothers, a pair of nifty mimics. Their forte is dual impersonation. One does the vocal, the other the physical mannerisms. Duo scores heavily with half-dozen slick impersonations, topped off by a Bergen and McCarthy exchange that is a wow.

Biz bueno. *Leslie.*

TOWER, K. C.

Kansas City, July 26.
Simp-Phonies (4), Dorothy Keller, Hestwood and Stone, The Saxons, Lester Harding, Norma Jean Hines, Herb Six House Orch; 'Mountain Moonlight' (Rep).

List of acts comprising this vaude bill has both strong and light entries; the summing up is average. It's formula in presentation, with the Herb Six band opening and Lester Harding chiming in on the vocal before he gets into the m.c. work.

Initial single is Dorothy Keller in a trio of fast terp routines, a semi-eccentric, a South American-flavored bit, and a windup with a jive and corn routine. All are fast and she works hard for her deserved hand.

Mid-show is given over to pair of novelty acts, Hestwood and Stone with their puppetry getting the first chance. Their characters are heavily in caricature and quite acceptable although the house has seen better of this kind recently. Act makes use of recorded music in getting over its long-haired, piano-playing puppet, Minnie Mouse ballet, opera-singing hen and jitterbug jugglers. Fritz and Hans Saxon feature balancing with a European flavor. They take turns teetering atop a small cylinder and enhance their work by performing atop platforms and ladders reaching into the fly. It's precise work and suspenseful to the audience.

Harding has his turn to sing 'Green Eyes' in the softer range, possibly at a slightly under-paced tempo. Then calls on Norma Jean Hines, youthful amateur winner, for routine of agile Hawaiian contortions.

Final turn is given to the Four Simp-Phonies, Frank Wildner, Walter Scott, Mose Williams and Jim Craig, with instrumentation of accordian, electric guitar, violin, and rack of tympani gadgets. Instrumental work is standard of the hillbilly, rube and western type, but efforts at garnishing it are overdone with costumes detracting from their contribution. They're recently from pictures, where the ragged overalls were likely in character, but the four could take a large lesson from a group such as the Kidoodlers for stage work. 'Wm. Tell Overture,' 'Ridin' and Rockin' in the Saddle' and 'Tiger Rag' are nevertheless entertaining, but whole turn could have been better presented. Forty-three minutes would then have come in easily above average. *Quin.*

EMBASSY, S. F.

San Francisco, July 22.
Teddy Felton, Dorothea Gray, Cliff Arvin, Christine Brandt, Don Santo, Rubyettes (16), Freddie Lampkin Orch (6); 'Devil and Miss Jones' (RKO) and 'Magic in Music' (Par).

Vaude is back again in this situation, with manager Dan McLean working toward a definite goal of full-time stage shows plus one feature. For the present, footlights will burn two nights weekly with duals, with steps toward McLean's objective being made gradually.

Relighting of the boards here was synchronized with a 'house-warming' flash in honor of new seats, carpets, etc., resulting in SRO and holdouts all evening.

New m.c. here is Don Santo, doubling from the Streets of Paris nitery here and the Downtown theatre in nearby Oakland, which also uses two nights of stage weekly. Chap is the cocky, hat-punishing type and good, clowning all over the place and doing specialties on his own—fine for a family house except for his tendency to go blue, which won't do here. A hard worker, Santo is also booking the show.

Rounded up for the opener were a flock of singles, including Teddy Felton, Negro tap-song-and-gag man, who was forced into an apparently unrehearsed encore by audience enthusiasm; Cliff Arvin, puppeteer working full stage who netted four bows; Christine Brandt, soft-voiced torcher, and Dorothea Gray, who sings man-hungry comic songs in a gay '90s bathing suit for okay returns, although a bit broad for this house.

Santo himself does a radio burlesque and a woman-taking-a-bath routine he claims to have done in 'New Faces of 1937.' Orch also comes in for introductions, with batoner Freddie Lampkin (brother of Phil) soloing niftly in 'Sweet Mystery of Life.' Weakest link is the line, dancing-school stuff.

McLean is off to a strong start on his new venture, and may yet fool the curbstone seers who nodded smugly when his last try ran into difficulties. *Wern.*

STANLEY, PITT

Pittsburgh, July 25.
'Rochester,' Dick Stabile's Band (12), Gracie Barrie, Walton and O'Rourke, Ruby Ring, Kitty Murray, Shirley Gay; 'Underground' (WB).

Jack Benny radio show, in section, seems to be making WB deluxer its consecutive headquarters these days. Last week it was Phil Harris, this week it's 'Rochester.' He's a pretty funny fellow, but not nearly as funny as he is on those Sunday evenings when Benny's writers are in his corner.

Audibly, except in a few isolated moments, 'Rochester' is just a character in search of an author; pantomimically, with a buxom femme named Kitty Murray, he's a different comic, this time a good one. Of course, anybody who's ever heard the guy on the radio expects to hear him do some talking, so he can't stick to hoofing and mugging exclusively. But it seems a shame Rochester didn't equip himself at the start of his unit with a stooge perhaps and some crossfire by the Messrs. Beloin and Morrow, the fellows who put the words into his and Benny's mouths from October to June.

If 'Rochester' has stinted on himself, at least he hasn't stinted on his supporting people. Topping the additional talent, and of particular local interest, are Dick Stabile, with his band, and Gracie Barrie (Mrs. Stabile). The sax-playing maestro first broke in his orch here at the William Penn hotel; Miss Barrie was a singing fixture at the Stanley at the ripe old age of 13, and, furthermore, the two of them were married here. Barrie gal is still near the top among the balladeers, and crocks 'em with 'Come On, Get Happy,' 'Everything Happens to Me' and 'Hut Sut Song,' and for a finish teams up with Stabile on their own special lyrics version of 'Daddy' that's a swell piece of material for them. As for Stabile, he's come a long way both as a showman and maestro in poise and assurance, and band has developed considerably. His sax section, which he presides over, is crew's No. 1 asset and those reeds fairly sing. Piece of biz with phosphorescent white gloves and a sax is a good novelty, but Stabile should build it up a bit for more color.

Stabile carries a femme singer, Shirley Gay, who does only one number right at the beginning, 'Ma, I Miss Your Apple Pie,' and okay, but there's not much chance for her with Miss Barrie around. Walton and O'Rourke are a clean-up with their sophisticated puppet show, going in for the more mundane things such as Gypsy Rose Lee doing the strip. Each of their presentations is a solid click. Also a show-stopper is Ruby Ring, control dancing and contortionist who does everything with her legs but break them in half. Miss Ring can save herself the trouble of describing her act to Bob Ripley. He wouldn't believe it.

There's an unbilled colored baritone 'Rochester' brings on in the middle of his act who practically tears 'Old Man River' apart. Guy has a great range and has loads of possibilities, but he needs some study in order to keep the strain and seeming effort out of his voice. Biz fine, with house full-up, at first show despite hottest day of the year. *Cohen.*

STEEL PIER, A. C.

(MUSIC HALL)

Atlantic City, July 27.
Ciro Rimac Orch (15) with Alzira Camargo, Charley Boy, Estrelita; Jack Powell and Jack Powell, Jr.; Joe and Jane McKenna, Moke and Poke, Gae Foster Ballet (16), Ben Yost Singers (8), Dick Dana, Pinkie Lee, Bobby Morris, Ryan and Benson, Walter Morton, Orch (9).

Headed by Ciro Rimac and his rhumba group, a troupe of 60 persons makes up the 'Merry Melody Revels' revue this week in Music Hall of Steel Pier. While the show is larger in cast and in offerings, it is fast-moving and runs about one hour and 20 minutes. Film omitted to run continuous vaude on weekend.

Rimac's turn, which runs about 20 minutes, is a pretty complete show in itself—with plenty of music, songs and dances. Its only defect is that it has been brassed up so highly, possibly because of large hall, that effect at times is very harsh. The medley of South American tunes played in softer rhythm brought biggest hand. Closing number, with all playing full-blast and singing, is ear-splitter.

Alzira Camargo went over well in her Brazilian songs, Carmen Miranda style, wearing native costume with exaggerated flower headdress. She warbles another number, something about charms of Brazil, which pleased, but her best is 'I Want My Mama.' Charley Boy (son of Rimac) and Estrelita in colorful costumes got big returns for their Latin numbers.

Jack Powell and Jack Powell, Jr., are reviewed extensively under New Acts in Theatres. Gae Foster Girls put over two okay numbers this week.

Joe and Jane McKenna brought laughs in a slapstick song, dance and

(Continued on page 41)

Night Club Reviews

RHUMBA CASINO, CHI

Chicago, July 25.
Joan Merrill, Georgie Tapps, Gloria Gilbert, Galli-Galli, Pan-American Dancers (12), Carlos Molina Orch (12), Don Pedro Orch. (10); $2.50-$3 minimum.

Here in one of the town's most beautiful rooms the management has succeeded in assembling a knockout show packed with talent of first-rate calibre.

Rhumba idea is carried out only in the production numbers, with other Spanish dances coming in for their share of attention also. Show opens with eight shapely gals and four men, billed as the Pan-American Dancers, and built for the most part around the swell Latin terping of Martinez and Devlin, who dish out the rhumba with verve and appeal, in numbers produced by Sammy Rose. Pan-Americans make two additional appearances in the show, with an excellent South American tango and a fast moving conga finale. Femmes are plenty easy on the eyes and the inclusion of the four men makes the routines interesting.

Galli-Galli performs some intriguing legerdemain, with the assistance of a couple of patrons, and gets himself across with his easy chatter and clever manipulation. Topper of all his tricks is the planting of live baby chicks on the unwitting customers.

With a nifty assortment of spins, ballerina Gloria Gilbert contributes a fast-moving terp that spells sock entertainment. Gal still whips around with amazing speed and precision and combines her stunts with some better than average ballet dancing.

Georgie Tapps is a class dancer of the ballet-tap style, and offers an interesting and technically fine group of numbers. Opening with his familiar 'Charmaine,' he moves into a Spanish dance, which contributes plenty of color and serves as a good medium for his individual artistry. A Viennese waltz is equally good, and he closes with a comic impression of an old-time vaudeville hoofer. Could easily have done more.

Carrying the main spot, Joan Merrill is the recipient of an enthusiastic buildup and proceeds to justify it to fullest extent. A neat looker, she possesses a warm, full-ranged voice, and can get good results from both ballads and swing tunes. Her best offerings are 'Intermezzo' and 'How Did He Look?' latter announced as a recent recording by her. Gal shows a little too studied mannerisms, but otherwise is a fine performer.

Show is m.c.d throughout by Carlos Molina, who also capably leads his band for both show and dance music. Additional Latin touch is by Don Pedro, who nicely sings in the production numbers and fronts his band for some of the dance sets, alternating with Molina.

Business great Friday (25). *Gold.*

VILLA MADRID, PITT

Pittsburgh, July 24.
Etzi Covato Orch (6) with Mark Lane, Peter Higgins, Hollywood Blondes (3), Kay Taylor, 4 Antoinettes; cover, 50c.

Villa Madrid has been limping along with just an act or two for most of the summer, but with late installation of a cooling system management decided to splurge on talent and come up with a big (for Pittsburgh anyway) show. Combo has been just right, with biz springing back into regular season form as a result of the air conditioning and the augmented lineup.

Headliner is Peter Higgins, and it's a return engagement for local tenor who has come back to town to live after more than 15 years. Voice is better than ever. Higgins puts his catalog over like a super-salesman, hits 'em high and clear, and when caught had to slip in six encores before crowd would let him get away. Not even in his old Keith heyday was the guy singing as well.

Hollywood Blondes, three gals on rollerskates, have a spectacular turn with a series of whirling stunts that take the breath away. They're lookers, too, which doesn't hurt. Act until recently was a quartet, and Blondes are doing the same tricks with only three girls now and getting just as much kick, of which there's plenty, into their repertoire of thrills. Kay Taylor's a cute little tapster who rates high among the dancing dollies. Just a bit plump, but lots of ingenue s.a. and needs only to shave her hips a bit to get up there. Four Antoinettes comprise the line, and their stuff individually and collectively is okay. Nicely costumed and they make a favorable appearance.

Etzi Covato's orch plays a lot of music for a six-piecer. Covato, however, is the leader in name only, turning that chore over to Mark Lane while he concentrates on the managerial end, being part owner of the establishment. Lane also m.c.s the show, sticking to straight announcements. *Cohen.*

CHATTERBOX
(MOUNTAINSIDE, N. J.)

Mountainside, N. J., July 26.
Bob Chester Orch. (14) with Betty Bradley, Bill Reynolds.

Chester's sitdown here, for at least six weeks, marks the first time that outfit has located anywhere in more than a year. It has been on the road working one-nighters and college dates, broken only by theatre dates, and the lack of broadcasting has made deep inroads into the popularity the outfit was able to build up since its inception two years ago.

While this North Jersey roadhouse, which can't possibly seat many more than 300, is not ideal as a visual showcase for the band, it's equipped with five NBC net broadcasts a week. And though Chester's band hasn't improved its position lately it ranks above the calibre of music that the Chatterbox has been using, with a few exceptions. All in all, the setup is satisfactory all around.

Composed of three trumpets, two trombones, four saxes, and four rhythm, Chester's outfit, while rough in spots due to too long a road stay with not enough rest between dates, is basically a good band, one that can reach an important bracket. Its books are stocked with exceptionally well-tailored arrangements ranging from tasty pops and standards to sock originals. Band's use of mutes on some of the slower-paced ballad stuff builds up a strong liking for its work in that category. On the heavier, driving stuff careful brass dissipates a great deal of blare. Its rhythms, herded by a drummer whose tempoes are strong, yet always for the band alone, are fine for dancing. Summed up, the band has a lot to offer and needs only air time to show to advantage.

Chester handles himself easily up front, only occasionally reaching for his tenor sax, and then almost always slipping it into the work of the other four. Betty Bradley, good looking and a neat seller, handles ballads and novelties in good voice. Bill Reynolds is the band's one glaring deficiency. His vocals are stiff, being a halter on the band's chances. *Wood.*

CLUB ALABAM, CHI

Chicago, July 21.
Larry Vincent, Pancho and Lolita Roche, Irene Burke, Ramona Hughes, Natasha, Eddy Roth Orch (3), Dave Unell Orch (3); No Cover or Minimum.

This spot has reopened with practically the same personnel and excellent cuisine. Primarily an eating spot, room nevertheless enjoys a good late business, and show and music are in the intimate vein as befits the small room (100 capacity).

Larry Vincent is the m.c. and top attraction. With running chatter and the ability to dish out some funny slightly blue material accompanying himself at the piano, Vincent is a natural for this spot and should register well with everyone. Surrounding acts are not too strong but collectively they shape up as a fairly good show.

Pancho and Lolita Roche, Latin dance team, have a castenet number and a conga which turns out to be a conga chain in which the patrons participate. Team has good appearance, but dancing is handicapped by the small floor.

Blonde soubret Irene Burke is a good hoofer, but weak on the vocals. Attractive and shapely, however, and registers okay. Ramona Hughes, another dancer, has little to offer. Interpretative dancer, Natasha, makes a big thing out of a couple of simple acrobatic tricks, and is unusual only in that she fails to come up with the expected strip. Eddy Roth and Dave Unell orchestras alternate on the dance music, with the Unell crew doing the shows. *Loop.*

Giveaways

Continued from page 1

theatres begin battling each other for biz.

In Chicago alone, it is estimated that 200 theatres will be using bingo and defense bonds, at a minimum prize of $200 worth weekly, which means a conservative figure of $40,000 worth of defense bonds being purchased by Chicago theatres each week. And with increased competition, this figure will likely be doubled or tripled, since many of the bigger theatres can give away much more than $200 weekly. During the bank night mania, some of the houses were disbursing as much as $2,500 in cash each week.

Bank night, strangely enough, is still under a strict ban and no official okay is forthcoming for this stunt, defense bonds or no. The authorities have given the nod for the bingo setup, but still have the nix on banko.

Unit Review

ICECAPADES OF 1942
(CONVENTION HALL, A. C.)

Atlantic City, July 25.
Produced by Arena Managers Association. Staged by Russell Markert. Starts Belita; features Megan Taylor, Lois Dworshak, Vera Hruba, Joe Jackson, Jr., Robin Lee, Serge Flash, Red McCarthy, Jackson and Lyman, Phil Taylor, Pierre Benoit, Robert and Margaret Wright, Hub Trio and Denese, Dench and Stewart, Al Surette, Charles Uksila, George Byron, Donna Atwood, Phil Taylor, Clara Wilkins, Arthur Vitarelli, Norton Waite, chorus girls (26), chorus boys (15); Music director, Jerry Mayhall; opened at Convention Hall, Atlantic City, July 25, '41; $1.65 top.

This resort, which has seen all kinds of ice shows the past few summers, turned out 8,000 strong to see opening of the 1942 'Icecapades' in Convention Hall Friday night (25). Show is spectacular, colorful, worthwhile. It has everytihg any extravagant revue can offer, from dancing to a liberal sprinkling of comedy. Staging by Russell Markert is excellent. John H. Harris, the Pittsburgh showman, impresarios as prez of Arena Managers Assn.

Belita, British ice ballerina recently starred in ice revue at Hotel New Yorker, returns as head of show. Good-looking blonde drew plenty applause with intricate gyrations, exciting spins and beautiful glides. Forming an attractive setting for the star's introduction is the 'Garden of Roses' number, with ballet in pink and green costumes, black lace trimmings and parasols. Belita, in short pink, ruffled costumes with black velvet bolero, makes effective picture here. Her second number, 'Blue September,' has songs by George Byron. In white bodice and vari-colored skirt she performs double spins and whirls which got nice hand.

Another British girl, Megan Taylor, a champ figure skater, was a prime favorite with audience. Her graceful and dramatic interpretation of Tchaikowsky's 'Francesca da Rimini' is nifty. Attired in black velvet ballet costume with black snood, the redheaded skater received big hand. She encored with a fast number in a smart little costume of blue sequins and white fur.

Vera Hruba, blonde Czechoslovakian, went over big in her candle flame number. This act had been seen here before, but there was no drop in enthusiasm. Always a favorite ice performer here, Red McCarthy appears this time in a Chinese god number. His sleek body is painted silver and colored lights are played upon him as he sweeps through a routine of glides, leaps and bursts of speed. After much applause, he encores with short, speedy run around rink.

For sheer comedy, Larry Jackson and Bernie Lyman excel. Their ballroom burlesk drew many laughs. Their rube act also good for laughs.

Joe Jackson, Jr., son of the vet vaude trouper, repeats his father's trick bicycle act and pantomime on ice. Attired in tramp costume and baggy trousers, he brought howls. The horse number with Al Surette and Arthur Vitarelli is okey and pleased crowd with antics. Surette who combines smart blade work with good comedy and grotesque movements showing fine control, is brought out twice.

Phil Taylor, father of Megan and 'originator' of stilt-skating, gives a fine exhibition of difficult turns. Received big response. Robin Lee, for five years national figure-skating champ, got warm welcome and executed some fast spins. Lois Dworshak pleased the jitterbugs in a shoulder-swaying and hip-swinging jive number. So did another jitterbug number by the chorus, with cute Clara Wilkins soloing.

Serge Flash, former vaude juggler, clicked with his balancing of a spinning ball on a fingertip while gliding on ice. Pierre and Denise Benoit, in blue velvet trousers and short jackets, exhibit fine teamwork. They later give a neat exhibition of the tango. Robert Dench and Rose Marie Stewart, British champions, give exhibition of precision in green and white satin costumes to get good hand.

Something new in these parts is the Hub Trio, with Kenneth Mullen, Edmond Raiche and Leonard Mullen. They put on fine acrobatic number, featuring a back somersault which brought outstanding applause. Norton Waite went over well in a burlesk ballet number. Donna Atwood, newcomer, does excellently in her professional debut. She appeared in the Arabian Nights skit, a colorful interpretative fantasy elaborately staged and costumed. Robert and Margaret Wright also make their bows as a pair in this number and do well.

Outstanding among the tuneful selections is 'Somewhere,' music by Peter De Rose and lyrics by John Latouche. It's sung by George Byron. Another number of lilting charm is 'Oriental Moonrise,' by De Rose-Latouche. *Carter.*

House Reviews

Continued from page 40

STEEL PIER, A. C.

patter skit. Moke and Poke, colored tapsters, do okay with snappy routine interspersed with songs and chatter. Ben Yost Singers, in cowboy costumes, warble some nice southern melodies, including 'Old Black Joe,' 'Swanee River' and 'That's Why Darkies Were Born,' winning good returns.

With Dick Dana as emcee, comedy bits are interwoven by Pinkie Lee, Bobby Morris, Ryan and Beanson, and Walter Morton.

When caught Sunday (27) at first show, long lines waited for admission to vaude program. Steel Pier upped admission this week to 83c instead of usual 75c. Other weekend features included Gene Grupa in Marine ballroom, three films, water circus, acrobats, Sharkey the seal, Eskimo village, fun house, and children's theatre. *Carter.*

CHICAGO, CHI

Chicago, July 26.
Tito Guizar, Sue Ryan, Jay and Lou Seiler, Coleman Clark & Co. (3), Chicago Theatre Ballet (16); 'Bride Came C.O.D.' (WB).

For the most part a well-rounded stagebill, this week's show offers some good talent, but not very much name value to keep the b.o. humming. Having just finished an extended engagement at a local nitery, Tito Guizar cannot be rated as a strong moneypuller, and there's no one else on the bill with much to offer in this respect. However, there's a lot of entertainment value, and customers get their money's worth.

Ballet gals open the show with an unimportant little table-tennis routine, which doesn't afford them much sphere for dancing talent, but shows them at least to be shapely. Following this, Coleman Clark and Dick Hendry take over for exhibition of table tennis, which moves along at a fast clip, but not quite fast enough to keep from slowing up the entire show. A personable young announcer describes the play as it goes along, which helps, but act is spotted wrong.

Comedy efforts of Jay and Lou Seiler get things going again, and this time the pace holds for duration of the show. The Seilers have an enjoyable nonsensical brand of comedy, and combine it well with some swell eccentric hoofing. A novelty dance bit performed on circular skiis is outstanding. Boys work throughout the balance of the show and inject laugh-getting pieces of business between each act.

Sue Ryan, singing comedienne, is on for some entertaining bits of mimicry, wherein she impersonates the magazine-cover girls. Working with a pianist on stage she makes the most of having a piano behind her, using it constantly as a prop. Gal knows how to get laughs, and her mugging is superb.

With a Mexican hacienda setting, and the girls of the ballet doing a rhumba-conga introductory routine, Guizar takes over the stage for a series of Latin songs. His first, 'Granada,' is on the legitimate side and shows Guizar to have a real singing voice in addition to his more familiar crooning efforts. Following this with such favorites as 'Perfidia,' 'Maria Elena' and 'La Cucaracha,' he sells himself nicely and gets over to a nice reception. Audience at show caught would seem to indicate that Guizar has big femme following.

Biz fair at first show Saturday (26). *Gold.*

LYRIC, INDPLS.

Indianapolis, July 25.
Jerry Colonna, Ted Leary, Lathrop and Lee, Monroe and Grant, the Three Cheers, House Band; 'Shining Victory' (WB).

The big noise this week at the Lyric is Jerry Colonna, he of the bulging eyes and bristling mustache, both of which gave him an 'in' to these customers' funny bones.

After his opening remark, 'What did you expect—a sweater girl?', Colonna goes into a lusty rendition of 'Sonny Boy,' followed by the 'Road to Mandalay.' Although his singing is louder than qualitative, he was kept busy on encores. He revives another talent of earlier days, an imitation of Tommy Dorsey at the age of three, then 12 and finally as adult—on the trombone. All clicko.

Ted Leary amuses with songs and chatter, also emceeing ably. Lathrop and Lee, fine tap team, took several bows for their excellent routine.

The Nelsons also clicked with their clever m a r i o n e t manipulations. Monroe and Grant please with some hokum and acrobatic work atop a table. The Three Cheers, announced as local gals, sing pops okay.

Biz good Friday (25) at the third show. *Kiley.*

EMBASSY, N. Y.
(NEWSREELS)

While President Roosevelt requests Congress to hold draftees in the army beyond the originally designated single year, General Marshall's reasons for such request and the drawing of numbers in the second draft hold greatest interest on the new bill. Also among best and most original subjects are those on the British besieged at Tobruk (as related by the United Press' Jan Yindrich) and Paramount's admirable handling of the Dionne quintuplets at Collander, Ontario. Neither the Roosevelt nor Marshall talks was especially good.

All the reel companies had the siege at Tobruk, but Par credits the Australian Intelligence Division with the alert photographic material and employed UP reporter Yindrich for a vivid picture of what the British troops (largely Anzacs) were going through to withstand continuous Nazi and German attacks on the Libyan stronghold. Crisp, intelligent scripting and superb narration make the visit to Quintupland almost a short in itself.

'Tex' McCrary deals with 'Swastika Over South America' in his exclusive for the Embassy this week. It's much better than his recent efforts. He takes a crack at the ability of American film celebs to improve good will.

Best of remained lineup, long on quantity if not quality, sizes up as follows: U. S. Marines practicing landing near Jacksonville (Universal), actionful; land-water army scout car tested at Buffalo (U), below par; torpedo boat test at New Orleans (U), nifty; Joseph P. Kennedy's son joining air force (Par), worthwhile; army activity in armored divisions and aviation (Par), dull; John D. Rockefeller's appeal for USO funds (Movietone), routine; Ft. Reilly cavalry review (Pathe), slick.

Also, Lord Halifax looking over bombers on the Coast (Par), pale; interview (censored) of nurses rescued after U-boat attack (Par), original treatment; Independence Day exercises in Buenos Aires (Movietone), excellent; splitting the Vargas diamond (Movietone), intriguing; bathing beauties in California (Movietone), interesting; Lou Nova training (same reel), different.

Also, Britains vow revenge, with Churchill doing the talking, (News of Day), pleasing; diaper derby (U), funny; western rodeo (Movietone), neat action; Clem McCarthy gabbing a hoss race (Pathe), original. Macaroni plant fire in Philly (U), nice action; and kids boxing in Boston (Pathe), trim fun.

'Information Please' short from RKO helps lift bill to a higher level. *Wear.*

New Act in Theatre

JACK POWELL & POWELL, JR.
Comedy Drumming
10 Mins.
Steel Pier, Atlantic City

Jack Powell, who has been doing a blackface drumming single for many years, has been joined by his 16-year-old son, David, to become a two act as Jack Powell and Jack Powell, Jr. It's a clicker.

The senior Powell, in his standard chef's white uniform and hat, begins with beating rhythm on the large drums. He then proceeds to tap on kitchen chair and floor to audience's delight. Then joined by Powell, Jr., a slimmer counterpart of his father.

The boy, with exact makeup and gestures, has studied carefully the older man's routine and mannerisms, including the shuffle effected by the veteran while drumming about the stage. Their duo on two kitchen chairs, beating out a lively rhythm in exact tempo, had audience clapping hands in time, as did their following number with senior on large drums and junior member using sticks small as pencils.

Father and son act opened here Saturday (26), just 25 years after the senior Powell began his career in this resort. When caught Sunday, youngster showed much talent and confidence and kept close watch on veteran's movements. Act closed with two walking off stage with chairs, still tapping out beats on woodwork and rings to receive enthusiastic handclapping. Act, like all others on bill, cut some because of heavy schedule on big day. *Carter.*

Port.'s Weekender

Seattle, July 29.

Joe Daniels, local booker, announces the Bagdad theatre, Portland, Ore., operated by Ted Gamble, is now booking five acts of vaude, Thursdays, Fridays and Saturdays.

Gamble also has the Capital, Portland, where acts play a full week. They double on the three nights named to the Bagdad.

Variety Bills

WEEK AUGUST 1

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Paramount

NEW YORK CITY
Paramount (30)
B Hawkins Bd
4 Ink Spots
Stump & Stumpy
Bill Bailey
CHICAGO
Chicago (1)
Dinah Shore
Jerry Colonna
Gil Lamb
3 Arnolds
Pritchard & Lord
State Lake (1)
Arthur & M Havel
Olympia (1)
Gaynor & Ross
Jack McCoy
Condos Bros
Evans & Mayer
The Albins

Warner

NEW YORK CITY
Strand (2)
Phil Harris Orc
Patricia Kay
Ames & Arno
The Billingtons
Lime 3
PHILADELPHIA
Earle (2)
Vaughn Monroe O
Biltmorettes
Johnny Burke
(25)
Paul Whiteman Orc
Jack Gilford
Robinson 2
PITTSBURGH
Stanley (2)
Paul Whiteman Orc
Jack Gilford
Robinson 2
(25)
Rochester Show
Dick Stabile Orc
Gracie Barrie
Walton & O'Rourke
Ruby Ring
Kitty Murray
WASHINGTON
Earle (31)
Helene Faye
Enrico & Novello
(25)
Roxyettes
Lani McIntyre Orc
B West & L Page

Loew

NEW YORK CITY
State (31)
Joe Rinas Oro
Barry Wood
Larry Adler
Cass Daley
Harriet Lana
Stuart-Morgan Dane
WASHINGTON
Capitol (31)
Rhythm Rockets
John Boles
Marty May
Nathane Bros
Harriet Hoctor

Independent

NEW YORK CITY
Music Hall (31)
Hal LeRoy
Marina Lord
Hilda Eckler
Francis Carter
Arthur Bowle
Gil Mason
Robert Shanley
Rockettes
Corps de Ballet
Glee Club
Erno Rapee Symph
Roxy (31)
Archie Robbins
Don Arres
Lane Bros
Toy & Wing
Ben Berri
Stan Ross
12 Esquires
Gae Foster Gis
Paul Ash Orc
AKRON
Palace (1-4)
Gene Krupa Orc
Calgary Bro
Brown & Ames
Patricia King
ATLANTIC CITY
Steel Pier (3)
Gae Foster Gis
The Kidoodlers
Kaney & Norris
Joey Rardin
Rochester
Russ Morgan Orc
Jimmy Dorsey Orc
W West & McGinty
Christiani Tr
Sharkey
Caster Bricklayers
Bobby Morris
Richard Dana
Pinky Lee
Ryan & Benson
Ben Yost Singers
Frances Fay
Hamid's Pier (3)
Tommy Reynolds O
Willie Howard Co
Mitzi Mayfair
Gene Marvey
4 Juggling Jewels
C Fredericks Co
BALTIMORE
State (3-6)
Olive White
(3 to fill)
(31-2)
Dowling Gis
Hoo Shee
Walker & Cromer
Cappy Barra Boys
CAMDEN
Towers (2-3)
D'Espo 3
Warren Boden
(3 to fill)
FREEPORT
Freeport (1)
Grant Family
Lawrence & Rand'h
B Joyce & Ginger
(2 to fill)
JONES BEACH
(31-2)
Alf Loyal Stallions
6 Honeys
Pansy, the Horse
PALMER
Palmer (2)
Ken Maynard
PHILADELPHIA
Carman (1)
Olsen & Shirley
Winnie May
The Manhattanites
(One to fill)
WASHINGTON
Howard (1)
Sunset Royal Orc
Avie Andrews
Paul, Slim & Eddy
WILLOW GROVE
Willow Grove Park
(3 only)
Dowling Gis
Winnie May
The Manhattanites
(2 to fill)
YOUNGSTOWN
Palace (5-7)
Gene Krupa Orc
Calgary Bros
Brown & Ames
Patricia King
(1-4)
Bernivici Pan-A Foll

Cabaret Bills

NEW YORK CITY

Armando's
Gae Morris Oro
Pedrito Orc
Shirl Thomas
Bill Bertolotti's
Jane Churchill
Edith Lambert
Annette
Moya Gifford
Ginger Lane
Don Sylvio Orc
Angelo Orc
Bill's Gay 90's
Charles Strickland
Lulu Bates
Fred Bishop
Spike Harrison
Harold Willard
Harry Donnelly
Bernie Graner
Cafe Society (Midtown)
Eddie South Orc
Linda Keene
Hazel Scott
Ammons & Johnson
Jack Gilford
Golden Gate 4
Cafe Society (Village)
Teddy Wilson Orc
Kenneth Spencer
Sammy Price
Art Tatum
Helena Horne
Chateau Moderne
Annette Guerlain
Covert & Reed
Lucille Jarrott
Maurice Shaw Orc
Gabriel
Lou Spielman
Dorothy Tanner
Carmelita
Claremont Inn
Joe Ricardel Orc
Club 18
G Andrews Orc
Jules Stower Orc
Pat Harrington
Jack White
Roy Sedley
Frankie Hyers
Archie Robbins
Stan Ross
Vince Curren
Club Gaucho
Don Avandano Orc
Currito & Coral
Luis Camacho
Jose Perez
Rosa Rio
Harriet Carr
Renee
Cora & Irene's
Joe Ellis Orc
Ringo & Harris
Betty Frous
Marcella Clair
Nick Leeds
Diamond Horseshoe
Moe Murray
Nita Naldi
Carlyle Blackwell
Joe E Howard
Ross Wyse, Jr
June Mann
Della Lind
Geo Fontana
Lila Lee
Gilda Gray
Charles King
Hangean Sis
Clyde Hager
El Chico
Don Alberto Orc
Benito Collada
Teresita Osta
Anita Sevilla
Antonio de Cordova
Bardilla Sis
Famous Door
Babe Russin Orc
Roy Sedley
Billie Holiday
Dixie Roberts
Sid Walker
Mousey Gareer
Havana-Madrid
Froilan Maya Orc
Juanita Sanabria O
Alberto Torres
Ramon & Lucinda
Belen Ortega
Alda Rodriguez
Fay Torres
Artero Cortes
Delores DaLeon
Hickory House
Bill Turner Orc
Mercedes
Carol Boyd
Rollin Smith
Jinja Wayna
Hotel Astor
Ina Ray Hutton Orc
Will Bradley Orc
Hotel Belmont Plaza
Arthur Ravel Orc
Joe Pafumy Orc
Bea Perron
Gwen Gary
Eleanor Eberle
John Hubert
Belmont Balladeers
Hotel Biltmore
Ray Heatherton O
Judy Clark
Rolly Rolls
Pickert & Ross
Hotel Bossert (Brooklyn)
Bobby Parks Orc
Imogen Carpenter
Hotel Edison
Blue Barron Orc
Una May Carlisle
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Ray Kinney Orc
Meymo Holt
Napua
Leilani Inea
Nani Todd
Lehua Paulson
Hotel Lincoln
Harry James Orc
Hotel McAlpin
Arturo Arturos Orc
Wendy Bishop
Hotel New Yorker
Johnny Long Orc
Helen Young
Bob Houston
Paul Harmon
Adele Inge
Betty Ranow
Anne Haroldon
Peter Killam
Phil Hiser
Jo Ann Dean
Gene Berg
Ice Ballet
Hotel Park Central (Cocoanut Grove)
Buddy Clarke Orc
Alfonso Orc
Jack Waldron
Elenore Wood
Hibbert, Byrd Co
Winton & Diana
Bunny Howard
Ginger Dulo
Wilson Lang
Hotel Pennsylvania
Bobby Byrne Orc
Dorothy Claire
Stuart Wade
Hotel Plaza
Dick Gasparre Orc
Chiquito Orc
Paul Haakon
Maxine Kleor
Hotel Savoy-Plaza
Howard Lally Orc
Peggy Fears
Milton Douglas
Hotel St. Moritz
Ford Harrison Orc
Casa Franklin
Lolo & Ramon
Florence & Alvarez
Betty Black
Jaye Martin
Hotel St. Regis
Hal Saunders Orc
Gus Martel Orc
Hotel Taft
Vincent Lopez Orc
Ann Barrett
Sonny Skyler
Hotel Waldorf-Astoria (Starlight Roof)
Xavier Cugat Orc
Miguelito Valdes
Lina Romay
Frakson
Evelyn Turner
H Williams, 3
Hurricane
Dick Satterfield Orc
Chiquito Oro
Billy Vine
Iceland Restaurant
Danny White
Jack Lane
James & Wilde
Caroline Knight
Teddy Eddie Orc
Joe Hembree Orc
Kelly's Stable
Hot Lips Page Orc
Billie Holiday
Billy Daniels
Stuff Smith
King Cole Trio
La Martinique (West End, N. J.)
Eddie Oliver Orc
Herbert Curbello O
Georgie Tapps
Adrienne
Le Coq Rouge
Joe Smith Orc
Bela Bizoey
Rudi Timfield
Leon & Eddie's
Lou Martin Orc
Narida Orc
Eddie Davis
Jerry Blanchard
Dance Players
Joan Wood
Clay Bryson
Barbara Perry
Sherry Britton
Shirley Lloyd
Miltoe Dahlberg
Jean Mona
Moulin Rouge
Guy Martin Gis
Robert Laurent
Adams & Lisa
Andre Monice Orc
Louis Barrae Orc
Place Elegante
Ernest Franz Orc
Bill Farrell
Vincent DeCosta
Art Tubertini
Victor Harta
Queen Mary
Roy Stewart Orc
Jerry Blanchard
Caroline Night
Kimi Toye
Ginger Wayne
Rainbow Grill
Russ Smith Orc
Ashburne
Rainbow Room
Barry Winton Orc
Chiquita Venezia
Sigrid Lassen
Clemente Orc
Maria
Russell Swann
Aarce & Glancz
Juliae & Marjori
Riviera (Ft. Lee, N. J.)
Pancho Orc
Fausto Curbelle O
Helen Kane
Gower & Jeanne
Whiteoe Bros
Everett Marshall
Chee Hale Gis
Russian Kretchma
Nicolae Matthey O
Peter Nemiroff Orc
Olga Ivanova
Nastia Poliakova
Maruela Sava
Adia Kuznetzoff
Senia Karavaeff
Michel Michon
Mishi Uzdanoff
Arjalak Arafelova
Spivy's Roof
Nora Sheridan
Wally Blacker
Eddie Mayhoffe
Betty Bryant
Stork Club
Sonny Kendis Orc
Bay Benson Orc
Angelita Harmes
Versailles
N Brandwynne Orc
Panchito Orc
Adelaide Moffett
Tommy Wonder
Village Barn
Gene Austin Orc
Sherrill Sis
Zeb Carver
Bud Sweeney
Don & Ruth Lane
Pappy Below
Roberta Welch
Village Vanguard
Belle Rosette
Helen Thomson
Gerald Clark
Wivel Restaurant
Patsy Lu Rains
Eleanor Bowers
McArthurs
Paxton

LOS ANGELES

Bar of Music
Bill Jordon
George Kent
Ann Harriett
Tony Sharrabba
Dick Winslow Orc
Biltmore Bowl
Margery Daye
Jack Gwynne
Jimmy Castle
Royal Guards
Max & His Gang
Dorothy Brandon
Armand & Lita
3 Dee's
Chuck Foster Orc
Casa Manana
Charlie Barnet Orc
Cocoanut Grove
Mary Parker
Billy Daniel
Jimmy Brierly
Mitchell Leisen Rev
Freddie Martin Orc
Earl Carroll
Dr Rockwell
B Minnevitch Co
Helen O'Hara
Bob Murphy
'It' Cafe
Joe
Dave Forrester Orc
Macambo Cafe
Edwardo Aguilar O
Phil Ohman's Orc
Mirmur.
Harry Owens Orc
Palladium
Woody Herman Orc
Paris Inn
Kenny Henryson
Marg'rite & M'rtinez
Henry Monet
Patsy Brittain
Herman Lopez
Fred & Jerry
Helen Miller
Chuck Henry Orc
Pirates Den
Henry Grant
Gaby La Fitte
Rhodrack Boys
Nick Cochren Orc
Rhumboogie
Harlem in H'wood
Rosario & Antonio
Carlos Ramirez
3 Pitchmen
Johnny Muck
Inez Gonan
Carmine Calhoun
Pedro DeLeon Orc
Abbott Dancers
Sherman Hotel (Celtic Cafe)
Gene Kerwin Orc
Jurose Sis
(Panther Room)
Benny Goodman O
Carl Marx
Rhumba Casino
Joan Morrill
Georgie Tappa
Gloria Gilbert
Galli Galli
Filipo de Flores
Martinez & Devlin
Carlos Molinas Orc
Eduard & Diana
Pan-Am Dane
Don Pedro Orc
606 Club
Billy Carr
Alyce Cerf
Call von Dell
Margie Kelly
Edith Evans
Hugo & Myra
Diane Rowland
Jean Mode
Sparklet Gis
Elayno
Naenetta Carmen
Millio Wayne
Sol Lake Orc
Tripoli 3
Villa Moderne
Bob Sirose Orc
Villa Venice
Rosita Ortega
Poggi & Igor
Tana
Vanessa & Sandino
Jacquelina Mignac
Ted Adair
Buzzonia
Rienldi
Auretta Sis

ATLANTIC CITY

Albany Arms
Barney Davine 3
Dude Ranch Orc
Billy Lang
Elephant Cafe
Joe Armstrong
Joe Doyle
Rita Roberta
Peggy Shields
500 Club
Cross & Dune
Dorothy Blaine
Margie Greene
Henry Jerome
Gateway Casino (Somers Point)
Jack Miller Orc
Paul Titus
Bubbles Lawler
Johnnie Farrell
Jack Carleton
Herman's Music Bar
Jack Arnold
Jockey's Derby Club
Lenny Ross
Bobby Johnson
Bobby Dell
Kiki Hall
Peppi Carman
Lee Norre
Nomad Club
Jackie Whalen
Dixie Sullivan
Laticia
Helen Celby
Zola Gray
President Hotel (Round World Rm)
Anselmo Sacasas O
Adrian Rollini 3
Marion Powers
Juanita Orc
Johnnie Morgan
Dalla Norella
Franco & Beryl
Cheena de Simone
Phyllis Baker
Paradise Club
Bardu Ali Orc
Wilma Middleton
Charlie & Dotty
Honi Coles
Candy & Pepper
Virginia Vigal
Tampa Boys
Catherine Atkieson
Ethly Love
Thelma Price
Paddock Int'l
Dagmar
Jackie Richards
Vicki Cooper
Marie Kibbey
Five Debs
Penn Atlantic Hotel (Palm Room)
Sue Mitchell Orc
Ritz Carlton Hotel (Merry Go Round Room)
Carmen Cavallaro O
Traymore Hotel (Stratosphere Rm)
Bill Madden Orc
Chadwicks
Peechee-Poochee
Lee Hola
T. K. 9 Club
Alan Gale
Grace O'Hara
Estella Sloan
Ralph Brown
Judy Cummings
Eddie Thomas
Bobby Lee
Eddy Blum
3 Peppers

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES

EDWARD SHERMAN

1619 BROADWAY NEW YORK COL. 5-0930

Gene Sheldon
Bareey Grant
Dorothy Ford
6 Debonaires
Beryl Wallace
Reyes' Rhumba Bd
Bill Brady
Manny Strand Orc
Florentine Gardens
Corrinna & Tita
NTG
Billy Rayes
Fred Scott
Sugar Geise
David Mershall Orc
Charlie Foy's Club
Charlie Foy
Leonard Sues
Jerry Lester
Lorraine Elliott
Red Stanley Orc
Grace Hayes Lodge
Mary Healy
Neville Fleeson
Peter Lind Hayes O
Carlyle
Grace Hayes
Mary Reilly
Mary Leo
Mavis Mims
Jeecita
House of Murphy
Frankie Gallagher
Hal Chanslor Orc
Jean Meunier
Gordon Bishop
Lovey Lane
Lola Galloway
Buck & Bubbles
Cee Pea Johnson O
Scheherazade Cafe
Richard Smart
Ina Miraeza
Yascha Borowski
Russian Gypsy Orc
Seven Seas
Lilia Kipikona
Sybil Thomas
Bunny Kaha
Puanani Mathews
Miki Wiki
Chief Seutini
Eddie Bush
Charlie Opunui
Bobby Mathews
Johnie Bright Orc
Slapsy Maxies
Ben Blue
Cully Richards
Sid Tomick
Reis Bros
Benny Lessy
Patti Moore
Sam Lewis
Pat Shaw
Joe Oakie
Al Bard Orc
Somerset House
Joe Moshay Orc
Trianon
Johnny Davis Orc

CHICAGO

Ambassador Hotel (Pump Room)
Val Oman Orc
Maggi McNellis
Bismarck Hotel (Walnut Room)
Jimmy Joy Orc
Betty Burns
Maurice & Maryea
Art Loeden
Tune Tessers
Hadley Gis
Art London
(Tavern Room)
Dava Pritchard Orc
Blackhawk
Art Jarrett Orc
Gail Robbins
Lloyd & Willie
Pearl Islanders
Blackstone Hotel (Balinese Rm.)
Eddie White Orc
Brevoort Hotel (Crystal Room)
6 Niblics
Peggy Lester
Lois LaChanca
Bob Billings
Broadmoor
Wally Rand
Pat Patterson
Betty Coeds
Anita Page
June Darling
Sally Barr
Herb Rudolphs Orc
Brown Derby
Harriet Norris
Jo Ann Dare
Charlotte van Day
Mary Earl
Chiquita
Evelyn Lee
Virginia James
Joe Franks
Edith Mitchell
Savoga Trio
Marsha DeLand
Jim Polk
Ethel Brown
Mickey Duna
Advocates
Sammy Frisco Orc
Capitol Lounge
Modulators Orc
Maurice Rocco
Louis Jordan Orc
Chez Paree
Milton Berle
Janseye
Carole Rhodes
Requel & Tarriba
Bill Gary
Ben Yost Singers
Boyd Raeburn Orc
Bobby Ramos Orc
Evans Gis
Club Alabam
Larry Vincent
Pancho & L Roche
Irene Burke
Natasha
Ramona Hughes
Bernie Adler
Paulette LaPierre
Dotty Dalo
Marion Moore
Allan Coe
Colosimos
Frank Quatrell Orc
Gale 5
Rose Villon
Rose Parfeet
The Hartzells
Don Baldwin
Frank Prince
Harry Pooley Orc
Bobby Danders
Congress Hotel (Glass Hat Rm)
Jerry Shelton
Del Shore
Eddie Danders Orc
Drake Hotel (Camillia House)
Bob Grant Orc
Peggy Fears
Edgewater Beach Hotel (Beach Walk)
Horace Heidt Orc
Donna & Juans
Ronnie Kemper
Bernie Mattinson
Minnie Cabanne
Burton Pierce
Nighthawks
Dorben Gis
Herb Foote
885 Club
Johnny Howard
The Conrads
Ann Suter
Fifi DeValeri
Julio Garcia Orc
5100 Club
Danny Thomas
Roberts & Reynolds
Mary Beth Sirea
The Bartons
Bob O Lin Gis
Mark Fisher Orc
Garrick Stagebar
Steff Smith
Clarence Profit 3
Gracemere Hotel (Glass House Rm)
Crusaders
Dorothy Timmins
Betty Grey
Hi Hat
Guy Cherney
DeMerlos
Jim Penman
Andree Andrea
J Manzanares Orc
Ray Reynolds
Eddie Fens Orc
Ivanhoe
Florence Schubert
Al Trace Orc
Holly Swanson
Vierra Hawaiians
Helen Sumner
L'Aiglon
Spiros Stamos Orc
Gwendolyn Veausell
Edna Sellers
Isobel da Marco
Morrison Hotel (Boston Oyster House)
Manfred Gottbelf
New Yorker
Morey Amsterdam
J & J Walton
Mary Ann Russell
Doris DuPont
Mary Camp
Kretlow Gis
Arne Barnett Orc
Al Milton Orc
Old Heidelberg
Hene Muenzer 4
Doris Wittich
Coenio Pusa-Teri
Heidelberg 4
Rathskellar
Louis & Orc
Palmer House (Empire Room)
Skinnay Ennis Orc
Ambassador Hotel (Surf Room)
Johnny Pick Orc
Babette's Club
Barbara Belmora
Patricia Ryan
Owen & Parker
Milton Huber Orc
Ginger Ford
Fernandez Orc
Bath & Turf Club
Jerry Cooper
Maria Austte
Pupy
Gerarde
Jack Whitehead O
Tomas Rios Orc
Benson's Cafe
Johnny Norton
Princess Whitewing
Rita Cunningham
Roe Coletta Orc
Breakers Hotel (Ship Deck)
Beale Street Boys
University 3
Frances Faya
Brigantine Hotel (Treasure Island Room)
Adrian Rollini 3
Claridge Hotel (Mayfair Room)
Marty Magee Orc
Chelsea Hotel (Terrace Room)
Johnny Hamp Orc
Billy Vae 3
Cliquot Club
Ace Howard
Eddie Lang
Cosmo & Anita
Ramona
Mildred Gibson
Bucky Lopez
Tony Gillard Orc
Chez Paree
H Montgomery
Bothwell Brown
Helen Montgomery
Club Harlem
Larry Steele
Myra Johnson
Cook & Brown
Mae Diggs
Derby Wilson
Leach & Brew
Jackie Mabley
Alaed & Anise
Ruth Holliday
Blancha Colea
Turner Gould
Harlemettes (8)
Garland Wilson
Beachcombers
Dude Ranch
Endicott Orc

PHILADELPHIA

Club Ball
Ramoni Rhumba Bd
Alan Fielding Orc
Bali-lovelies
J & A DiGianto
Virginia Ramos
Elisse
Deloyd McKaya
Ben Franklin
Ralph Eastwood
Leo Zollo Orc
Ellen Mitchell
Barbara Blane
Betty & F Roberts
Birmingham Inn (Pemberton, N. J.)
Birmingham Orc
Jean & R Carney
Jerry Gordon
Bob & Mary
Maude O'Malley
Gene & Roberta
Gibsons (2)
Cadillac Tavern
Harry Dobbs Orc
Cadillac Caperettes
Sally Osborne
Carroll's
Charlie Galeest Orc
Isobel Brown
Margret York
Al Farr
Henry Rose
Jean Lee
Carrollettes
Jack Shaw
Cedarw'd Log Cabin (Malaga, N. J.)
Dale & Williams
Ray O'Day
Cynthia Evans
Erlie Doll
Helen McNeil
Carol Kent
Lynna King
Ellie Hugo
Dolly Bruce
Eileen Brennan
Embassy
Susan Lang
Alfida & Chico
Johnny Parrish
Chiquita
Carlos Royes Orc
Evergreen Casino
Browsters
Pete Hubine
Vivian Vance
Pat Shevlin Orc
(H Walton Roof)
Glamour Gis
Helen Heath
Earle & J Leach
Mary Sawyer
Vera Neva
Rose Gallo
Lou Harrison
Nell Fostalea
Cbico & Chiquita
Jam Session
Geo Verrechia
Mickey Houee
Billy Kretchmer
Hopkins' Rathskeller
Jimmy Vennti Orc
Frank Lester
Dave Vanfield
Chandor & Margo
Jimmy Evans
Agnes Barry
Lido Venice
Darlene
Cb Dougherty Gis
Daney Verses Orc
Little Rathskeller
Merle Kritlow Dan
Bradfords
Victor & Ruth
De Lloyd McKay
Jackie Hill
Leon Fields
Victor Hugo's Orc
Manos Inn
Gena Tobin
Dot Garcey
Edytha Sallada
Frank Cuneo Orc
Nancy Nowell
Minstrel Tavern
Tony Callazo
Ed McGoldrick, Jr.
Margie Rose March
Sissy Glinnia Loftus
Ed McGoldrick, Sr
Helen Marriott
Nell Diegann's
Fenwick & Cooke
Leonard Cooke
Bob & B Brown
Doris (3)
Sally La Marr
Amy Organ
Ray Hottinger Orc
Old Falls Tavern
Dotty Winters
Arletta Adair
Billy Hayes' Orc
Frankie Richardeon
Joan Carez
Al Kilbride
Park Casino
Tommy Monroe
Idole of Rhythm
Peacock Gardens (King-of-Prussia, Pa.)
Don Lee
Gil Fitch Orc
Margie Georga
Artie Singer
Rainbow Terrace (Strafford, Pa.)
Cecil Golly Orc
Margie Kelly
Gene Hyman
Jimmy Engler
Hal Fifer
Red Hill Inn (Pennsauken, N. J.)
Julia Cummings
Iris Wayna
Renaldo
Warren Phillips
Murray Ann
Roman Grille
Dotty Peyton
Danny Richards
Gloria Dale
Leeny Pegten Orc
Matteo & Therese
Rendezvous (Hotel Senator)
Tiny Kaye
Loumelia-Morg'e (3)
Sam's Cafe
Frank Ponti
Alberts & Albert
Mystics (2)
Frances Carroll
Mike Ray Orc
Showboat
Girard Ream
Joe Rankin
Virginia Lea
Gerard & Carol
Jay Owen
Silver Fleet Inn
Betty Gaynor
Jean Carney
Lola Clare
Chie Lauler
Max Levin
Joe Lenny
Phil Mills Orc
Joe Scotty
Silver Lake Inn
Irie Wayne
Geo Reed
Burney & Longle
Alice Lucey
Frank Hessel Orc
Stamp's
Margie Drummond
Virginia Lamour
Hal Pfaff Orc
Jack Griffin
Stamp Trio
Casimiera Gis
69th St. Rathskeller
Billy Chester
Elaiee Ellis
Paul Allen
Phyllis Caine
Ruth Templeton
Marita
Roy Harkins
Victor Nelson Orc
20th Century
Stylists
Rose Venuti
Kenny Shaffer Trio
Margorie Hyoma
Weber's Hof Brau (Camden)
Julea Flacce's Orc
Marion
Edon 2
Hunt & Julietta
Syd Golden
Pumpbandle Trio
Al Goldecker
Guardemon (8)
Harry Roch
Jack Smith
Signor Carmeleo
Rathe'r Eldoradians
Dava Pierson
Wilson's
Joe Hough
Billy Baker
Honey Breen
New Orleans 3
Jess Bernhart
Valors (2)
Jess Altmiller
Geo Baquet Orc
Yacht Club
Judy Renault
Midshipman
Catherine King
Mimi Stewart
Helen Wilson

CLEVELAND

Alpine Village
4 Sydneys
Blondell Twins
Gregory & Reymond
Bob Copfer
Carl Mueller
Otto Thurn Orc
El Dumpo
Bob Mannors Orc
Sammy Lipman
Aetoinettes
Hotel Allerton
Joe Baldi Orc
Hotel Carter
Thixton Sprengor
Ambassadore Orc
Hotel Cleveland
George Duffy Orc
Hotel Fenway Hall
Johnny Cowgill
Grant Wilson
Hotel Hollenden
Ramon & Reelta
Jerry Bergen
Kay Vernon
Sloan & Gary
Sorelli
Sammy Watkins O
Hotel Statler
Jules Duke Orc
La Conga Club
Freddie Carlone Orc
Lindsay's Skybar
Jaun Fiorer
Pearl du Lucca
Monaco's Cafe
Jack Pollack Orc
Regal Club
Ducky Malvin Orc
3700 Club
Art West
Ruth Farrentz
Pat Jordan
Don Walsh Orc

DETROIT

Book-Cadillac Hotel (Book Casino)
Loren Parsons
Sanford Mandel
Barry Wilkinson
(Motor Bar)
Vic Abba
Bowery
Carlos & Van Hern
Gus Van
Billy Branch 4
Blanche & Elliot
Paddy Cliff
Arden Dano
Johnny King
Chas Carlisle
Bonny Reeb Orc
Casanova
Glamour Gis (6)
Stepbonie & Craig
Laska Sis
Louis & Cherie
Scott
Lee Walter Orc
Casino Gardens
George Olsen Orc
Don Royale Orc
Massey & Miller
Fehnova Ballet (16)
Yua Sis (2)
Anthony, Allyn & H
Club Congo
Betty St Claire
Gladys Madden
Alice Lyons
3 Beds
Snowball & Johnny
Joyner & Joyce
6 Reedettes
King Perry Orc
Corktown Tavern
Billy Meagher
Dolly Stirling
Beth Farrell
Ellen Kaye
Joe E Kerns
Cole & Corte
6 Veeters
Lee Arquotta Orc
Hand's
3 Old Timers
Manuel Lopez
London Chop House
Tonia Valenti
Chet Everhart
Frank Whitman O
Club Mar-Jo
Paul Rogan
June Carson
Dancing Dietriche
Merritt Lamb Orc
Morocco
'Gay Nineties' Rev
Buddy Duray
Joe Foder Orc
Madelon Baker
Nobiolo's
Beth Farrell
O'Donnell & Loyce
Estrellita
Leonard Seel Orc
Northwood Inn
Anita Jacobi
Woods & Bray
Harry Schilling
Roshea & Lee
Rey Carlie Orc
Olde Wayne Club
Dinorah Orc
Bernice Bishop
Hoffman Bros
Palm Beach
Bob Tolly
Jomes Howard
Donna Reece
King & Roche
Darro Bros
Don Pablo Orc
Huck's Redford Inn
Mac McGraw Orc
Club Royale
Alberto Sergio
Deongelo & Porter
John Galline
Darlene Walders
Pamela Britton
Don McGrane Orc
Statler Hotel
Sande Williams Orc
Maxine Tappan
San Diego
Al Alexander Orc
Udell & Daya
Burns Bros
Dolly Dawn
Marya & Martyn
The Tropics
Betty Blair
Jean Field
Linda Bruce
The Friars (3)
Vincent Bragela Orc
Verne's
Larry Kent
Phil & Yvonne
Dottie Jean
Alto Fryer Orc
Whittier Hotel (Gold Cub Room)
Herman Fine
Wonder Bar
Pat Nash
Consuella
Hy Baron Orc
Castrillos Orc
509 Club
Dale Rhodes
Di Giovanni
Margo Good
Good & Goody
Verne Wilcox
John & Jessie Horn
Olga Ray
Horace Houck Orc

BOSTON

Beachcomber
Harry Morrissey
Sandro D'Arnez Orc
Judy Ellington
LaVerna Lupton
Mlaco
6 Beachies
Buster Keim Rev
Blinstrub's
Karl Rhode Orc
Boyd Heathon
George Ross
Alice Brown
Mann & Thomas
Casa Manana
Al Millar Orc
David Ballentine
Faya Thomas
Virginia Melford 3

(Continued on page 46)

Mgrs., Scenic Union in Agreement On Designers and Costume 'Advisers'

Differences over new regulations which threatened an impasse between managers and the scenic artists, and was claimed to have delayed some contracts for productions, have been partially straightened out. Union was in the mood to make concessions, with the managers displaying a similar attitude. In another argument, involving costumers, the latter have granted a new wage scale to needle workers.

Managers objected when the scenic union demanded that a costume adviser be engaged for all plays but as the cost is hardly of consequence, a compromise was made. When a show is produced the manager agrees to engage an adviser. If the play be classed as a drawing room drama or comedy, the adviser shall be paid $75 for at least one week. For plays classed as industrial or rural, the adviser's pay is to be $50 if 20 costumes or less, with time and one-half being payable from 20 to 26 costumes (or regulation clothes), while $75 is the rate if more than that total is required. Costume designers and advisers must belong to the scenic union.

Managers idea of revising the demand on payments to scenic designers is likely to be accepted. Instead of 100% being payable in advance, proposed that two-thirds be paid the designer before completion. Showmen ask the same leeway in payment to the studio operators as heretofore, three payments in equal amounts being the plan, producers to have seven days' leeway after completion of settings. All payments are to be remitted through the union, thereby eliminating the chances of kick-backs, strongly opposed by scenic people. Previously most scenic designers had their own shops or studios, but few of the leading artists now have scenic plants.

Union sought to place scenic designers in complete charge of lighting, but modified that stand after managers argued against the plan. Latter pointed out that stage lighting is still being developed and they want to be free to accept any new lighting devices. Virtually agreed that the designer will have general supervision, but shall not have dictatorial power over lighting.

Among the points at issue is the demand by the scenic union that a stage crew be engaged one week prior to opening or preview. Managers do not understand why the scenic union should step in on the stagebands' baliwick and some have refused point blank to give in on that requirement.

Costume workers, whose demands would have upped costs 40% because of increases and new working conditions, agreed to a scale that will increase wages about 22%.

Receiver for Beck's Sec Suing Bookie Erickson For Embezzled Coin

Arrest last week of Frank Erickson, New York bookmaker, on charges of assaulting Milton F. Untermyer, stock broker, coincided with the news that civil proceedings had been filed against him by David Kugel, receiver for assets of Lillian Saxon Schrein. Latter was the niece by marriage of the late Martin Beck and was convicted on his charge that she embezzled from him large amount, estimated totaling $400,000. She was recently reported released after serving a two to four year prison term.

Miss Saxon, as she was known when handling the Beck theatre, is said to have received considerable money from ticket brokers, coin being known as 'ice,' such gratuities being discontinued. Claimed that she lost most of that money by making big bets on the races, along with plenty she took from Beck.

Alleged that Miss Saxon dropped $110,000 to Erickson and Charles Yohalen, another bookie. Receiver says that if the money is recovered most of it will revert to the Beck estate, showman having secured a judgment against her for $90,000.

Silence, Please

Westboro, Mass., July 29.

Town Hall Playhouse here, operated by Alan Gray Holmes, has created a new title for silo circuit crews: 'soft pedalist.'

One of the lads on the playhouse staff has the chore, each night, of climbing the town hall belfry and unhitching the tongue of the town bell so that the nine and ten o'clock strikes will not disturb the performances.

NO LEEWAY ON TICKET RULES

Why some Broadway ticket brokers were socked with fines for not stamping tickets ordered by telephone to boxoffices and others were not has still not been explained, but the attitude of tax officials has been made quite definite. James F. Reilly, of the League of New York Theatres, asked what the specific violations were. In a reply from D. S. Bliss, deputy commissioner of internal revenue, it is stated that the regulations must be followed—that is that every ticket sold by a broker must be stamped with the name of the vendor and the price charged.

Washington insists on this and, unless the regulation is modified before the new season starts, ticket men will be subject to further prosecution. The rule was evidently framed by persons not familiar with conditions. It is therefore the intention of managers to join with the ticket people in getting the rule modified. Too many tickets are sold between 7 p.m. and curtain time by brokers over the phone to have that volume of business lost.

Reilly, in his communication to Bliss, suggested the use of the triplicate order system, whereby a permanent record would be retained by boxoffices. Commissioner answered that that system was not acceptable, and, whether the orders were stamped by the brokers or not, there could be no substitute to the rule for actual stamping by the agency.

FRANK HARRIS' WIDOW GETS 80G FROM 'WILDE'

Following further argument based on a decision handed down June 23, Judge Vincent L. Leibell in the N. Y. federal court Monday (27) ruled further on the question of liabilities of Gilbert Miller, Norman Marshall, Leslie and Sewell Stokes and Heron Productions to Nellie Harris, widow of Frank Harris. A former ruling had granted the plaintiff an interlocutory judgment against the defendants, finding they had infringed on Frank Harris' book, 'Oscar Wilde, His Life and Confessions,' in the play, 'Oscar Wilde.'

The court had granted the plaintiff the profits, but had not clearly stated how they were to be apportioned, and had said that reference to a special master was necessary. It is estimated that these profits will approximate $80,000, with $25,000 having been received by the authors, Leslie and Sewell Stokes, $38,500 by Miller, N. Y. producer of the play, and $16,500 by Marshall, the London producer. The court's ruling finds each defendant jointly liable for all the profits, with a master to be appointed soon to determine the exact figures. The master will also have to decide if Miller is liable for the $25,000 to the authors, or whether that will be part of the expense in putting on the play.

The decision of the court is unusual in many ways and opens up new laws for infringement of copy-

(Continued on page 44)

'Sleep It Off' Bought By Jed Harris for B'way

Hollywood, July 29.

Jed Harris bought a new stage farce, 'Sleep It Off,' authored by Lyford Moore, Detroit newspaper writer.

He plans to stage it in the fall on Broadway.

AL WOODS 'KILLER' ON THE COAST, THEN B'WAY

Los Angeles, July 29.

Al Woods is readying a new legit show, 'The Gentleman Came to Kill,' for an opening here with intent to move to Broadway in the autumn.

Play is authored by Ray Golden. Producer is angling for Marc Lawrence in the title part.

'PEOPLE' NOW VERY CONFUSED

'The Beautiful People' may close at the Lyceum, N. Y., this week and then again it may not. William Saroyan, author of the play, its producer and manager by remote control, sent a message from his hideaway in Fresno, Cal., to the theatre staff, but the latter doesn't know how to interpret it.

Only definite statement in the show's ad Tuesday (29) was that persons who see 'People' won't get their money back. He tried that idea out for about two weeks, then called it off. When the kickback was on, 'People' perked up a bit but the schlager was on last week, as indicated by his announcement which read:

'Positively last week, we think. If we break even, we'll go another week. Last week we lost $1,100. It wasn't the humidity, it was the competition. We've got the most entertaining play in New York. The only trouble is it's new (has been on for three months) and may be a little unfamiliar, that's all. If you're looking for a cinch, see another show and we'll close. Otherwise see this show, and even if you don't like it, you will not get your money back, and we will stay open. One way or another we will be back next season with the best play of the year again.'

So the staff don't know whether the house will keep lighted after Saturday (2) or not.

A.K.s in Gastronomical Field Day at 42d Annual Hot Air Club's Clambake

By JACK PULASKI

Since the turn of the century, the Hot Air Club has been holding annual clambakes at Pleasure Bay on Jersey's Shrewsbury River and, as always on the last Sunday in July (27), the old boys were at it again for the 42nd consecutive outing. There were few gastronomic casualties at the tables under the trees, and mostly decorous forensics from the more loquacious members.

Ben Atwell was named the president for the coming year and, for a man who recently turned Greenwich Villager, his acceptance address was something. Augustus (Gus) Pitou, who relinquished the chair, briefly but eloquently sounded the credo of the organization: 'Here with our pals we meet again in reunion, in the spirit of good fellowship . . . a club most unique, insomuch as there are no dues—the one qualification essential to membership being that of affectionate regard for others.'

The event was again held at Green Gables, as it has for the past dozen years. Previously the clambake was spotted at Price's and Billy Burns' Silvermere Inn close by, places that were once favored by the smart Rumson crowd. In former times excursion boats came down from New York, but those side wheelers are resting on the Jersey mud flats, if still existent.

Pictures of members taken in 1915 were reprinted with the legend: 'O, what a difference a few years make.' That was nostalgic, because most of those pictured have passed on. The muggs of others who were present at the feed bag exercises Sunday could hardly be recognized now—for instance the cherubic kisser of Eddie Cooke, or the distinguished countenance of Fred Meek. Bill Keogh threatened to swim over the Shrewsbury and managed to reach water shoulder high . . . Victor Leighton interrupted a fishing trip to Maine to be on hand . . . Fred Zweifel decorated his pink shirt with plenty clam juice . . . Bob Campbell and Jim O'Neill gimped around in good form . . . Eddie Plohn came up from Washington and all the Plohns were there . . . Warren O'Hara motored bunches of a.k.'s to look over his nearby, recently acquired estate . . . Frank O. Miller, the perennial secretary, was the quietest clam guzzler in the gathering . . . Gus L. Cobb and Sam Reiter did their stuff as transportation experts.

Managers Unanimous in Backing Up Forecast of Record Road Biz

Managers from out of town visiting Broadway are unanimous in voicing the opinion that the road will be prosperous next season, most of them even saying the theatre should see the best business in a decade. That backs up recent predictions along the same lines, but appears more authentic as the out-of-towners are closer to local conditions.

Expectation is based not only on the fact that at many points plants are running day and night filling defense orders, but that the class of attractions is higher. They state that people have been show-hungry for a long time and now again have the earning power to attend legit.

There are a score or more shows already booked for the road. The list includes:

'Life With Father' (two companies), 'Arsenic and Old Lace,' 'Claudia,' 'The Doctor's Dilemma' (Katharine Cornell), 'Hellzapoppin,' 'The Corn is Green,' 'There Shall Be No Night,' 'Boys and Girls Together' (Ed Wynn), 'Hold On to Your Hats' (Al Jolson), 'My Sister Eileen,' 'Tobacco Road,' 'Johnny Belinda,' 'Old Acquaintance' (Jane Cowl, Peggy Wood), 'Louisiana Purchase,' 'Watch on the Rhine,' 'Theatre' (Cornelia Otis Skinner), 'Panama Hattie,' 'Dubarry Was a Lady,' 'Meet the People,' 'Separate Rooms,' in addition to several Theatre Guild shows and such repeaters as 'Blossom Time' and 'Student Prince,' which did surprisingly well last spring.

It was claimed last season that most of the theatres out-of-town which did not go into the red were regarded as lucky to pay off the fixed charges. Conditions should be different the coming season.

Army Stymie

There will be a scarcity of 70-foot baggage cars during the coming season, managers being so informed by railroad passenger agents, who handle movements of touring shows. Understood the Government has requisitioned most of the 70-footers for use as rolling army kitchens.

Those shows affected will mostly be musicals, which will transport settings in 60-foot cars.

B'WAY LEGIT 'BOOM' FADES

The predicted summer boom on Broadway has not materialized and, judging from last week's grosses, there won't be much of an upturn during August. It had been figured that business would gradually pick up after July Fourth. There was some improvement, but continued high temperatures crimped theatre-going and even air-conditioned theatres did not prove much of a lure.

Travel agencies had reported heavy bookings into the metropolis, but either the estimates were exaggerated or the influx dated for the dog days. Saturday (26) was probably the low of the summer. It was so dull in the Times Square zone that hotel managements called each other up to keep from getting lonesome. Stated that midtown hostelries were only 30 to 40% occupied, while one spot with over 60% was considered lucky. It was quite different from the weekend over the Fourth, when visitors piled into town and some hotels claimed capacity reservations.

Theory of good business this summer was predicated upon incomers from manufacturing towns, where factories are running 24 hours daily. Figured that so much money being spent on defense works would benefit Broadway. Evidently people in the manufacturing centers are too busy with all-out activities to consider vacations.

Showmen are still confident that eventually theatres will prosper from the enormous expenditures, but dating the start of the boom is like selecting a long shot. Last summer at this time, when there were 10 shows as against the current 12, some grosses were considerably higher because the shows were newer and World's Fair visitors were on hand.

'MERRY WIDOW' TEES OFF OKAY IN ST. L.

St. Louis, July 29.

Gladys Baxter, a fave of nine seasons of Municipal theatre shows, and Wilbur Evans, baritone, making only appearance this season in the Forest Park alfresco theatre, were the big clicks in the modernized version of Franz Lehar's 'The Merry Widow' that began a one-week stand last night (Monday). Despite near equatorial temperature on tap, and rain in the afternoon, an opening night mob that grossed an approximate $4,000 was on hand.

Piece has been presented four times previously here. Runners-up for top honors are Jack Donohue, subbing for Howard Freeman; Bob Lawrence, baritone; Eric Mattson, and Dorothy Sandlin, songbird discovery of the current season. Standouts in the supporting cast are Joseph Macaulay, Charles Williams, Ruth Urban, William Mercer, Frederic Persson, Harrison and Fisher, ballroomologists. Watson Barratt designed some eye filling sets for the piece.

'Nina Rosa' wound up seven-night engagement Sunday (27) with an estimated take of $31,000. Torrid weather and threats of rain on several evenings held down attendance despite posies tossed by all crix.

Playwrights May Not Produce Until Winter; Sherwood's Gov't Post

The Playwrights Co. may not present a production from their own four-man author-manager combination until after Jan. 1 because of the varied plans which will occupy them through autumn. Robert E. Sherwood, who is an intimate in the White House, has accepted President Roosevelt's appointment to be the chief assistant to Col. William J. Donovan, recently placed in charge of correlating secret information valuable to U. S. defense.

Sherwood wrote two of the Playwrights' outstanding successes—'Abe Lincoln in Illinois' and 'There Shall Be No Night,' but he will now devote all his time to the Government post in Wash. Pointed out that the Playwrights can and will have the services of its other star authors—Maxwell Anderson, Elmer Rice and S. N. Behrman. Behrman and Rice scripts are not due until early winter. Latter is currently on the Coast, but a picture assignment will not interfere with a play he is readying.

Playwrights office will start activities during August, Anderson's 'Candle in the Wind,' to be presented in association with the Theatre Guild, going into rehearsal with Alfred Lunt, directing. The author-manager outfit is slated to produce Sidney Kingsley's 'Jefferson,' first play by an outside dramatist, while plans are maturing for 'Not on Friday,' by George O'Neal, to be presented in association with John Golden. After 'Candle' opens, the Lunts will again tour in 'Night,' Playwrights' smash of last season.

Collette Lyons Replaces Martha Raye in 'Hats'

Collette Lyons, blonde singer-comedienne, will take over the Martha Raye role in touring edition of Al Jolson's 'Hold On To Your Hats'. Miss Lyons, last on Broadway in George White's 'Scandals,' recently quit touring with USO-sponsored mobile shows playing Army camps to take over the part in the Jolson musical.

Show is slated to start its tour at Garden Pier, Atlantic City, Aug. 28 and run until February, 1942.

Big Strawhat B. O.

Continued from page 1

house, Westport, Conn., beginning Aug. 11. Engagement will be for two weeks (in itself a rarity) and the advance sale already indicates a complete sellout before the opening performance, plus record-breaking grosses for both weeks. Season so far at the Cape theatre, Dennis, Mass., has likewise seen spectacular business. First three weeks' bills each successively set new house records for the present scale. Bucks County Playhouse, New Hope, Pa., has similarly enjoyed unprecedented prosperity for early season. Reports from virtually all other major strawhat stands have been along the same line.

Situation at Westport is typical. With a possible capacity gross of $5,500 for the week, the spot opened with Tallulah Bankhead in 'Her Cardboard Lover' for an estimated take of $4,500—very profitable. Business was only a trifle less for the second week, a tryout of 'La Belle Helene,' a swing musical version of an Offenbach operetta, with an all-Negro cast. Show actually bettered an even break—unheard of for a musical tryout without names.

Mary Boland in 'Wife,' $4,500

Third week did another $4,500 on Mary Boland in 'Meet the Wife,' while a tryout of 'Little Dark Horse,' by Theresa Helburn, without a name cast, did better than an even break at $3,800 last week. Business the first four weeks has averaged $1,500 a week better than last season. This week's bill, Constance Collier in 'Curtain Going Up,' started promisingly Monday (28) night and has a good advance for the remaining nights. Next week there is also a strong advance for the tryout of 'Love in My Fashion,' with Ilka Chase and Dennis King. Fact that Miss Chase will do her 'Penthouse Party' broadcast for Camel cigarettes from the stage of the playhouse Friday night has already stirred considerable interest.

'Lilliom' indicates two solid weeks beginning Aug. 11 and, because of the profitable season, Lawrence Langner and Armina Marshall are planning to extend the schedule an extra week by adding a show the week of Aug. 25. No play is set for the date so far. Subscriptions at Westport are about double those of last season.

With the boxoffice already swamped with 'Lilliom' requests, no more telephone reservations are being accepted. There are few seats left for the opening week and only about half the house for the second week. Indication of the demand for this bill is the fact that the home office of 20th Century-Fox, which has the two players under contract, has received innumerable requests from its representatives and exhibitors throughout the country. People plan to attend the show during their vacations and want to get good seats. Film company is placed in the embarrassing spot of having to explain it has nothing to do with the seat sale for the engagement.

At the Cape theatre, Dennis, the subscription sale is said to be about 30% above last season, with business so far about 25% higher. Charles Butterworth, who has broken boxoffice records everywhere he has appeared in 'George Washington Slept Here,' opened the season by setting new figures at the present $2.75 top. Aubrey Smith topped that the second week in 'Old English,' while Moss Hart surpassed that again the third week in 'The Man Who Came to Dinner.' Paul Robeson is currently cleaning up in 'The Emperor Jones.'

Despite Bad Weather

Dennis has a capacity of 515 seats and can do just under $7,000 on an eight-performance week. For the week of Aug. 18, Gertrude Lawrence, wife of the spot's manager, Richard Aldrich, will try out John Van Druten's 'Behold We Live.' Regular performances are already sold out and an extra matinee is being added. As at the other strawhats, the heavy business has been despite unusually bad weather, particularly weekends. Remarkable factor has been the number of good houses for early-week performances.

Bucks County playhouse, New Hope, opening with Butterworth in 'George Washington Slept Here,' set a new house record with a gross of $4,275, including an extra matinee but excluding two added days performances the preceding week. Subsequent bills were 'Ladies in Retirement,' about $3,300; 'Skylark,' nearly $4,000; Pauline Lord in 'The Great Adventure,' about $3,800; 'The Good Fairy,' around $3,400; 'Golden Boy,' about $3,300, and 'Mr. and Mrs. North,' just over $4,000. Current offering, 'The Man Who Came to Dinner,' with George Kaufman, Moss Hart and Harpo Marx, is playing 10 performances and is already an above-capacity sellout at more than $4,500.

Curious thing about Bucks County is that names, although valuable, aren't as essential as at most spots. Theatre is near Philadelphia and apparently draws best with shows that have a Broadway rep. but haven't yet played Philly. Example was 'Mr. and Mrs. North,' which had a no-name cast, yet played to more than the $4,000 capacity.

Suffern's Handicap

County theatre, Suffern, N. Y., was handicapped at the start of the season by the sour reputation left last year by Walter Armitage, whose operation of the place blew up with less than half the schedule played, leaving piles of unpaid bills and plenty of irate subscribers. House is managed this year by Jean Muir, in partnership with Sanford Meisner. Former film actress is handling the business end, with Meisner doing the staging. Largely because of the ill-will from last season, the subscription sale has been slow. Also, Miss Muir was forced to put up a heavy bond to the phone, light and similar companies and to pay cash to all local tradespeople.

However, the theatre has established credit again and attendance has been growing as word of good productions has spread by word of mouth. With a gross limited to a possible $2,400, the spot drew about $1,400 with 'The Male Animal', $1,900 on 'Mr. and Mrs. North,' $1,800 with 'The Play's The Thing' and, last week, nearly capacity $2,200 with Miss Muir in 'Once in a Lifetime.' Actress has played the theatre several times in previous years and has always been a strong draw there. Current show is Margaret Webster in 'Ladies in Retirement.'

Casino theatre, Newport, one of the class spots, has also been doing record business, particularly last week, with Alexander Kirkland and Mary Mason in 'The Male Animal.' Gross was estimated at $4,800, against a possible capacity of $5,000 for the six-performance week. Schedule calls for Tuesday night openings, at a $2.75 top, with subsequent shows scaled up to $2.20. Previous seasons there has been an emphasis on the society turnout, but this year, with Newport mobbed by naval personnel, the attendance has been more representative.

Berkshire playhouse, Stockbridge, Mass., another key spot, has also been doing record business, mostly with resident players in the lead parts. Ruth Chatterton opened the season to hefty business in 'Tomorrow and Tomorrow.' Subsequent bills included 'George Washington Slept Here' and 'Beggar on Horseback' (both without names) and, last week, Grace George in 'Miss Nellie of New Orleans,' an oldie revival. Jane Cowl and Peggy Wood are current in 'Old Acquaintance.' House has a capacity of 444 seats, a $2.75 top and can gross nearly $4,000 for a regular seven-performance week.

Conn. Strawhats Profitable Pace at Mid-Season

New Haven, July 29.

Strawhat biz on nearby southern Connecticut circuit has hit a profitable gait at mid-season and looks to swing into last half with a nice margin over a year ago.

At Ivoryton, Milton Stiefel is working the cash register overtime, with turnaways in evidence every week. Latest click was Paul Robeson in 'Emperor Jones,' show getting around $5,000 last week, thanks to some jacked-up ducats at $2.20. Season here includes fanciest list of names ever to play the spot in one summer, roster also featuring Buddy Ebsen, Charles Butterworth, Sally Rand and Tallulah Bankhead.

Guilford's Chapel Playhouse, under Nate Beers and Olsen and Johnson, has had steady biz to date, Henry Hull in 'Dear Brutus' recently cracking the house Saturday night record. Spot is operating on the guest-star policy, drawing names from pix, legit and even burlesque. House plays 'Separate Rooms' next week (4), an unusual feature in that original production is still running on Broadway.

Stony Creek is bettering last year's gross up to this point. Healthy figures were in evidence last week with Sinclair Lewis in 'My Dear Children,' despite some heavy penning of the scribbler's acting attempt. Currently showing is Lewis' 'Angela Is 22,' which the author has staged.

At Indian Neck, Montowese playhouse, which took a heavy scarlet bath in its initial season a year ago, is coming out from under this year with a new group (American Actors Co.) at the helm. A slow start has been overcome by substantial gains, last week's biz on Eric Linden in 'Out of the Frying Pan' being okay. Spot gets Anita Louis in 'The Swan' for week of Aug. 5. Set for Aug. 26 is 'Mr. and Mrs. North,' with Linden pencilled for a return date.

Theatre-in-the-Dale, at New Milford, has already passed in a half season the total attendance of last year. House is a new 250-seater which has replaced barn operated here for several summers.

'Beggar's Opera' for Barn

Pittsburgh, July 29.

Lehman Engel's version of the John Gay opera, 'Beggar's Opera,' which he guest-directed at Carnegie Tech drama school with great success last spring, will be done week of Aug. 11 at Bucks County Playhouse, New Hope, Pa. One member of Tech cast has already been engaged for the Bucks County production. She is Shirley Brown, who graduated from local drama school in June. Young actress is daughter of Ben Brown, head of projection department for WB in Pittsburgh zone. Other leads have been assigned to Jane Pickens and Walter Cassell.

Engel has his eye on showing 'Beggar's Opera' in New York this fall, and strawhat date is in the nature of a tryout. Miss Brown's engagement in this cancels her scheduled appearance at Cohasset, Mass., in Charlie Gaynor's original revue.

Kennedy Tees Off Aug. 4

Springfield, Mass., July 29.

Harold J. Kennedy, of Holyoke, will open a five-week strawhat season at the Springfield Trade school Aug. 4 with Ruth Chatterton in 'The Constant Wife.' Earlier plans of Kennedy to conduct a summer theatre at the Trade school were canceled because he had been producing 'Accent on Youth,' with Sylvia Sidney and Luther Adler, in Chicago.

The week of August 11 Kennedy will present William Gaxton, Kitty Carlisle and the Hartmanns in 'Anything Goes.'

Hoblitzelle

Continued from page 3

Lyman and his orchestra who are headlining the first unit of vaudeville to tour the Interstate on the fall program.

Charles O'Connor, announcer for NBC has been engaged especially to announce the four Lyman programs through TQN.

Hoblitzelle Nixes $10 Feed

Dallas, Texas, July 29.

Karl Hoblitzelle, president of the Interstate Circuit, has vetoed countless extra-mural activities planned for next month in honor of his 35 years in Texas. A $10-a-plate dinner was called off because Hoblitzelle said that with the USO needing money and with United States defense bonds for sale, such money should go for those purposes.

Some Interstate theatres, however, will have special events during the month to honor the circuit head.

Summer Premieres

(July 30-Aug. 9)

'He Takes It in His Stride,' comedy by Jean Archibald and Arthur Hansl, at Theatre-in-the-Dale, New Milford, Conn. (30-2).

'Scarlet,' whodunit by Bruce Evans, at Harbor playhouse, Marion, Mass. (30-2).

'Their Finest Hour,' by J. Franklin Jones, at Pine Grove playhouse, Cambridge Springs, Pa. (4-9).

'Mary's Gate,' by Margery Williams, at Michiana Shores (Ind.) theatre (30-2).

'You Can't Guess the Answer,' of undisclosed authorship, at Hunterdon Hills playhouse, Jutland, N. J. (30-2).

'Love in Our Time,' by Leslie Reade, with Ilka Chase, Dennis King, at Country playhouse, Westport, Conn. (4-9).

'Dark Enemy,' by Peter Calvey, at Montowese playhouse, Indian Neck, Branford, Conn. (5-9).

'I Killed the Count,' by Alex Coppel, at the Brattleboro (Vt.) playhouse (5-9).

Literati

Times Sells Bureau to A.P.

Sales of Wide World news photo service, wholly-owned New York Times subsid, to the Associated Press, which becomes effective Friday (1), will result in the Times setting up a photo department of its own. Wide World in the past has functioned as the Times' lens department as well as servicing other papers.

Undetermined number of the more than 100 WW employees will move to AP following the switch, while others will be retained for the Times' new staff. Some will be let out, it is understood, with severance pay in line with Newspaper Guild practice.

WW, during the greater portion of its 24-year existence, has been a loss to the Times, which is principal reason for its sale. New subsid corporation is being set up by the Times to hold patents WW owns on various Wirephoto devices and to license manufacture of the equipment. Otherwise WW's wirephoto will be consolidated with the AP's.

All subscribers to WW were informed in letters by the AP last week of the change in ownership and advised that the service they had been receiving would be continued. AP will carry on Wide World under the latter title.

Black Mask Vs. Black Hood

An application for a temporary injunction against Columbia Publications, Inc. and Kable News Co., revealed a suit against them in N. Y. supreme court by Fictioneers, Inc., on Thursday (23). Plaintiff seeks an injunction, accounting of profits and damages for alleged infringement of copyright in the publication of the magazine Black Hood.

Plaintiff publishes the magazine called Black Mask and claims to have 90,000 dealers distributing millions of copies yearly. Defendant published its magazine July 1, 1941, using the same format and size with a similar name, it is stated.

Paul H. Forman Broke

Paul H. Forman, book publisher, head of The Pyramid Press and The Saravan House, filed a voluntary petition of bankruptcy in N. Y. federal court Friday (25), listing no assets and $2,880 in liabilities.

Creditors include Simco Press, $452; Ida Sherman, $78 on royalties for publishing a book, and Mrs. Ivy, M. Clayton, $25 royalties.

Kenny's Syndication

Nick Kenny, radio editor of N. Y., Mirror, yesterday (Tuesday) started a new syndicated column via King Features, captioned 'Day Unto Day,'

Will use human interest stories plus Kenny's original poems and will duck the radio personality formula, as heretofore, since out-of-town papers don't care for it as a daily feature.

LITERATI OBITS

Howe Price, 50, publisher, Bessemer (Ala.) Advertiser, died recently after a brief illness.

Charles Frederick Markell, 85, author, traveler, legislator, died suddenly in Birmingham, Ala., recently.

Forest Lowry, 65, retired newspaper editor, died July 24 in Los Angeles after a two-year illness. Before his retirement in 1939 he had been financial editor of the Los Angeles Examiner for nine years.

Edward B. McLean, 56, former publisher of The Washington Post, died last week in a Baltimore sanatorium. He had been legally declared of unsound mind in 1933. Long in the Washington political spotlight, McLean was involved in the Teapot Dome oil scandals with Harry Sinclair and Albert Fall. Widow and three children survive.

Frederick W. Eddy, 88, retired newsman, who had been an editorial writer for the old New York World and had covered the Boxer Rebellion in China for several metropolitan New York dailies, died last week in Nantucket, Mass.

CHATTER

Louise Levitas in Hollywood for three weeks to gander material for PM.

Jerome Beatty in Hollywood on assignment from the American magazine.

Jerome Beatty in Hollywood to do a series of personality yarns for American Magazine.

Martin M. Goldsmith sold his new novel, 'Strange Objective,' to Viking Press for winter publication.

Robert Carson sold 'Back to Caracas,' a short novel about Hollywood, to the Ladies Home Journal.

Elsie Lincoln, on staff of Time mag, the mother last week of a son in N. Y. She's wife of Dr. Albert Rosner.

G. H. Carswell has purchased interest in Irvington (Ga.) Bulletin, published by Lamar Tigner, and becomes editor.

'Low on the War' (Simon & Schuster; $2) is an anthology of the British cartoonist, David Low's political works, just published.

Harrison E. Miller, who resigned from the Fort Wayne (Ind.) News Sentinel recently, has been appointed chief oil inspector by the State Auditor.

Mrs. Elizabeth Meriwether Gilmer (Dorothy Dix) handling syndicated column this summer from Asheville, N. C., where she is on vacation from New Orleans.

Henry Misselwitz, Metro scripter who wrote 'The Dragon Stirs,' motoring to New York to confer with his publishers about a book of short stories.

Alice Keenan Cripps' (Albany, Ga.) new novel 'Glory Road' off press. Author, native of Ohio, is mother of five children, has five grandchildren.

Robert S. Harvey, State editor of the Indianapolis Star for 11 years, has become director of the Yandes Library and English teacher at Wabash College, Crawfordsville, Ind.

Thomas J. LaBrum, assistant to the publisher of the Philadelphia Record and head of the advertising agency that bears his name, planed to the Coast last Friday (26). Due back next week.

Paul Gallico sold 'The Life of Lou Gehrig' as a serial to Cosmopolitan mag, starting in November. Currently Gallico is working on the screen story of the Yankee first baseman's career.

Thomas Ketterson, Nashville (Tenn.) United Press Bureau manager, ordered to active army duty at Fort Oglethorpe, Ga. Bob Kelly of U. P. staff upped to succeed him. Harold Twitty resigned from Nashville Banner to take Kelly's former job.

R. A. Jackson, city editor, Winston-Salem (N. C.) Sentinel, reelected president of News and Editorial Association of North Carolina. City Editor Stewart Atkins, Gastonia Gazette, reelected vice-president Group will hold 1942 convention at Pinehurst, N. C.

Meyer Berger doing a three-part profile of The Tombs for the New Yorker.

80G From 'Wilde'

Continued from page 43

right. Some of the important points developed by the court are that a biographer's statement of his conversations with the person who is the subject of his work are not merely a statement of historical fact, but involves authorship, literary quality and style apart from any recital of facts, and is copyrighted material even though stated in direct discourse rather than in narrative form.

To constitute infringement, what was appropriate must form a substantial part of the infringing work, but need not necessarily be a substantial part of the infringed work. It is not the quantity but the quality of the portions copied that count. (The court found 37 instances of infringement in this action).

The copyright owner who did not know of the publication or performance of the infringing work until one month before his attorneys gave notice of the infringement is not guilty of laches. One who not only furnishes money for the production of an infringing play, but also participates in engaging the theatre, in casting, in rehearsals and the like is liable for the profits he receives from the production of the play.

Hepburn Play Off

Stony Creek, Conn., July 29.

Tryout of Richard Hepburn's 'Love Like Wildfire' has been abandoned following extensive preparations.

Play, reportedly inside stuff on Hepburn family life, was cancelled when producers and author couldn't get together on cast, revisions, etc. Lester Lang, brought on from Texas to stage the opus, has gone back home.

Inside Stuff—Legit

In some quarters it was figured that Maurice Evans would have first call on the St. James, N. Y., which, with the 44th Street theatre, reverted to the Astors upon the demise of Boris Said. When Evans indicated no interest in renting either, the Shuberts gained possession.

Evans' successes at the St. James ('Richard II,' 'Hamlet,' '12th Night,' 'Henry IV') were the outstanding attractions there during the period the theatres were operated by Said, and in five years those four shows more than paid the fixed charges. Rowland Stebbins was also expected to be interested in getting the St. James, but has been inactive in the theatre recently.

Several managers have indicated willingness to buy in on 'Two Story House,' a mystery comedy slated to be Brock Pemberton's first entry of the new season. Play was tried out in Gloucester, Mass., recently and was regarded as a Broadway possibility. 'House' is due in September after rewriting of third act. The Pemberton entry will be on his own. Columbia Pictures was to have made a production deal with him, but the contract has still not been consummated.

Because of the type of play, John C. (Jack) Wilson, Noel Coward's New York representative, referred to 'Story' as 'Arsenic and Old Town.' Script calls for a commentator, but has little or no semblance to 'Our Town' nor 'Arsenic and Old Lace.'

With Samuel F. Nirdlinger stepping in to replace Harry Brown as manager of the Nixon, Pittsburgh, latter town may have been puzzled, as Brown was on the job for 25 years. Nirdlinger owns the major interest in the legiter and, when Erlanger's, Philadelphia, changed policy, a spot for him was a must. Brown expressed the desire to remain in Pittsburgh, but Erlanger's, which operates the Nixon, has not found a berth for him there or elsewhere to date. He may be offered Erlanger's theatre, in Buffalo, Robert Stevenson being out.

Nixon was built by the late Samuel F. Nixon, of the former legit firm of Nixon & Zimmerman, who at one time controlled the legit theatres in Philly.

Dock Street theatre, Charleston, S. C., opened in 1736 with Farquar's comedy, 'The Recruiting Officer,' has been placed under Carolina Art Association and Footlight Players management, of which Robert N. S. Whitelaw is president, Charles H. Meredith director, and Charlotte Dillingham, business manager. Burned in 1740, house was rebuilt in time to receive Lewis Hallam's 'Company of Comedians' from Columbia. Lavishly modernized and rebuilt, house is now one of largest in South Carolina.

Harold Leventhal, son of J. J. Leventhal, producer of rotary stock shows, is assistant to Leon Henderson, who heads the price control commission in Washington. Leventhal, a graduate of Columbia University, started his career in Washington as secretary of the then-Associate Justice Harlan F. Stone, recently appointed chief justice.

Son of the showman was abroad for some time and is said to be an expert on international law.

Although he has but two shows going ('Life With Father' in New York and Detroit), Oscar Serlin is keeping his staff intact under salary through summer. Formerly managers retained key people throughout the year, but only a few have been doing so in recent seasons.

Bunch in the Serlin office are all reported being paid more than the scale, with no cuts during summer. There are two press agents for 'Father' (Empire, N.Y.) and, starting Sept. 1, three are slated on the job.

Strawhat Plays

Western Union, Please

Millburn, N. J., July 28.

Comedy in three acts, by Frances Goodrich and Albert Hackett. Staged by Henry Ephron; settings by Kenneth Lloyd Mapes and Joseph DeLuca. Presented by Frank Carrington and Antoinette Scudder at the Paper Mill playhouse, Millburn, N. J., July 28, '41; $1.65 top.

Jenny Daley....June Walker
Joe Graybell....Boyd Crawford
Alice Daley....Frances Reid
Aurora Newsbickel....Mabel Paige
Thaddeus Taylor....Ralph Theodore
Messenger Boy....Billy Callahan
Mellada....Peggy Elder
Gertrude....Constance Brigham
Betty....Peggy Van Vleit
Donny Daley....Charles Butterworth
Brian Foley....John Shellie
Hal Stoddard....William J. Kelly
George Gillespie....Robert Toms

Frances Goodrich and Albert Hackett's comedy of a failure who makes good is unsophisticated entertainment, pedestrian and ineffective from beginning to end. Its situations are never striking and its characters are static. Paper Mill playhouse's first-night audience received it with tolerant applause.

'Western Union, Please' is the tale of Danny Dalcy (Charles Butterworth), who left home because of his inability to support his family. He returns 10 years later as a Western Union messenger boy, and very proud of the fact. Meeting him are his harassed wife (June Walker), who has just had him declared legally dead and is preparing to sell their home for an amount far below its real value; an 18-year-old daughter (Frances Reid), who has always idolized her father, and his wife's cranky, complaining aunt (Mabel Paige), who would rather have him remain away. But Danny stays and proves himself a family hero. With the enthusiastic aid of his daughter's boy friend (Boyd Crawford), he cleverly traps an unscrupulous businessman and obtains a very high price for his property.

Butterworth is best when he is dreamy-eyed and absent-minded; he is never interesting as the devoted, thoughtful husband. He alternates from one mood to the other. Miss Walker, as his excited and confused wife, acts as if she were exhausted and soon becomes exhausting. Her role is diffuse and psychologically stilted, a fact that may explain her failure to impress. Much more effective is Miss Paige. Miss Reid, the excited, idealistic daughter, and Crawford are fair.

Kenneth Lloyd Mapes and Joseph DeLuca's one stage set, that of the Daley dining room, is satisfactory.

Jaffe.

CHARLEY'S AUNT

Atlantic City, July 29.

Comedy in three acts, presented by Arthur Klein by arrangement with Tuttle & Skinner; directed by Joshua Logan; staged by Charles Alan; presented at Garden Pier theatre, Atlantic City, week beginning July 22, '41.

Lord Fancourt Dubberly....Phil Baker
Jack Chesney....Thomas Speidel
Brasset....Harold De Becker
Charles Wykeham....J. Richard Jones
Kitty Verdyn....Jane Huszagh
Amy Spettigue....Lorain Beaumont
Col. Sir Francis Chesney..Edward Harvey
Stephen Spettigue....J. W. Austin
Donna Lucia D'Alvadorez..Margaret Mullen
Ela Delanay....Sonia Stakowski
Farmer....John Land

Phil Baker, in the role of 'Charley's Aunt,' brought Brandon Thomas' 50-year-old farce to the Garden Pier theatre Tuesday (22) to delight a jammed house. Baker, who left the stage for radio fame, clowns and capers through the play, pouring tea in high hats, rolling on the floor, leering at the timid young girls to the disgust of their young lovers, and generally misbehaving. The result was more laughter than has been heard across the footlights here for many a season.

Baker was particularly good in the drawing room scene with the four young women while the gentlemen remained at the table for coffee and cigars. His terrible version on the piano of 'Believe Me If All Those Endearing Young Charms' brought howls.

Entire cast is good, including Margaret Mullen, J. W. Austin, Jane Huszagh, Thomas Speidel, J. Richard Jones and Lorain Beaumont. Sonia Stakowski, daughter of the maestro, plays a small role in pleasing manner.

Carter.

Joe Brown, 7G in Frisco, May Tour Eastward

San Francisco, July 29.

Henry Duffy's 'Show Off' with Joe E. Brown will probably play Portland and Seattle following its run at the Alcazar here, with likelihood show will tour eastward if it clicks in the northwest. Decision depends largely on whether Brown wants to make the trip.

Aided by Brown's one-man after-show, production picked up estimated $7,000 in its third week here and goes two more. 'Quiet Please' follows, with Fred Niblo featured.

Wet Actors

Continued from page 3

none of whom left the outdoor theatre despite a drenching, cheered them on.

Besides a severe wetting, the performer ranks also suffered one casualty when Charlie Althoff, the rube fiddler, tripped over a guy wire and was knocked unconscious, severely, but not critically, injured. Althoff was removed to the base hospital where he remained up until yesterday (Tuesday).

Gypsy Rose Lee, with her body makeup running off in rivulets, went through with her stripping act; ditto Bill Robinson, Benny Fields (who added 'Singing in the Rain' to his repertoire for the occasion), Tamara, Frank Fay, Clarence Stroud, Charles Masters, Bob Coffey, the Bryants and The Juvelys. Jerry Freeman, who conducted the orchestra, had all of his music washed away and the band was ad libbing most of the way. Costumes were drenched and in at least one instance (Tamara) ruined.

'DEMOCRACY' CHORUS IN N.Y.

A citizen's chorus to 'Sing Out for Democracy' will be formed in the middle of August at a patriotic rally under the auspices of the Council for Democracy, in N. Y.

Leon Barzin, director of the National Orchestral Association, will be in charge and the chorus will perform a new secular canta with music by William Schumann at the rally.

Gabby Harpo

Continued from page 3

lion dollar house' will not soon forget. It was a Harpo sans red wig, but with horn intact. He ate candles, chased the gals, played the piano (mighty well, too) and to all appearances set out to make up for his quarter-century of silence. As one woman in the fifth row put it, 'It's worth coming back tomorrow, just to see what'll happen.'

But 'coming back tomorrow' won't be an easy task. Philly scalpers were asking-and-getting—$10 a head for opening night seats. As early as a week ago there wasn't a seat to be had for the entire week's engagement and, within several hours after seats went on sale for two extra matinees, they also were all gone. Which is nothing new for Theron Bamberger and Kenyon Nicholson, who are operating one of the most successful strawhats in the entire circuit.

Kaufman's decision to do a bearded Whiteside was a last minute switch. When he subbed for Alex Woollcott on the Coast last Summer, he played it without disguise. Hart thinks G. S. K. is nothing short of sensational as Whiteside. And he ought to know. Hart had just completed a stint in the Whiteside role at Dennis, Mass., and, after seeing his collaborator in the role, he's convinced that the Dennis customers were robbed. And that's something, considering that all Dennis records were shattered that week.

Hart plays the Noel Coward part like a man inspired. He's having a swell time and so does the audience watching him.

Edith Atwater is back in her Broadway role. Sidney Grant, who appeared in all five road companies of 'Dinner,' joined up with the cast here and Janet Fox is also featured. William McFadden, stage manager for Sam Harris in the long string of K. & H. hits, is here 'bossing his bosses.'

Coverage at the Bucks Playhouse tonight unquestionably hit a new high mark for Summer semesters and perhaps exceeds anything Broadway has seen in years. All news services were represented, as were all Philly and New York dailies, half a dozen mags and what looked like dozens of photogs, including Life's 'party' crew.

Some of those present included Taylor Holmes, who did Whiteside on the road; Francine Larrimore, Burns Mantle, Kelcey Allen, Oscar Levant, Mrs. Beatrice Kaufman, Max Segal, Max Gordon, Brian Aherne, Joan Fontaine, Kurt Weill, John La Touche, Vernon Duke, Hassard Short, Joseph Bryan 3d, the S. J. Perelmans, Robert Rice, Mark Barron and a host of others.

Heat Wilts All B'way B.O.s; 'Father,' $12,000, 'Eileen,' 8½G, 'Joey,' 13G, Off

Heat affected attendance in theatres, driving down grosses more than they had recovered the previous week. One of the dullest weekends of the summer resulted.

Estimates for Last Week

Key: C (Comedy), D (Drama), R (Revue), M (Musical), F (Farce), O (Operetta).

'Arsenic and Old Lace,' Fulton (29th week) (CD-938, $3.30). Maybe affected less than any of the others; capacity registered at most performances, with takings quoted over $16,000.

'Claudia,' Booth (24th week) (C-712; $3.30). Did not escape the general trend, but satisfactory gate around $8,000; one of the good things expected to hold over into new season.

Hellzapoppin,' Winter Garden (149th week) (R-1,671; $3.30). Standing up better than expected; capacity of house on good nights a factor; around $16,000 and slated through summer.

'It Happens on Ice,' Center (second repeat engagement) (2d week) (R-3,027; $1.65). Goodly improvement over first week of resumption, takings going to $20,000, excellent Sunday afternoon included; quite satisfactory at the scale.

'Life with Father,' Empire (89th week) (C-1,006; $3.30). After climbing for several weeks, dropped under $12,000 level, with the heat waved blamed; sure to get business if it is to be had.

'My Sister Eileen,' Biltmore (31st week) (CD-991; $3.30). Dipped also for the same reason, with takings around $8,500; that was slightly under the pace of the Chicago company.

'Pal Joey,' Barrymore (31st week) (M-1,104; $4.40). Some cast replacements, but that will hardly affect business at this stage of run; slipped to around $13,000; due off in September, if not before.

'Panama Hattie,' 46th St. (39th week) (M-1,347; $4.40). Eased off with the field, with takings estimated around $21,000; should play into new season.

'Separate Rooms,' Plymouth (70th week) (C-1,107; $3.30). Booked out early in September, and will then tour; down close to operating cushion, with takings estimated around $3,500.

'The Beautiful People,' Lyceum (13th week) (C-1,004; $3.30). Dropped off and concededly operated in red, even with the cast taking cut; $3,000 estimated and continuance problematical.

'The Corn Is Green,' National (35th week) (D-1,162; $3.30). Ticket sale on through September, with indications of playing well into the fall period; off, however; around $8,000.

'Watch on the Rhine,' Beck (17th week) (D-1,214; $3.30). Road company will be formed, with current straight play leader expected to hold over; has been off like most others, but still getting big money; $16,000.

'Father' $12,500 in Det.

Detroit, July 29.

'Life With Father' continues to bound profitably along after eight full weeks at the Cass here. Last week approximately $12,500 was added to the figures that went over the $100,000 mark two weeks ago.

No definite sign of closing the run has yet appeared.

'HELLZ' JUMPS TO $21,000, CHI

Chicago, July 29.

Loop jumps to three shows today (Tuesday) with the opening of 'Charley's Aunt' in the Studebaker, the cast headed by Phil Baker. But on Saturday (2) the number of shows will drop back to two when "Hellzapoppin' will call it a run and scram Coastward.

Estimates for Last Week

'Hellzapoppin,' Erlanger (11th week) (1,400; $3.30). Upped sharply on final week's notice and came through with strong $21,000.

'My Sister Eileen,' Harris (23d week) (1,000; $2.75). Riding right along without any excitement, but making consistent profit; nearly $9,000.

'CABIN' STRONG $11,500, ELLINGTON 10G IN L. A.

Los Angeles, July 29.

'Cabin in the Sky' rolled up nifty estimated $11,500 on the first of a two-week return engagement. Show may go back to Broadway for another run following stay at the Biltmore here. Another colored musical, Duke Ellington's 'Jump For Joy' at the Mayan, is also rolling up impressive grosses, with approximate $10,000 on the third week spelling profit all around. Piece costs around $7,000 to operate. Around 50% of the draw is from the colored colony.

'The Vinegar Tree,' with Billie Burke, is now in its sixth and final week at the El Capitan, with approximately $7,200 indicated.

Phil Baker's 'Aunt' Gets $5,800 in A. C.

Atlantic City, July 27.

'Charley's Aunt,' with Phil Baker, grossed approximately $5,800 for week ending Sunday (27) at Garden Pier theatre. Sylvia Sidney and Luther Adler, in 'Accent on Youth,' opened yesterday (Monday).

Al Jolson in 'Hold On To Your Hats' is definitely skedded to open Aug. 27 for four-day run.

Current Road Shows

(July 30-Aug. 9)

'Accent On Youth' (Sylvia Sidney, Luther Adler)—Garden Pier, Atlantic City (30-3).

'Cabin in the Sky' (Ethel Waters)—Biltmore, Los Angeles (30-2).

'Anna Christie' (Ingrid Bergman)—Curran, San Francisco (4-9).

'Charley's Aunt' (Phil Baker)—Studebaker, Chi. (30-9).

'Hellzapoppin' — Erlanger, Chi. (30-2); Biltmore, Los Angeles (6-9).

'Her Cardboard Lover' (Tallulah Bankhead)—Central, Cedarhurst, L. I. (30-2).

'Johnny Belinda' — Brighton, Brighton Beach, N. Y. (30-2).

'Jump for Joy' (Duke Ellington)—Mayan, Los Angeles (30-9).

'Life With Father' (Dorothy Gish)—Cass, Detroit (30-9).

'Man Who Came to Dinner'—Flatbush, Brooklyn (30-3).

'My Sister Eileen'—Harris, Chi. (30-9).

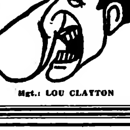
'Native Son'—Maplewood, Maplewood, N. J. (30-2); Windsor, Bronx, N. Y. (5-10).

'Quiet Please'—Alcazar, San Francisco (7-9).

'Show Off' (Joe E. Brown)—Alcazar, San Francisco (31-6).

'Tobacco Road' (John Barton)—Windsor, Bronx, N. Y. (30-3).

'Vinegar Tree' (Billie Burke, Paul Cavanagh)—El Capitan, Hollywood (30-9).



Mgt.: LOU CLAYTON

NORMAN
HARRIS
and
SYLVIA
SHORE
Currently
GOLDEN GATE, SAN FRANCISCO, FOR 2 WEEKS
Management: WM. KENT
1776 Broadway New York

FOR RENT
JERSEY THEATRE at Morristown, New Jersey, is now available for legitimate stock company attractions. Theatre thoroughly equipped, in first-class condition. First-class terms for first-class company and management. Apply Walter Reade—701 7th Ave., New York City.

OBITUARIES

EDDIE LEONARD

Eddie Leonard, 70, was found dead July 29 in the Imperial hotel, New York. Death was said to have been from natural causes.

Details on page three.

CHARLIE MURRAY

Charlie Murray, 69, veteran stage and film comic, died in Los Angeles July 29 of pneumonia.

After a stage career, where he teamed as Murray and Mack for 21 years, he started in pictures with the old Biograph company in 1912. He teamed up with George Sidney for a series of 'The Cohens and Kelly' comedies, starting in 1924 for Universal, which proved big moneymakers for the studio. He also made many comedies for Mack Sennett and in recent years played only occasionally in pictures.

He was a familiar figure at all sporting events and circuses up to his recent illness. He leaves a widow and daughter. Rites and burial in Los Angeles July 31.

WILLIAM PARKE

William Parke, 68, veteran legitimate actor, who has also been a stage and film director, died Monday (28) in New York of a heart attack. He had a small but important part in 'Arsenic and Old Lace,' current Broadway comedy hit, at the time of his death. He had appeared in every performance of that play up to Saturday night (26).

Parke had long been retired from the stage when offered a role in 'Arsenic' by Howard Lindsay, the play's co-producer. He had played many years ago in 'If I Were King' with E. H. Sothern. Another with whom he performed was Holbrook Blinn. He had been company manager and stage director for Richard Mansfield and Arnold Daly.

Widow and three sons by previous marriages survive.

CAPT. DAVID BRODERICK

Capt. David C. Broderick, 72, founder of the school police system and an actor before he joined the Minneapolis police department in 1907, died from a heart attack at his home in Minneapolis.

Broderick started his acting career at 17 and played with repertory and stock companies throughout the country, also appearing in burlesque and musical comedy. He helped launch the late Harry Houdini and one of his last appearances in Minneapolis was in the title role of 'Yon Yonson.' After 30 years on the Minneapolis department he retired in 1937 and since then had been active in carrying on the work of the Minneapolis Police Officers' federation, of which he was president for 18 years.

A widow survives.

OTTO FREITAG

Otto Freitag, 58, who sang with the Vienna and other European opera companies for about 15 years, died July 26 at the Guardiola hotel, Mexico City, following an attack of food poisoning. For the past several years he traveled for Servel, Inc., of New York, and was widely known throughout Latin America. He spoke 10 languages and many dialects. Burial was in Mexico City.

Freitag's father, John Peter Freitag, was a famous athlete of the late 19th century, having, among other feats, swum the English channel. A niece is married to Lou Handin, lawyer-president of the National Variety Artists.

Two sons in Switzerland survive, one of them an actor.

ALLAN FORREST

Allan Forrest, who in the silent film days had been leading man for Mary Pickford, among many others, died in Detroit July 25. He had formerly been married to Lottie Pickford, Mary's sister, but that union ended in divorce. His third wife survives.

Forrest, who had been retired from acting of recent years, had also appeared opposite Mary Miles Minter, Norma and Constance Talmadge and with Jackie Coogan when the latter was still a youngster. He left Hollywood more than 10 years ago and had for the past eight years associated with a commercial motion picture studio in Detroit.

W. A. WOLFF

W. A. Wolff, 58, veteran with Western Electric and Electrical Research Products, Inc., in advertising-publicity work, died July 24 while on a vacation trip in Maine. He had suffered from heart disease for several years, being given a leave of absence several months ago when his condition became worse.

Wolff was advertising manager of ERPI and Western Electric from 1929 until last year, when he was made information manager to replace Herbert Forster, who was transferred to the post of advertising chief.

A widow, two daughters and a son survive.

PENROSE TENNYSON

Penrose Tennyson, 28, was killed in a flying accident, July 10, while serving as a sub-lieutenant in the Royal Naval Volunteer Reserve. He was a great-grandson of the poet, Lord Tennyson, and at the outbreak of war was the youngest film director in England. He had worked on Metro's 'The Citadel' and 'A Yank at Oxford.' His last picture was 'Convoy.' In the Navy he had been in charge of the Admiralty Film Unit.

Survived by widow, Nova Pilbeam, youthful actress, whom he married over a year ago.

JAMES STEPHENSON

James Stephenson, 52, English stage actor who went to Hollywood four years ago for picture work, died in Santa Monica, Cal., yesterday (Tuesday) following a heart attack. He was under contract at Warners and was preparing to start work in 'Kings Row.' Death came on his fifth wedding anniversary.

Deceased turned to the stage in England in his 30s and last year won Academy mention for best supporting performance in 'The Letter.' A year-old son survives besides his widow.

FREDERIC W. HURD

Frederic W. Hurd, 67, retired magician, died July 25 at Fort Wayne, Ind., after a long illness. He entered show business in 1891 in New York City with a small show, later being discovered by Harry Brunelle, booking agent of the Proctor theatre, New York, and obtained bookings in other houses of the Proctor circuit. He appeared throughout the United States and in many foreign countries, retiring about 15 years ago due to failing health contracted while touring in South America.

Widow, Elizabeth, survives.

AURELIA ARIMONDI

Aurelia Arimondi, noted opera singer at the turn of the century, died in Chicago Monday (28). She had been the widow of Vittorio Arimondi, famous Italian basso.

Mme. Arimondi sang in all the top-notch continental opera houses, and appeared in the premiere performance of Verdi's 'Falstaff,' with the composer present, almost 50 years ago. She came to the U. S. in 1910 with her husband, the latter having been engaged by the Chicago Opera Co. He passed away in 1928. During the last two decades she had taught voice.

PURNELL PRATT

Purnell Pratt, 55, stage and screen actor, died July 25 in Hollywood. Native of California, he began his dramatic career in the east and played in various stage productions by Cohan and Harris, Edgar Selwyn and Al H. Woods.

Entering pictures in 1927, deceased devoted the rest of his career to films. His most recent roles were in the 'Dr. Kildare' series at Metro. He was a member of the Lambs and the Masquers. Surviving is his widow.

TOMMY HAYNES

Thomas Butler (Tommy) Haynes, 42, died in St. Joseph's hospital, Memphis, July 23, of injuries sustained when his car collided with a truck near Turrell, Ark. He was a salesman for Columbia Pictures, had been associated with Memphis exchanges for 17 years, 14 with Columbia.

Leaves his widow, two daughters, his parents and a sister, all of Memphis. Burial was in Memphis.

CALVIN M. FRANKLIN

Calvin M. Franklin 54, vice-president of the Columbia Concerts Corp., affiliate of CBS, died July 23 in Philadelphia after a long illness. He had been involved in an auto accident about a year ago, and never recovered from that mishap.

Surviving are his widow, the former Katherine Meisle, Metropolitan Opera contralto, whom he married in 1918, and his mother, Mrs. Mary Franklin of Philadelphia.

JACK BUCHANAN

Jack Buchanan, 24, six-feet, four-inch contortionist, suicided by gas July 25 in his apartment next to the Cat and Fiddle, Cincinnati cafe, where he was playing. He left several notes.

Body was found by Benny Rafalo, m.c. at the nitery. One of the notes disclosed that he recently failed to end his life by drowning in a bathtub.

ROBERT G. TUCKER

Robert G. Tucker, drama editor of The Indianapolis Star for 27 years, died at his Indianapolis home recently of an intestinal ailment after an illness of only a few days.

Tucker, considered an authority on the Indiana political scene, had written a column on politics for the Cincinnati (O.) Enquirer for many years. He had been the Hoosier correspondent for that paper for 37 years.

JANE VERONA

Jane Verona, concert and opera singer, died July 19 in Wayne, Mich. Her real name was Mrs. Jane Philip English.

Miss Verona had appeared in the leading cities of Europe, and for six years sang leading coloratura roles at the Chicago Civic Opera. In recent years she taught voice in Detroit.

TINA CORDINI

Tina Cordini, 35, of 'Cordini and Tina, vaude team, died July 21 after a four-week illness.

She and Clorindo (Clarence) Cordini, her husband and partner, had been together as a song and dance duo for the past 16 years.

Surviving, besides her widower, are her mother, four sisters and five brothers.

JAMES G. GIES

James G. Gies, merchandising manager of station WNAX, Yankton, S. D., died July 20, in Yankton from complications following an appendectomy. Funeral was held in Bloomfield, Neb., his home.

Associated with WNAX since 1938, Gies won the VARIETY Farm Service Award in 1939.

HOWARD JONES

Howard Jones, 56, U. of Southern California football coach, who functioned as technical advisor of many football films, died in North Hollywood, Cal., July 26.

Leaves widow, two children and brother Tad Jones, also a grid mentor.

ESTHA AISTON

Estha Williams Aiston, 82, former legit actress, died July 22 in Hollywood. Beginning her career in San Francisco in the early 1880's, she played in touring stock companies for years.

Surviving is a daughter.

ELMA GILLETT

Elma Gillett Elton, 67, known in light opera and pictures as Elma Gillett, died July 23 in Hollywood.

As a screen actress she appeared in several of Mary Pickford's early films.

REX ROSSELLI

Rex Rosselli, 65, for almost 50 years a producer and promotion man with leading circuses, and, of late, with the Cole Bros. Circus, in a similar capacity, died in East St. Louis, Ill., July 21.

JACK SHERMAN

Jack Sherman, 32, Orpheum Theatre publicist, in Los Angeles, died there July 26.

He had appeared in vaude and radio before turning press agent.

HORACE SHELDON

Horace Sheldon, about 62, died in Whetstone, Middlesex, England, July 9. He was one of the best known musical directors, and had been at the Palladium, London, for 14 years.

WILLIAM MAXWELL

William Maxwell, 72, former music publisher in Scotland, and New York, died July 24 in Los Angeles.

Son, 21, of William Lando, owner of Lando-Grand theatre in Pittsburgh, died last week of injuries sustained in an automobile-truck collision on the Pennsylvania Turnpike near Somerset, Pa. Young Lando's bride of only a few days, also 21, was seriously injured in the crash.

Mother of Mrs. Walt Framer (Nan Grayson of radio) died at her home in Pittsburgh last week after a short illness. Miss Grayson is on staff of Pitt station WWSW, where her husband is special events announcer and stunt program developer.

Mrs. Nathan Sobel, 70, mother of Bernard Sobel, writer and publicist, died Saturday (26) at her son's home in New York after a long illness. A daughter and another son also survive.

Horter McVeigh, 21, professional golfer and son of Blake McVeigh, assistant publicity director at the Paramount studio, died July 23 in a motor crash near Detroit.

Roy Guion, 54, father of Gene Raymond, film actor, and Robert Marlowe, composer, died July 25 in Los Angeles following a heart attack.

Eddie Leonard

Continued from page 3

height as a single Leonard commanded $1,000 weekly, while his minstrel acts got as high as $2,500 a week.

Leonard, born Lemuel Gordon Toney in Virginia, became a performer by accident. His ambition was to be a baseball player and after knocking around in the minor leagues got his first major chance in the early 1690's from the late John J. McGraw, then managing the famous Baltimore Orioles. However, in his first game as center-fielder for McGraw, Leonard struck out three times in succession and McGraw thumbed him off the field. He had a natural flair for singing and McGraw suggested that he stick around and entertain the players.

It was while giving a clubhouse concert one day that Leonard came to the attention of George Primrose (& West), the minstrel man, who had wandered in. Primrose hired Leonard on the spot after hearing him sing 'Just Because She Made Them Goo Goo Eyes.'

Leonard was an immediate hit and soon became as famous in minstrels as Primrose & West themselves. Some songs became closely identified with the blackface performer, notably 'Ida, Sweet as Apple Cider' and 'Roly Boly Eyes.'

Leonard was a terrific vogue for many years, then started to decline in the early 1920s. Just before the complete debacle of vaudeville, where he made his most money, Leonard tried a comeback. He showed at RKO's 66th St. theatre, playing three days for $100, but his voice and fire was gone and few dates eventuated.

Schaefer-Reisman

Continued from page 3

of his committee be brought to peak efficiency.

Whitney intends spending most of his time in Argentina, Brazil, Chile and Peru, the largest of the South American countries, rather than trying to go through them all and getting only a cursory view of any of them.

L. Francis Altstock Whitney's assistant, will be in charge of the film program in the U. S. while his chief is away, although a possibility exists that Altstock will go to S.A., too. In that case, Kenneth Macgowan will take over. Former 20th-Fox producer is now in charge of 16mm-documentary-making for the Rockefellerites.

MARRIAGES

Elizabeth Robb to Ben Alexander, July 23 in Beverly Hills. He's NBC commentator; she's script girl on Chase & Sanborn airshow.

Margaret M. McGillicuddy to Francis H. Duffy in Worcester, Mass., July 26. He is owner and operator of Lincoln Park (Mass.) amusement resort.

Kay Welsh to Jack Meyers, July 26, in Buffalo. He's drummer in Tone Sarnevale band.

Virginia Blair to Edgar Caldwell in Las Vegas, Nev., July 25. Both are screen players.

Helen Morgan to Lloyd Johnson, in Miami, July 28. She's the nitery singer, he's a California businessman.

Judy Garland to David Rose, in Las Vegas, Nev., July 26. Bride is film player; he's music director of Don Lee Coast network.

Betty Benz to Bob Milliken, in Covington, Ky., July 26. She's a Pittsburgh cafe dancer; he's with Lang Thompson band.

Ruth Morse to Harry Maizlish, July 1, in Los Angeles. He's manager of station KFWB, Los Angeles.

Bills Next Week

Continued from page 42

Cuen Manana Gls

Club Mayfair
Ronny Weeks Orc
Bernie Bennatt O
George Libby Rev
Julia Barbour
Dr Marcus
Pierre & Renee
Doris Abbott

Club Vanity Fair
Kal Nirn Orc
Stella Ray
May Denning
Alice Turner

Coconnut Grove
Mickey Alpert Orc
Don Rico Orc
Wally Wanger Rev
Billy Paine
Marianne Francis
Maia & Hari
Amapola Lopez
Gollenti & Leonardo
Fitz & Carroll
Hasenn, 2d

(Melody Lounge)
Marjorie Garretson
Herb Lewis

Crawford House
Ray Collins Orc
Miriam Johnson
Crawfordettes
Carole Hall
Bill Mahoney
Gypsy Nina
Ralph James

Fox & Hounds
Milton George Orc

Hi-Hat
Pete Herman Orc
Lucille Grey
Frank Petty

Hotel Bradford (Circus Room)
Florence Hallmon
Runkle & Lambert

Hotel Essex
Ernest Murray Orc
Billy Kelly
Jack Manning
Al Lewis
Victor Donato
Adele Corey
Rita Henderson
Jane Whitten
Ann Conrad

Hotel Gardner
Burt Shaw
Evalyn Harvey

Hotel Sheraton (Sky Garden)
Don Dudley Orc

Hotel Statler (Cafe Rouge)
Salvy Cavicchio Orc

Hotel Westminster (Roof Garden)
Jimmy McHale Orc
Harry Drake Rev
Roof Garden Gls
Alice O'Leary
3 Chords
Hal Freed
Noll Sherman Gls

Hotel Ritz Carleton (Ritz Roof)
Dick Gasparre Orc
Jean Sablon
Marcia & Gunselt
Marian Burroughs

International Casino
Henri Jobert Orc

The Cave
Ralph Porras Orc
Jack Fisher
Tamara Doriva
Jerry & Lillian
Collis & Corral
Phil Barry

PITTSBURGH

Anchorage
Hugh Morton Orc
Maynard Deane

Arlington Lodge
Phil Cavezza Orc

Balconades
John Fontaine Orc

Bill Green's
Clyde Knight Orc
Janet Lee
Herb Rohrer

Boogie-Woogie Club
Book Sherman
Maxie Simon
Harry Comoranda
Buddy Binins
Tubby Miller
Reggie Dvorak

Cork and Bottle
Lloyd Fox

Colonial
Benny Burton Orc
3 Yachtsmen

Eddie Peyton's
Betty Benson
Art Shamberg
Sandy McClintock
Marion Muller

Evergreens
Revelers
Kay Burke
Ray Vulnnes
Nancy Grey

Hotel Fort Pitt
Ken Bailey Orc
Johnny Mitchell
Harry Walton

Hotel Henry (Silver Grill)
Stan Rucker 4

(Gay 90's)
Dorothy Nesbitt

Hotel 7th Avenue
Bess Saunders
Ida Inla
Everett Hoydn
Betty Donahoe
Al Devin

Evergreen Gardens
Revelers
Sam Sweet
Alice Sons
Zelda
Wicked Willies

Hotel Roosevelt
Johnny Kaalhue
Royal Hawiians

Hotel Wm Penn (Continental Bar)
Wanda
Escorts

Kennywood Park
Ray Herbeck Orc
Ray Olson
Guy McComas
George Van
Benny Stabler
4 Sidneys
Eric, the Great

New Penn
Gay Carlisle Orc
Lorraine & LaMarr
Sue Stevens
Buddy Birch
Jimmy Williams

Nixon Cafe
Al Marlsen Orc
Bob Carter
Eden Sis
Don Ricardo Co
Renee & Root

Nut House
Sherdina Walker O
Ted Blake
George Gregg
Evelyn Nellis
Palmer & Harper
George & Georgette

Oasis
Bobby Annis Orc
Stu Braden

Pines
Howard Becker Orc
Mae Harris

Trelon
Billy Merle Orc
June Collins
Bernard

Yacht Club
H Middleman Orc
Nan Blakstone
Jay Jason
Park & Clifford
Mauch Gls
Shirley Heller

Sky-Vue
Fran Eichler Orc

Union Grill
Art Yagello
Frank Natale
Mike Sandretto

Villa Madrid
Etzi Covato Orc
Mark Lane
H'wood Blondes
Peter Higgins
Key Taylor
4 Antoinettes

West View Park
Al Kavelin Orc
Vivian Blaine
Flying Beehees
Rose Sullivan
6 Avalons
6 Romanoffs

BIRTHS

Mr. and Mrs. Jack Gregory, daughter, July 20, at Nashville. Father is saxophonist at station WSM, Nashville.

Mr. and Mrs. Joseph Sistrom, daughter, in Hollywood, July 24. Father is a producer at Paramount.

Mr. and Mrs. David Nowinson, daughter, July 24, in Hollywood. Father is radio writer.

Mr. and Mrs. Joy Storm, son, July 23, in Hollywood. Father is special events director there for NBC.

Mr. and Mrs. Jake Soltz, daughter, in Pittsburgh, July 22. Father owns Rhumba theatre, Pitt.

Mr. and Mrs. Bill Warrington, daughter, in Pittsburgh, July 7. Father is assistant manager of WB's Stanley.

Mr. and Mrs. Russell E. Offhaus, son, in Boston, July 13. Father is studio manager at WCOP, Boston, in addition to handling 'Farmer Russ' programs.

Mr. and Mrs. Wilfred Roberts, son, July 17, in New York. Father is production head of NBC.

Mr. and Mrs. Sonny Burke, twin sons, in New York, July 25. Father is arranger for the Charlie Spivak orchestra and former bandleader.

Mr. and Mrs. Homer S. Mosley, son, July 22, in Wichita, Kans. Father is owner of Trocadero, Wichita dancery.

Broadway

Ben Piermont fostering a mustache.

Now it's V-steaks as part of the ...—campaign.

Lou Wiswell, ill on Coast, expected back on Broadway in fall.

Joe Morris (and Campbell) selling silk stockings and such.

Arthur Kelly celebrated his 16th wedding anni last Friday (25).

Terrific heat Sunday made Broadway a scene of barren desolation.

John Meehan, back from Coast to Broadway, will first rest in country.

Walls realigned at Universal's h.o. to give the press department more space.

Harry A. Kalmine, WB Pittsburgh district manager, in town over the weekend.

Manny Bischer, of Witmark Music, leaves tomorrow (Thursday) for Army hitch.

Ed Rigney, new assistant U.S. d.a., honored at luncheon at Sardi's Thursday (24).

Jerry Fosner, treasurer of the Hanna theatre, Cleveland, vacationing on Broadway.

Marty Collins and Harry Peterson today (Wed.) celebrate their 16th anni as stage partners.

Charles Glett, associate of William Dieterle Productions, in New York for a week on business.

Terry Lawlor opened Monday (28) at Piping Rock, Saratoga, Adelaide Moffett to replace later.

Spending $25,000 on Roosevelt Raceway trotting track prior to second meet, starting Aug. 11.

Arnold Reuben, the restaurateur, writing his autoblog; ditto hotelier Bob Christenberry (Hotel Astor).

Jerry Keyser, Warners' foreign publicity-ad chief, to Hollywood next week for look at new product.

Margaret Carson has resigned from Constance Hope Associates to join Lynn Farnol's publicity crew.

Late Martin Beck's home at 166 E. 64th street purchased by Adam Gimbel of the department store family.

Joan Leslie, 16-year-old WB star (opposite Gary Cooper in 'Sergeant York'), due in Manhattan Aug. 11 for a visit.

Howard Lindsays moving from their Greenwich Village house to a 10-room, three-bath suite on Central Park West.

Arnold Grayson, 7-feet-2, biggest doorman from S. Carolina, at the gate at Hamid's Million Dollar Pier, Atlantic City.

Laurette Carroll, who authored 'Phantom in the Dark,' BMI song, is only 14; and at three won a baby beaut contest.

'Deadline Dramas,' radio show m.c.d by Bill Fadiman, Metro's eastern story ed, off for summer after 26 weeks on NBC.

Stella Ungar, 'Your Hollywood Newsgirl' on NBC-Red, planes to the Coast today (Wed.) to do her chatter from Hollywood.

Lawrence Blake signed by J. J. Shubert to a term contract, his first probably 'Mardi Gras' which goes into rehearsal shortly.

Tom Robinson, formerly of Metro's legal department, returned to camp at San Antonio this week after 10-day furlough in New York.

Cresson Smith, RKO's western sales chief, returned to New York Friday (25) from Coast tradeshowings and stopover at studio.

Harry Kosiner, Walter Wanger's eastern rep. flies to the Coast next Tuesday (5) for 10-day consultation with the boss and studio execs.

George D. Lottman, publicist, laid up in his Hotel Roosevelt suite. Plans to bring his family back from Miami Beach to again h.q. in N. Y.

The Dave Kleckners celebrate their silver wedding anniversary Aug. 5, the same night the new Dave's Blue Room opens on 52d street.

Humphrey Doulens to Coast next week to handle Lily Pons-Andre Kostelanetz concert Aug. 12 at Hollywood Bowl. He'll remain for about week's visit there.

Sherman Billingsley staged a cocktailery for the town's top models in his Stork club yesterday (Tues.) and the winner of a song contest gets a two-week booking at the bistro.

Brian Aherne and wife, Joan Fontaine, visiting here following Aherne's self-piloted flight east in his own plane for appearance at Robin Hood Dell, Philly, as narrator with Philly Orch.

Ralph W. Budd, Warners' personnel director, credited with collecting 1,000 pounds of aluminum via his activities as chairman of the Wyckoff, N. J., Defense Council, on the first day of the national drive.

Bucks County, Pa.

Joe Hyman visiting Moss Hart.

Irma Selz, Herald Trib artist, looking for local farm.

Kurt Weill and Max Gordon in to catch Playhouse show.

Eric Knight in from Hollywood to write at his Springtown farm.

Marie Sermelino, Life's woman editor, weekending at Bambergers.

Ken Nicholson snaring some bass in the Delaware River near his Stockton, N. J., farm.

Burns Mantle paid first visit to New Hope Monday (28) to catch premiere of Kaufman & Hart.

WIP mobile unit piping in 15-minute spot from New Hope every other week, using Playhouse stars.

Henry Jones starring this week in 'What a Life' at Yardley, Pa., theatre, which originally slated 'Dangerous Corners.'

Haila Stoddard off to appear at Spa theatre, Saratoga, in 'Mr. and Mrs. North.' Ditta Rex Lindsay and Harold Ross.

Dorothy Parker scribbling a new tome at Fox House, her Pipersville home. Husband Alan Campbell due in soon from Hollywood.

Brian Aherne and Joan Fontaine in to visit Playhouse. Aherne giving Shakespearean readings this week at Robin Hood Dell, Philly.

Harpo Marx brought horn, wig and other gadgets in from Coast. Will draw lucky number for auto raffle at Midway Firemen's Carnival, Buckingham, Saturday night (2).

Paul Whiteman caught dress rehearsal Sunday (27) at Playhouse, of which he's a stockholder. Every performance of 'Mr. and Mrs. North' S.R.O. last week, ditto to performances this week of 'M. W. C. T. D.,' starring Kaufman, Hart and Harpo Marx. Walter Hart in to stage 'Primrose Path,' opening Monday.

Atlantic City

By Mildred Carter

Ink Spots played one-day return engagement at Steel Pier Saturday (26).

Frances Faye opened engagement at Ship Deck of Breakers hotel Friday (25).

Luella Paikin, English opera singer, vacationing at resort after hazardous crossing.

Babette's nitery added Jack Fernandez rhumba band to alternate with Milton Huber's orch for continuous program.

Phil Baker and cast of 'Charley's Aunt' entertained at supper party at Ritz Carlton Merry-Go-Round Room following opening at Garden Pier.

Ada Taylor, publicity director of Claridge hotel, named chairman of committee for Gracie Fields' British benefit concert skedded for Aug. 31 at Convention hall.

Special benefit sepia revue of 'Birds of Paradise' held Sunday (27) at Paradise cafe by A. C. branch of Jewish Cosumptive Society of Colorado. Mrs. Jean Blum chairman.

Mitzi Mayfair and Willie Howard head vaude bill at Hamid's Million-Dollar Pier beginning Sunday (3). Blue Barron's orch started five-day engagement Sunday (27). Tommy Reynolds plays from Aug. 1 to 9.

Bernard Marks, violinist with Carmen Cavallaro's band, playing the Ritz Carlton Merry-Go-Round Room, married Sherle Brann, of New York, last week after rapid courtship. They met when Miss Sherle spent July 4 holiday here.

Gene Krupa played two days at Steel Pier Saturday and Sunday (26 and 27). Benny Berigan ended five-day stay Friday (25). Raymond Scott started five-day date Monday (28). Jimmy Dorsey to play Saturday and Sunday (2 and 3).

Stroudsburg, Pa.

By John Bartholomew

Tony Galento a visitor.

Mal Hallett at Dorney's.

Rex Stout at Camp Tamiment.

Donald Bain at the Ontwood, Mt. Pocono.

Grand discontinued Sunday midnight shows.

Collins and Poole, magicians, at Onawa Lodge, Mountainhome.

Betty Moran new vocalist with Mike Shelby's orch. at Mt. Pocono Grill.

Earle Mayo's New York Players presented 'It's A Wise Child' in Dorney's auditorium.

Eric Grcenwood's and Bill Diehl's bands alternate at Wilmer Vogt's Tavern, Mountainhome.

First dance of season drew 400 to Glen Brook's outdoor terrace. Music by Earl Franklin's orch.

'The Wife of Pilate' current with Karl Emerson Williams Players in Lutherland summer theatre, Pocono Pines.

Pennsylvania District Attorneys Association conventioned at Buckwood Inn, Shawnee-on-Delaware, July 24-26.

Jiddy James and the Music Makers succeeded Henry Kresge's orch for nightly dancing at the Club Fernwood, Bushkill.

Gene Krupa's orch at Saylor's Lake Pavilion, Saylorsburg, last night (29). Frankie Master's crew comes in Saturday, Aug. 2.

Alabama's Tuskegee Institute Singers guested on Wyckoff dept. store Saturday variety hour, which etherizes via WSAN, Allentown.

Boies Whitcomb, Norman Butler, Janina Gorecka and Leo Panasevich comprise the string quartet playing at The Inn, Pocono Manor, Pa.

Cornelia Stabler Gillam, disease, playwright, and director of the Buck Hill Players, will present her full-length monolog sequence, 'It's Curtain Time,' on Friday night (1) in the auditorium of The Inn, Buck Hill Falls.

London

The Eddie Readys in marital split.

Sheet music, terrific in the last few months, has taken a dive.

Sir Hamilton Harty, the composer and conductor, left around $30,000.

Philip King busy working at a new farce in spite of having joined the RAF.

Edith Evans touring the military camps with 'The Late Christopher Bean.'

Paradise club, shut for over year, reopened with twice-nightly show policy.

Flanagan and Allen are doing series of films for Ministry of Information.

Jimmy Gold's wife (Naughton and) runs a confectionery store in Norwood, a London suburb.

Frank Preston (Lucille and), who recently joined the Royal Air Force, promoted to pilot officer.

Michael Carr is now a sergeant in the Royal Ordnance Corps, and took ing after its entertainment section.

Gilbert and Sullivan repertoire at the Savoy originally booked for four weeks will now run throughout August.

Montavani band added to Stanley Lupino-Jack Hylton musical, 'Lady Behave,' which opened at His Majesty's theatre.

Jimmy Phillips has been made a director of British Performing Rights Society, replacing Reg Connelly, now in America.

George Black was presented with gold cuff links by the King and Queen after the 'Black Vanities' command performance.

Jack Fenstone has sold his rights to 'Chu Chin Chow' to Jack Trevor, local real estater, who angeled a few shows in the West End in his day.

Charles Wilson, London socialite and former buddy of Jack Harris, now an officer in the Irish Guards, engaged to Gwen Radcliffe, London show gal.

Cyril Ritchard replaced Hermione Gingold as producer of the new Ambassadors revue. Additions to the cast include Kenneth Burrill and Frith Banbury.

Jack Hylton has 50% interest in Stanley Lupino's musical, 'Lady Behave,' with Jack Eggar 20% and a friend of William Mollison, who's producing, the balance.

Nick Schenck presented mobile cinema to Refugees of England, group operated by Mrs. Anthony Drexel Biddle, wife of the former U. S. emissary to Poland.

In topflight of British Performing Rights Society royalty earners are Eric Coates, Noel Coward, Noel Gay, Michael Carr, Hugh Charles, Harry Leon and Jimmy Kennedy.

'Chu Chin Chow,' revived at the Palace last summer, but shut when the government clamped down on all theatres during the blitz, has reopened again at the Palace.

Douglas Ferber is writing the new show for Firth Shephard, with Manning Sherwin supplying the melodies. Show will succeed 'Shephard's Pie' currently at the Princess.

Peter Maurice Music Corp. sold its English catalog to Alberts Music Proprietary of Australia up to 1943, with option for a further two years. The option has already been taken up.

Hugh ('Binky') Beaumont became head of H. M. Tennent, Ltd., on death of founder of firm. He had been Tennent's general factotum since company was formed some eight years ago.

It's practically set for Graham Cutts, former British film producer, to become casting director for Warners, replacing Weston Drury, who is now with Gainsborough Films in similar capacity.

Entire cast of 'Black Vanities,' the Victoria Palace musical, with Jack Stanford, from the Palladium show, 'Apple Sauce,' as added attraction, gave command performance for the King and Queen.

Encouraged by their success with Watford Town Hall, Hyams brothers are seeking other out-of-way spots to operate big vaudeville policy. Latest is Empire, Croydon, which they will acquire shortly.

'Mr. Nettlerash' (Tubby Keezing), former member of Gotham Quartet and Royal Merry Four, notable vaudeville teams of yesteryear, has joined Jack Hylton's vaudeville unit, 'Youth Takes a Bow,' which is m.c.d by Brian Michie.

Warners offered Ben Lyon starring part in new picture at increased salary he was getting in 'So This Was Paris,' which he recently finished for them. But he was compelled to turn down offer owing to his 'Hi Gang' commitment with Gainsborough Films.

Mexico City

By Douglas L. Grahame

Town has 1,800 jukeboxes.

Streamlined service theatres here, in advertising starting times of their shows, add 'American Style.'

Maria Antonieta Pons, Cuban soubret, featured in Ilusionist Paco Miller's revue at the Teatro Lirico.

J. Chamorro, son of the ex-president of Nicaragua, has a small part in 'Simon Bolivar,' film biog of the Venezuelan liberator being made here.

Argentinita, Spanish dancer, and her ballet, were smash in 'Carmen,' high spot of the current opera season at the Palace of Fine Arts (National theatre).

Afro-Cuban revue troupe, which played the Teatro Lirico in the early summer, back from the road and doing well as the stage show at the Cine Politeama, a nabe.

Esperanza Iris, vet comedienne who has a house named for her here, readying for a grand opera debut in 'Carmen.' Her company is to open on the road and work towards here.

Landon Bros. (6), Argentinians, midget acrobats with the Paco Miller revue at the Teatro Lirico. Doree de Lynn and Dolores and Don, acrobatic dancers, Americans, are also with this show.

Cameraman Daniel Manjarrez and Camerawoman Juana Roca assigned by the Public Health Department to make a science short on onchocercosis, dread eye disease that has claimed many victims in southern Mexico.

Fernando de Fuentes, Par exec here before he turned pic producer-director, signed by Augustin Fink of Films Mundiales to meg 'La Gallina Clueca' ('The Brooding Hen'), based upon the Argentine comedy of the same name.

Shuberts

Continued from page 1

is the purpose, showmen argue that the situation will right itself, because production will be stifled. However, some of the houses they took over have been mostly dark and in the red since acquisition.

It's also figured that the Shuberts anticipate a prosperous era in the next few years, what with the loosening of coin in defense expenditures. If that proves correct, they will be in a position to clean up. It's quite evident that the Erlanger interests are not seeking theatres, whereas they formerly were in control until the Shuberts became a factor. The Erlanger side regards responsibility of keeping theatres lighted to be a headache, but that goes more for their houses out of town than in New York.

37 Legits in Show Zone

There are 37 theatres in the show zone for legit. Of that number 14 are independents, the Shuberts have the remainder. The indie-owned or indie-operated houses: Playhouse, Lyceum, Miller, Music Box, National, 51st (Warners Hollywood), Guild, Fulton, Empire, Center, Biltmore, Little, Beck and Alvin. Not included are little and roof theatres which are obsolete for legit, nor spots like the New Yorker and Adelphi (now the Radiant).

Curious angle is that the Shuberts only own five, or possibly six, theatres they operate. Most valuable property they own is the Winter Garden. Four others which they are known to own are the Booth, Plymouth, Shubert and Broadhurst, which are side by side on 44th and 45th streets and virtually form one large square site. Shuberts were known as real estate operators but since realty values have not recovered, there is no tendency on their part to buy theatres. When they were in receivership they let a bunch of houses revert to the mortgage holders, generally banks, and are reported to have disaffirmed leases on others.

Policy in regaining possession is to guarantee taxes and mortgage interest and split the profits. That system does not require costly investments, and the Shuberts only take a chance in the matter of the fixed charges. That has worked out to their advantage as shown by the profits made in operating the Imperial and 46th Street. On the other hand the Hudson and Belasco, which they took over last year, are figured to have operated at a loss, particularly the former.

Other Houses Sought

Houses the Shuberts are reported seeking are the Beck, Miller and Music Box, they having a one-third ownership in the latter. The Beck is free and clear, being operated by the widow of Martin Beck and not believed to be available. The Miller is owned by downtown interests which are said to be satisfied with its handling by Gilbert Miller.

Not certain whether the Shuberts will continue to operate the Majestic, Royale and Golden, a trio which was obtained in the deal between them and the Chanins, who built the houses. Those theatres were dropped during the receivership, then taken back for operation and booking. According to reports, the ownership interests are not entirely satisfied with the arrangement and a new deal is expected.

Four legiters are still used for radio broadcasts, NBC having the Vanderbilt and Ritz and CBS using the Manhattan (Hammerstein's) and Avon.

Hollywood

John Wayne laid up with a spinal injury.

June Havoc due in town this week for film work.

Dick Kline joined Lichtig & Englander agency.

Franchot Tone recovering from kidney operation.

Merry Macs slated for a four-week tour of Texas.

John K. Andrews, screen writer, being sued for divorce.

William Holden under observation for possible appendectomy.

Gordon B. Mills in from Chicago to look over slot film business.

Edgar Rice Burroughs, author of 'Tarzan,' being sued for divorce.

Mike Jacobs posing as himself for a scene in the Billy Conn fight picture.

George Schaefer on siesta at Lake Tahoe before returning to New York.

Herbert J. Yates in town for artistic and business clinches at Republic.

Walter Brennan ordered to bed to recover from vacational sunburn poisoning.

Virginia Van Upp back from New York to work on a new story for Paramount.

Jan Kiepura and Marta Eggert shopping for a permanent home in Hollywood.

G. R. Keyser in Burbank for a week to huddle over Warners' foreign publicity.

George Brent out of the hospital this week but will not return to work until Sept. 1.

Antonio Angel Diaz, newsreel biggie from Argentina, browsing around Hollywood.

Richard Baer resigned as associate producer of Orson Welles' Mercury Theatre unit at RKO.

Charles Boyer goes to Montreal next month to do legit appearances for Canadian war relief.

Max Arnow back at his Columbia producer desk after a three-week inspection tour of strawhats.

Paul Gallico to San Francisco to write the Lou Gehrig screen story away from Hollywood influence.

Wesley Ruggles laid up with flu while his assistant director, Norman Deming, keeps 'You Belong to Me' going at Columbia with pickup shots.

Havana

By Fred Whitney

Rene Cabel, Cuban singer, now on tour in Puerto Rico, due back shortly.

Tourist traffic has been better recently, despite heat and other contrary factors.

Ballet Russe de Monte Carlo (de Basil) reopened for one matinee at the Auditorium on Friday (25).

There are reportedly 51 nickelodeons in Havana not paying royalties to Cuban authors of their pieces.

CMW and COCW are presenting thrice-weekly programs entitled 'Actors' School,' consisting of new talent.

Hugo del Carril, Argentine tenor, who recently arrived to appear over CMQ, appeared for a week at the National theatre.

Perla Negra ('Black Pearl'), the Venezuelan chanteuse, started on Monday (28) with Competidora Gaditana at RHC.

Walter Graff, v.p. and general manager of the Cuban Radio Corp. of America, recently returned from a two-month vacation in the States.

Cifesa, distributor of Spanish films, are on the blacklist. For the rest the documentation of Nazis left the entertainment world pretty well untouched.

Possibility of NBC presenting a Cuban news survey periodically to the States depends entirely on the amount of pioneering done here by other companies.

Alberto Gomez, one of Argentina's most popular singers, expected here to appear with the Competidora contingent at RHC. He's reportedly going to form his own band with Cuban musicians.

Proposed legislation of 20% increase in all government taxes now being bitterly fought in Senate. It would jack prices on everything from tourists' autos to American cigarets and flicks.

Lydia Artiles opened at the RHC blue network, singing in the 'Under the Skies of My Cuba' program for Trinidad Bros., cigars and cigarets. Program brings the public works of Cuba's top composers.

Hugo del Carril's reception outshone everything of recent years, including visiting pic celebs this past winter. He's Argentina's A-1 singer. Appeared at National theatre last week. The boys in the 'Silver River' program at CMQ were chosen to accompany Hugo del Carril in his presentations over that station and its network.

Ten uninterrupted years of commercial broadcasting has established for the "Sweetest Music This Side of Heaven" a record unique in the field of popular music. And now...

GUY LOMBARDO

AND HIS ROYAL CANADIANS

Start a New Series of Broadcasts

SATURDAY—AUGUST 2nd • 8:00 to 8:30 P.M.

CBS NETWORK • COAST-TO-COAST

brought to you by

COLGATE TOOTH PASTE

•

Exclusive **DECCA** *Recording Artists* • *Currently on Tour*

Re-Opening in October: Hotel Roosevelt, New York

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

EACH OFFICE A COMPLETE UNIT IN ITSELF

Scanned from microfilm from the collections of
The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Sponsored by
Department of
Communication Arts
University of Wisconsin-Madison
http://commarts.wisc.edu/

A search of the records of the United States Copyright Office has
determined that this work is in the public domain.